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CANADIAN MOVING PICTURE DIGEST

Of the three pictures selected each month by the National Board of Review, First National is represented by at least one almost consistently.

Last month it was

"THE BRIGHT SHAWL"

What's the Answer?

Leading the Field
in Quality
Production



Leading the Field
in Quality
Entertainment

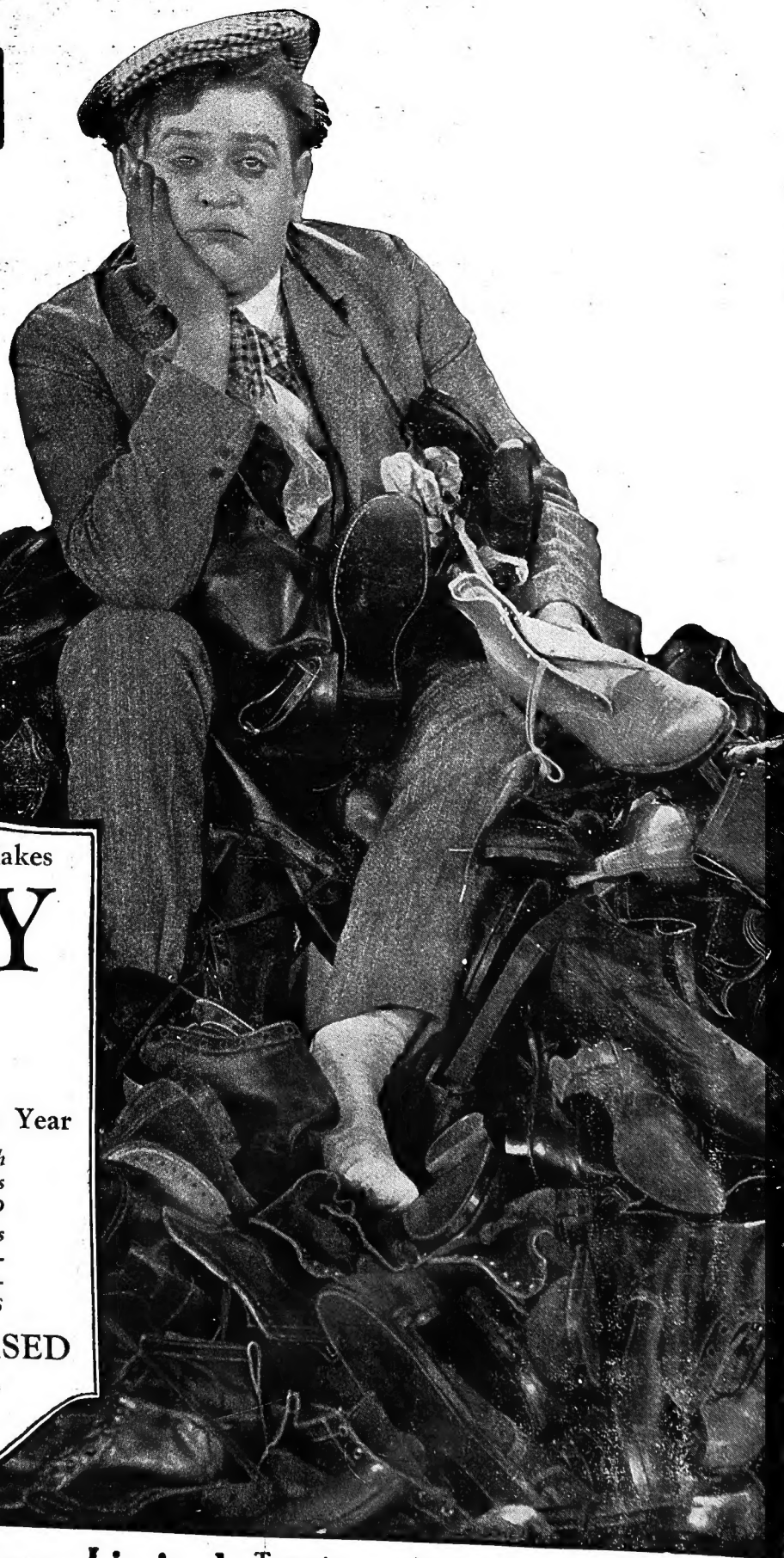
TORONTO, CANADA,
APRIL 28th, 1923

LLOYD HAMILTON

IN

HAMILTON COMEDIES

"One of the screen's really great pantomimists, with a marvelously mobile face and an unerring sense of comedy," says the Washington (D. C.) News. "Hamilton, one day, will be a mountain among screen molehills. You owe it to yourselves to see him."



His Unerring Sense of Comedy Makes

"UNEASY FEET"

One of the Funniest Films of the Year

"One of the best laugh-getters in which Lloyd Hamilton has appeared, which is going some."—MOVING PICTURE WORLD

"There is so much action, so many angles to put to use in the make-up of this entertaining comedy, that it would be difficult to enumerate them."—MOTION PICTURE NEWS

NATIONALLY ADVERTISED



Canadian Educational Films Limited

Toronto

Montreal

St. John

Winnipeg

Calgary

Vancouver

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"CANADA'S FIRST BORN"

The
CANADIAN MOVING
PICTURE DIGEST

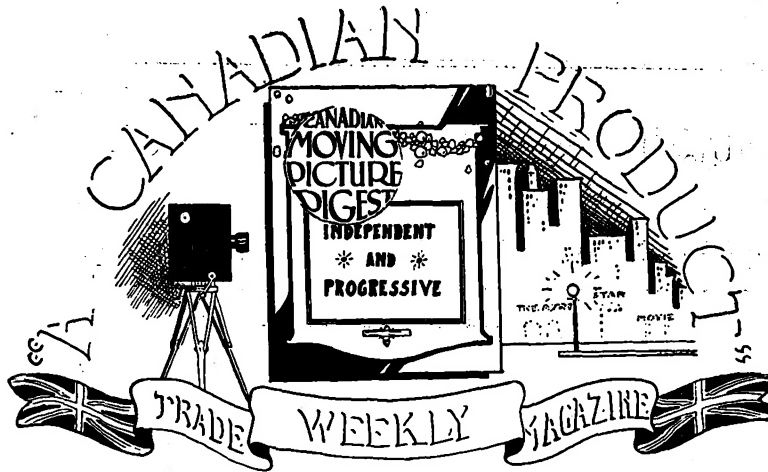
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TORONTO, CANADA

APRIL 28th, 1923

"The Spice of Life"

ALTHOUGH we have but a slight indication of Summer Weather, still the calendar indicates the approach of the Summer Months, when the pursuit of pleasure and recreation will become more keen; and variety becomes "the spice of life." Exhibitors should especially turn their attention to variety in the arrangement of their Summer programmes.

There is such an assortment of excellent Short Subjects that no difficulty should be experienced in selecting from the various programmes those short features, which not only are the appetizers of your bill in the regular season, but the sustaining force when the Summer season approaches and is in full swing.

In Summer no one feels like being "pinned down" for any particular length of time. Short Subjects furnish patrons with the opportunity of coming in at any hour of the schedule; and getting a sufficient amount of entertainment without worrying what the story is all about.

This brings us upon the subject of the prevalence for the production of extra long features. With but a few exceptions, no picture is of sufficient strength to hold and entertain for an entire evening. Following the story through an interminable length, and concentrating without any rest for eye or brain, although most features have not been a particular brain-strain, is not what picture patrons want at the present day. The handwriting on the wall clearly reads, Variety. Unless the full-length features are considerably shortened, that is shortened to allow the presentation of Short Subjects, they will be "killing the goose which lays the golden egg." These facts are before us. Vaudeville and pictures appear to be the present trend; and the houses which have the foresight to see this indication of the times, are the houses which will successfully remain open. Vaudeville and pictures do not necessarily mean vaudeville acts and a feature picture, it means Variety; and the exhibitor who cannot afford one feature vaudeville act can afford to book, in conjunction with his full-length feature, a variety of shorter subjects.

The Short Subject Field has been developing toward a state of perfection during the past few years. Refined and amusing comedies, scenics that are as educational as they are beautiful, News Reels that are picture-newspapers, visualizing for us the news events of the

world, Animated Cartoon that is as astounding in its draughtmanship as it is amusing and entertaining, screen adaptations of absorbing discoveries, the assortment appears unlimited; and as the footage in a Short Subject is necessarily limited, we find that generally every foot utilized has been made to count and register, padding having no place in the Short Subject of standard quality.

If the exhibitors, who have smaller houses, will study the policy of the larger houses, especially to-day, they will find that the keynote is variety: Overture, News Reel, Scenic, perhaps utilized in connection with an invisible singer when the subject lends itself to a vocal accompaniment. Organ solo, or musical selection, soloist utilized from the orchestra, Comedy, prologue in which the same singer can be utilized, this prologue not necessarily relative to the feature production, the larger houses are introducing prologues with Short Subjects to excellent results. The full length feature closing the show. With perhaps a few other incidentals, in the nature of inexpensive innovations, utilized in the past, and ready again for the present public taste, such as illustrated songs, coaxing the community idea of singing through the flashing of the words of the chorus upon the screen, the larger houses appear to adhere to this form of arranging their programmes; and it would be a very difficult audience which could not find enough to entertain it in such a variety.

The fact that exhibitors, not only in Canada, but the United States, in the Old Country, are complaining that the specials have a tendency of being too long, is but a reflex of public opinion. A Special which can hold an audience for an entire evening must be A Special, not only in its exploitation and publicity, but in the quality and interest of its material, the bigness of its idea. As previously stated, we have had a few Specials of this calibre, but only a few. There always will be a market for material of unquestionable quality, but if you are catering to the general market, the patronage of to-day, the "pickers of amusement," not interested in thinking and generally mentally lazy; and this is a disease from which the majority of humans are suffering, arrange your programme so that you have plenty of time to introduce Short Subjects, and for Summer, let the Short Subjects predominate.

—RAY LEWIS.



Goldwyn Pictures

Dust Off Your S.R.O. Sign

It has taken 25 years—ever since the birth of motion pictures—to produce a production that can attract the tremendous crowds that marked the opening of

RUPERT HUGHES'

Sensational Story Of
Moving Picture Studio Life

SOULS

FOR SALE

Gross Receipts on the Day

\$13,677.50

A Goldwyn Picture

from 1 p.m. until midnight, standing room was taxed to the limit, in the largest theatre in the world, with a seating capacity of 5,300—think of that.

NOTE—Book this one, Mr. Exhibitor—Get behind it as you never got behind a picture before—it's the **BIG ACE OF THEM ALL** with 35 headliners of screendom—a tremendous cast—a knock-out title—the story was read by 21 million people in the Red Book Magazine—it's the true story of motion picture life in Hollywood. **SELL THIS PICTURE TO YOUR PUBLIC AND YOU WILL BREAK ALL YOUR BOX OFFICE RECORDS.**

Previous House Records at the
Capitol for Attendance

POLA NEGRI in MAD LOVE
Goldwyn

THE CHRISTIAN
Goldwyn

PASSION
Goldwyn

ROBIN HOOD

STRANGERS' BANQUET
Goldwyn

—And Now

SOULS FOR SALE
Goldwyn

Tops Them All!

Every Attendance Record Smashed!

Every Money Record Shattered!

GOLDWYN IS

DOING

BIG THINGS

Goldwyn Exploitation Will Gladly Help You

Famous Players Film Service

Toronto

Montreal

St. John

Winnipeg

Calgary

Vancouver

'SOULS FOR SALE' BREAKS EVERY ATTENDANCE RECORD FOR ONE DAY IN THE HISTORY OF THE CAPITOL THEATRE, SUNDAY'S TAKINGS \$13,677.50

THE world's records for one day's receipts for any motion picture theatre is now hanging on the doors of the Capitol Theatre, New York. "Souls for Sale" put it there.

A recent Sunday takings for this Goldwyn Rupert Hughes picture were \$13,677.50.

Edward J. Bowes, vice-president of Goldwyn, went before a notary public and issued a sworn statement as to Sunday's receipts.

Previous big records for one day's receipts at the Capitol were held by "The Christian," Goldwyn; "Mad Love," Goldwyn; "Robin Hood" and "Passion," Goldwyn, but they were all shattered by "Souls for Sale."

The seating capacity of the Capitol Theatre is 5,400, and six shows a day are given, making the day's seating capacity 32,400. The number of persons who saw "Souls for Sale" screened on Sunday, was greatly in excess of the seating capacity; the standing room was all occupied at every showing. Thousands of persons who wished to obtain admission were not even able to get standing room.

The crowds were so big that traffic on Broadway was blocked and a special detail of police was sent to the Capitol to preserve order and clear the street so that traffic would not be further impeded.

Never before in the twenty-five years' history of motion pictures has a picture so magnetic as to fill a theatre even to standing room for an entire day and then send people away been shown.

Robert E. Sherwood, motion picture reviewer for the New York Herald, was unable to obtain a seat to review the picture. In Monday's issue of the Herald he ran the following explanation: "Rupert Hughes' 'Souls for Sale' is proving such an attractive attraction at the Capitol Theatre that 'standing room only' was the cry that issued all day yesteday from the portals of the world's largest theatre. We shall review this picture as soon as we can succeed in finding a seat."

The success of the picture was electric. Word had gone out among the fans, after the special screening at the Capitol, on Tuesday morning, of the preceding week, that Goldwyn had a great picture in "Souls for Sale." The first audience that came out of the theatre on Sunday afternoon, added fuel to the flame of desire of fans to see the photoplay and there was a stampede on the box office from 1 o'clock midnight when the doors of the theatre were closed. To the passer-by it looked as though the circus were being shown at the Capitol instead of at Madison Square Garden, and for a single day only, so great was the crush to get in.

Goldwyn has long been aware that it had a great picture of tremendous audience appeal in "Souls for Sale," but its most sanguine expectations had not come up to the attendance and the receipts records realized on Sunday. During its engagement at Hippodrome, Toronto, week of April 23rd, excellent business prevailed. Comments "great."

lection of such tax is not rendered on the day following the event.

Paragraphs also stipulate that proprietors of amusement houses shall place the receptacle furnished for the collection of tax tickets in full light during all performances. The tickets are to be sold in rotation, being detached only when being sold and in the presence of the purchaser. The exhibitor or his manager or his ticket seller shall not have in his or her possession any tax ticket detached from the roll. They shall not resell or deliver to the public two or more tickets to make up the amount of the tax due on the admission fee, but shall resell or deliver but a single ticket representing the amount of the tax due.

In connection with inspection of theatres, all inspectors will be allowed to visit the theatres during the hours of performances. If the city receptacles shall be damaged or broken, theatre owners will have the same repaired at their own expense.

Lloyd Hamilton Finishing F. O. B. Comedy

Lloyd Hamilton is putting the finishing touches on "F. O. B.," which is the final comedy in his current series of six for Educational release.

The majority of "F. O. B." was shot in a box car, and Hamilton has been spending the major portion of the last three weeks on location on the branch line between Rodondo Beach and Inglewood, Cal., riding back and forth over the fifteen-mile stretch of track between the two towns, while the camera cranked.

Supporting Hamilton are Ed Kennedy, Lew Morrison, C. L. Davidson and Eddie Flaif. Ruth Hiatt, Hamilton's leading lady, is completing a second comedy with Lige Conley for Mermaid. The cast of "F. O. B." includes no women.

The comedy was written by Archie Mayo, and directed by Lloyd Bacon and Hughie Fay. It is listed as a May release.

NEW REGULATIONS TO BE INTRODUCED MONTREAL, TAX COLLECTIONS

(Montreal Correspondent.)

THE superintendent of the local municipal service of licenses, Alfred Bienvenu, whose task it is to see to the collection of the amusement tax in Montreal, has prepared a new by-law relating to the tax collection on tickets. The proposed by-law has been approved by the Executive Committee, who will submit it shortly to the City Council for approval.

Among the amendments suggested is one that notwithstanding preceding articles stipulating that the ticket col-

lector shall tear the ticket in half and give one part to the purchaser, the Executive Committee may in certain cases make arrangements it sees fit with the exhibitor regarding the manner of collecting the tax. When a sum of money is deposited with the City Treasurer to guarantee the payment of the tax on the occasion of a festival or other mode of recreative reunion, the person who has made such deposit shall be considered as not having collected the tax in accordance with the law, if an account of the col-

"This Way Out" Ready for Exhibitors

Jack White, producer-director of Educational-Mermaid Comedies, has finished production work on the two-reel comedy "This Way Out," featuring Lige Conley, and is now busy on the preparatory work for Conley's next, "Backfire," an automobile racing comedy.

For Sale

2 Powers 6A, both in perfect condition. Direct motor drive. Must sacrifice for quick money. \$400 will take both of them. Make an offer. Casino Theatre, Edmundston, N.B.

Charles Chaplin

in

"Caught in a Cabaret"

Another Great Keystone

is

Now Ready!

Wholly Reconstructed and Retitled by
SYD CHAPLIN

While "Dough and Dynamite," the first of the New Edition of Keystone Comedies, is making a sure and fast success in every house that shows it, the second of the New Series has been getting into shape for *Business*.

"Caught in a Cabaret" has even more laughs in it. And Syd Chaplin's work on the reconstruction has been really Great.

Territory closing *every day*.

There may be bigger money-makers than Keystone Comedies.

But there never were any *sure* money-makers.

Or quicker ones; or easier ones to handle.

It pays to Act quickly just now.

Better telegraph.

TRI-STONE PICTURES, Inc.

OSCAR A. PRICE, President

H. E. AITKEN, Vice-Pres. and Gen. Mgr.

565 FIFTH AVENUE, NEW YORK

'CAUGHT IN A CABARET' SECOND CHARLES CHAPLIN SERIES COMPLETED

APPARENTLY, the fact that nothing succeeds like success is as true in the film business as in any other sphere of life. Scarcely had the first prints of "Dough and Dynamite," with Charles Chaplin, reached a few distributors who had been forehanded in closing territory, before contracts began to come in from all over the country, it is reported on the first of the new Keystone.

Texas, in the far southwest, Duluth, Chicago and Ohio. Meantime Pittsburgh and Milwaukee keeps the wires hot for more lobby display and posters "same as last lot."

"Millions and millions of people," said Oscar Price last week, "haven't seen some of the funniest things Charles Chaplin ever did. Hundreds of really palatial houses have been

built since these pictures were originally photographed. Most of the improvement in pictures (such as there has been) is in their presentation. There are better prints than there used to be. More care is given to the titles; the publicity is better; the houses are finer; the seats are more comfortable; the prices higher. Well, we are doing all of that for these great Keystones. They are getting a presentation that is worthy of them, and such as they never had, never could have had before. That is why big first-run houses are booking them and getting such results.

"No, as I've said before," continued Mr. Price, "they are not cheap. On the other hand, they are loaded with a million dollar or so of salaries to start with. So we can sell them to distributors, and the theatres, in turn, are getting them on a basis that makes a mighty profitable showing all along the line.

"I should be delighted to see other producers go into this kind of business. It stands to reason all pictures can't be good, nor successful. Some few are. These ought to be brought out and presented in a way worthy of them. That is what we are doing. Exhibitors like it because they are making money on Keystones and at the same time keeping up the reputations of their houses."

For Sale

One Powers 6A machine, motor drive, one Simplex machine, motor drive, one double 75 amp. Transverter Scenery and stage effects, also Wurlitzer Band Organ. Must be sold by May 31st. Any reasonable offer accepted. Majestic Theatre, Stratford.

Fred. R. Pursel's Film Reports

"Tess of the Storm Country." Mary Pickford. United Artists. Condition, title, story, good. Remarks: When I screened this I said they should have left it alone, as it was a big hit once. I couldn't see that it was any better than the old one, but I was wrong, as they all flocked to see it and liked it. It put me in mind of how disappointed I was when I first saw Niagara Falls, but they are still going to see it; and will always go to see Mary Pickford.

"Her Gilded Cage." Gloria Swanson. Paramount-Famous-Lasky. Condition, fair. Title, good. Remarks: a fair to good programme picture.

"Bell Boy 13." Douglas MacLean. Assoc. First National. Story A1. Comedy. Condition and title, good. Remarks: An A1 snappy comedy that pleased.—Fred R. Pursel, Mgr. Lyric Theatre, Simcoe.

H. A. SNOW'S 'HUNTING BIG GAME IN AFRICA,' UNIVERSAL STUPENDOUS ANIMAL PICTURE

THE most elaborate and auspicious picture premiere ever held in Philadelphia, was accorded last Monday night to H. A. Snow's "Hunting Big Game in Africa, With Gun and Camera," the unusual jungle picture which ran for eleven weeks at the Lyric Theatre, New York, at \$1.65 top, and which is being distributed by Universal.

Opening of the Forrest Theatre, Philadelphia's leading legitimate house, the big game picture, scaled at the same price it commanded on Broadway, started off with such a flare of popular success and commendation that Philadelphia film men predict for it a Quaker City run which will equal if not eclipse its phenomenal run in New York.

Included among the prominent personages and society folk who saw the animal picture were J. Hampton Moore, mayor of Philadelphia, James T. Cortelyou, Dr. C. Lincoln Furbush, Joseph P. Gaffney, General W. W. Atterbury, Col. Barclay H. Warburton, Col. Robert Glendenning, J. Stoddell Stokes, Joseph W. Lippincott, Samuel P. Rotan, Mrs. William E. Buehler, Mrs. George Estebrook, Mrs. Edward W. Biddle, Mrs. George H. Liromer and Mrs. George Wharton Pepper. The premiere also was attended by many of the motion picture executives and leading exhibitors of the Philadelphia territory.

The Public Ledger of Philadelphia, characterized the film as "remarkable" and "more exciting than fiction." It is a long review packed with praise and recommendation. The following is the review in full:

REMARKABLE ANIMAL FILM AT FORREST

"Hunting Big Game in Africa" More
Exciting Than Fiction and Edu-
cational As Well

"That popular old adage, "Truth is stranger than fiction," was never better exemplified than in the remarkable series of moving pictures shown at the Forrest Theatre last night under the title, "Hunting Big Game in Africa With Gun and Camera."

Here for once we find no scenario writer except chance and circumstances and luck, no director save Nature herself, no cast of film favorites, but in their places a charging rhinoceros, a giraffe herd, posed ludicrously against the skyline, a fiercely attacking phalanx of elephants, a strange, mixed company at a water hole.

These pictures were made by an expedition under the leadership of H. A. Snow, sent out by the Museum of Natural History, Oakland, Calif. With only the assistance of a cameraman and whatever natives he could gather around him, Snow has penetrated veldt and jungle, spending weeks and even months to achieve a single picture or group of pictures.

Shown in two groups, with an intermission between each "act" has a stirring climax. The first is the remarkable series of views of the giraffe herd, loping stiffly and stiltlike, their long necks visible above the tree tops. At least a dozen of these very rare beasts are to be observed.

The second half of the evening's entertainment comes to a thrilling end with pictures of an elephant hunt. Snow, the camera man, and three natives descend into the pit of an extinct volcano, and then find themselves completely surrounded by trumpeting, trunk-lashing elephants.

At one time, with a dozen or more of the huge beasts charging across the plain, the camera is deserted and most but a lucky stampede of the elephants of the party take to convenient trees, prevents trouble.

The leader, with tusks seven feet long, is killed, and the hunters beat a hasty retreat with their ivory treasure.

A leopard, half hidden by the likeness of his spotted coat and the foliage of the jungle trees; a herd of camels, a pair of lions, together with their three kittenish cubs, ostriches, a whale hunt (just before the arrival in Africa), an island of penguins, scores of varieties of deer brought close to the audience by the telescopic lens of the camera—these and many more are the results of the expedition's weeks of hardships and struggles. We almost overlooked some remarkable shots of a giant rhinoceros, silhouetted against the sky like a huge statue. One of these ugly brutes also charged the cameraman and caused a hasty retreat.

There is a deal of comedy in the sub-titles, and what is even better, they tell what they have to tell in a few brief but very descriptive and vivid words. In fact, there isn't a superfluous foot of film in the whole picture. All of this makes "Hunting Big Game in Africa" something more than a splendid and worth-while educational subject.

It's a rattling good yarn that does credit to all concerned in its making."

Associated First National Winnipeg Manager, Gets The Journalist Fever

Mr. W. H. Mitchell, Winnipeg, manager of the Assoc. First National, has caught the journalistic germ all the way from Tut's Sarcophagus in Egypt. If the development does not take on a more serious nature than the following epistle, Assoc. First National may still hope to retain the good services of this embryonic Voltairean disciple.—(Ed.)

Winnipeg, Man.
March 17th, 1923.

Editor—"Contract,"

Associated First National Pictures,
6 and 8 West Forty-Eighth Street,
New York, N.Y., U.S.A.

Dear Sir:—

Good news for Canada: It may interest you to know that a period of prosperity is coming. Archaeologists, geologists, etymologists and Egyptologists, having discovered Tut-ankh-amen's chariot, sandals, golf clubs and cuspids, have been considerably disappointed, in view of the fact that only the mummified remains of His Royal Highness was on view. His appearance after his long protracted stay, does not give any enlightenment as to his physiological appearance. The interested public will never know whether his beauty was of the blonde or brunette type.

I have an idea:—

Why not make the burial ground of future royal celebrities in Winnipeg? Tourists, travellers, papyrus scrutinizers and samscript seekers would gather in thousands and under the flicker of the northern lights awesomely await while the blasting of a block of ice was being made, so that entry could be made into some frozen sarcophagus.

The preservation following three thousand years of cold storage would be perfect. No mummified remains—maybe a little stiffer—but its appearance would not be altered.

The government cost of removing the accumulation of sardine, salmon and cooked-meat, tin-can accumulations left behind by the retreating hosts would be offset by a small increase of amusement tax; and the necessary notices distributed, forbidding the chipping off of ice-chunks from the royal tombs for beverage purposes. I am writing the government.

Sincerely,

ASSOCIATED FIRST
NATIONAL PRODUCERS.

(Sgd.) W. H. MITCHELL,
Manager.

National Advertising Makes Her

A Chance To Cash In Now On Her Latest

Here's the chance to cash in on the increased box-office value of the Constance Talmadge pictures because of First National's national advertising campaign. Popular as she was before, this advertising of America's foremost comedienne has enhanced her drawing power many fold.

On her latest picture, "East Is West," a series of six advertisements was carried in successive weeks in the Saturday Evening Post, a publication reaching more than 5,000,000 readers. This was a most unusual and unique campaign, and for that reason attracted universal attention. Story advertisements were written by one of America's foremost authors, Ellis Parker Butler, author of "Pigs Is Pigs."

Besides this campaign, Miss Talmadge has been advertised regularly and consistently in all of the leading moving picture fan magazines and bill boarded all over the country. This has made her more popular than ever and now is the time to take advantage of it.

And there is an added inducement for "East Is West." In order to tie up the Saturday Evening Post advertisements with the picture First National has reproduced these ads on half-sheets which you can get free of charge at your exchange.

✱ ✱ ✱

"EAST IS WEST"

"This picture has everything and is going to be a mortgage lifter to many an exhibitor. Took our patrons by storm. Never in the history of my theatre have I heard so many favorable comments."—Guy L. Wonders, Rivoli Theatre, Baltimore.

"Jammed the house at 7 o'clock. Lock out so early has not occurred in my theatre for any previous engagement this year."—L. R. Brager, Des Moines, Ia.

"Biggest business I had in nine months. Public unanimous and enthusiastic in praise."—Leo F. Keiler, Arcade Theatre, Paducah, Ky.

"Opened big and business built daily. Thousands praised picture."—Fred Desberg, Allen Theatre, Cleveland, Ohio.

Presented by Joseph M. Schenck; Directed by Sidney Franklin; Adapted by Frances Marion; By Samuel Shipman and John B. Hymer from the play produced by William Harris, Jr.; Photographed by Antonio Gaudio; Art direction by Stephen Goosson.

A First National Picture



"Charlie Yong,
he kill"



"No good Sing
girl with
closs eyes"



"Save Ming Toy
from love
boat"



"Chink
chicken
dance velly
nifty"



"Ming Toy no wanta
be Sing girl"



"Tlar soap
nicest
perfume"



"I show you if
teeth are
false"



"Me play good the jazz"



CONSTANCE

Google

NEW YORK PUBLIC LIBRARY

A Bigger Box Office Bet Than Ever



"Hands up!"



She lays down the law



"Say, I'm married to this dame"



"Shame!"

"POLLY OF THE FOLLIES"

"Box office business big. Broke every attendance record for a Constance Talmadge picture. Patrons thought it wonderful."—*Harry Watts, Strand Theatre, Omaha, Neb.*

"Business big all week. Audiences delighted."—*Jay Dundas, Strand Theatre, Sioux Falls, S. D.*

"Big attendance. Excellent business. Audience liked it thoroughly."—*W. E. Dunbar, Riviera Theatre, Knoxville, Tenn.*

"One of the best things Miss Talmadge has ever done."—*New York World.*

"It's a scream. Funniest and most original of all her pictures."—*San Francisco Exam.*

"As gay a bit of film fun as we have seen. Most novel and amusing."—*Chicago Post.*

"Inimitable—irresistible—unique and clever."—*Detroit Times.*

"One of the cleverest pictures ever shown here."—*Syracuse Herald.*

Presented by Joseph M. Schenck; By John Emerson and Anita Loos; Photographed by Roy Hunt; Technical Director, Willard M. Reineck and Lawrence Hitt.

✱ ✱ ✱

"THE PRIMITIVE LOVER"

"Miss Talmadge is bewitching. Sweet and appealing with an unflinching sense of humor. Worth double the price of admission."—*Baltimore American.*

"Highly entertaining and amusing. Thrilling and virile."—*N. Y. Evening Journal.*

"It is quite delightful and makes the audience glad."—*New York Herald.*

"Great stuff. Well known Talmadge style that should connect with fans all over."—*Variety.*

"Constance Talmadge again demonstrates her ability to carry off light comedy better than any one else who can be named."—*New York Sun.*

"The vivacious Constance in her own inimitable way dashes through several reels of enlivened fun. A delicious travesty."—*Moving Picture World.*

Presented by Joseph M. Schenck; Adapted by Frances Marion from "The Divorcee" by Edgar Selwyn; Directed by Sidney Franklin.

A First National Picture



"Save me, Polly!"



"Breaking into the Follies"



"She's a gonner!"



"Why on the hand?"

TALMADGE



R. K. EVANS, GENERAL MANAGER UNITED ARTISTS, BOOKS ROBIN HOOD ACROSS CANADA

MR. R. K. EVANS, general manager of United Artists Corporation, Canada, states that he has just closed "Douglas Fairbanks in Robin Hood," with the Brock Theatre, Brockville; Princess Theatre, Chatham; Strand Theatre, Kingston; Temple Theatre, Brantford; Orpheum Theatre, Fort William; Colonial Theatre, Port Arthur; Classic Theatre, Owen Sound; Capitol Theatre,

Peterboro, and Royal Theatre, Port Hope, Ont., also with the Orpheus Theatre, Halifax, N.S.; Daylight Theatre, Saskatoon, Sask.; Capitol Theatre, Regina, Sask., and the Allen Theatre, Moose Jaw, Sask.

It is very evident that the exhibitors of Canada recognize the possibilities of the box office attraction of "Douglas Fairbanks in Robin Hood."

W. H. HAYS BELIEVES PICTURES WILL BRING LEAGUE OF NATIONS GOLDWYN WITH ASSOC. FIRST NATIONAL

THAT the motion picture is the greatest existing agency to bring about a better understanding among nations of the world was the claim made by Will H. Hays, head of the film producers and distributors, in an address before the original franchise holders of Associated First National Pictures Inc., at the Ritz-Carlton today.

"The motion picture industry of the United States," he said, "will undertake to sell America to the world by way of American made pictures in the interest of world peace and better understanding among nations. The motion picture will do more than any other agency that now exists to bring about better conditions. Our industry is the fourth greatest industry in the world. It is the most powerful agency of expression for moral and educational influence in the world."

Mr. Hays welcomed back to the producing field, Samuel Goldwyn, who announced he will take a company of Americans to Rome to film "The Eternal City," under the direction of George Fitzmaurice.

Mr. Goldwyn, who has been at work writing a novel and several articles on the movies since his retirement as president of Goldwyn pictures, a year ago, returns to the film world with a contract to produce a series of features for Associated First National.

In announcing his plans he made known an agreement unique in the history of the business—a "gentleman's agreement," under which he will spend \$3,000,000 in the making of photoplays during the first year of his affiliation with Associated First National. He trusts their honor alone to pay him a reasonable percentage of the profits. Besides picturizing Hall Caine's famous book, "The Eternal City," Mr. Goldwyn will also produce Montague Glass's "Potash and Perlmutter."

Mr. Hays said the demand for censorship is passing, because the condition that brought it about is nearly ended. Pictures, he declared, will never slip back to the objectionable standard that gave rise to the call for censorship.

British Pictures Continue To Be "The Card" In Montreal Theatres

The run of British pictures continues in Montreal. The Allen is showing "A Royal Divorce," and prices are advanced. Loew's is showing "The Card." Ideal-Educational release.

Marty Dupree & Co., Queen's Square, St. John

Marty Dupree and Company are again at the Queen Square Theatre, St. John, and are proving as usual, a great attraction.

Movie Critic Waxes Confidential—Must Praise "The Card"

The Toronto Sunday World's own particular movie critic confidentially tells us that despite the fact that he was specially invited to see "The Card." He found it good enough to make him look forward with considerable eagerness to the next Laddie Cliff picture. "The Card" is an Ideal-Educational release, which features Laddie Cliff in an adaptation of Arnold Bennett's most popular of stories. But read for yourself.—(Editor.)

"THE CARD"

"The Card" is an English picture, and in it that excellent vaudeville entertainer, Mr. Laddie Cliff, plays the leading role. So far I have said nothing that can endanger any reputation that I may possess for fairness or discrimination.

"The Card" is another picture which furnishes us with proof that the English producers are steadily improving in their work. The character acting of the English players has always been much finer than that which the Americans do on the screen. It is more human and less exaggerated, and the result is added effectiveness. With improved photography, this character acting shows up to better advantage.

In "The Card" Laddie Cliff plays the role of a young clerk in a small English town. He is a cheeky young fellow, and always willing to take a chance. One day a snobbish customer snubbed Denry, the character played by Laddie Cliff, and informed him that he had no more chance of being invited to a ball being given by the local earl and countess than he had of being mayor of the town. Denry started out to throw the snub in the teeth of the councillor. Not only did he attend the ball, but the adventure started him climbing, and before he was through Denry was mayor of the town, with the daughter of the snobbish councillor as his wife.

The story is quietly humorous, and all the developments are true to character. In vaudeville, Laddie Cliff was one of my favorite entertainers. He performed with so much verve and also possessed remarkable magnetism. He has carried those qualities with him to the screen. He makes the irrepressible Denry a most likable fellow, in spite of his freshness. As is the case with the best English pictures, especially the comedies, all the character roles are well done, especially Denry's mother, the independent old lady who was determined to support herself even after her son became wealthy.

It seems to me that pictures like "The Card" are going to be the big things of the screen in the long run. I feel sure that the majority of fans prefer to have their silent drama humorous and wholesome, human and sympathetic. "The Card" was good enough to make me look forward with considerable eagerness to the next Laddie Cliff picture."

For Sale

Powers 6B complete with motor drive. Used six weeks, guaranteed perfect condition, 2,000 ft. magazines. Centre Theatre, Ottawa, Ont.



'DOWN TO THE SEA IN SHIPS' OPENS PANTAGES, TORONTO, MAY 7

A CLOSE-UP view of a monster 90-ton "bull" whale which was sighted by Columbus in 1492, on his voyage of discovery, does that give you a thrill? That probably sounds just a trifle far fetched. However, that is exactly what you may witness, it is said, in the Elmer Clifton production, "Down to the Sea in Ships," which opens at Pantages, Toronto, week of May 7th, and will sweep across Canada with its bookings like wildfire.

There is no question about your seeing the 90-ton "bull" whale, as in this thrilling photodrama a close-up view is to be had of one of these leviathans of the deep in a death battle with the crew of the "Charles W. Morgan." Every detail of a thrilling battle, in which the enraged mammal finally turns on the boat, smashes it to kindling wood, and hurls the occupants into the shark infested waters,

is graphically shown before the astounded eyes of the audience.

As to Columbus seeing this same whale, there may be some doubt. However, it is estimated that this mammoth of the sea, which measured 80 feet in length and weighed more than 90 tons, was over one thousand years old. It is, therefore, very possible that Columbus en route for America on his old sailing bark, may have sighted this self-same whale.

It is interesting to Canadian exhibitors to note that Elmer Clifton, so closely connected with the production of this extra super-special, is a Canadian, being born in Toronto.—(Ed.)

New York World "Souls For Sale" "A Remarkable Cinema"

Quinn L. Martin wrote of "Souls for Sale," in the New York World:

"A remarkable cinema, one that is as interesting a novelty as anything we have seen in the films this year. It is a most generously conducted trip through filmdom's back-stage, and it will be one of the most successful pictures financially which have been made up to this time. An absorbing drama. Mr. Hughes has done a fine service for the picture people and picture industry in making this film, and all the important players who take part are seen acting at their very best."

UNIVERSAL'S 'HUNTING BIG GAME IN AFRICA' HELD OVER REGENT

UNIVERSAL'S tremendous animal picture, H. A. Snow's "Hunting Big Game in Africa," has been held over for a second week at the Regent, Toronto, by public demand.

The matinee of the second week opened up with two policemen in attendance to handle the swarms of children, who appeared upon the scene clamoring for admission.

Under the patronage of the Toronto Board of Education's endorsement of this picture, the schools were divided into zones and 2,000 school tickets daily disposed of. These school tickets were in the nature of a coupon—admitting school children under 12 years of age for 10 cents, and over twelve for 15 cents, if they presented the school coupon. A special 4.30 matinee was arranged to stimulate the school

child's attendance. Previous to the opening of the picture, a private screening was arranged for the Board of Education, in the Educational Bldg. This being the first introduction of a presentation of this kind in the Educational Bldg. A special school teachers' and educationist Saturday morning screening was arranged at the Regent, prior to the opening, when every school and university, college was represented by teachers and principals, who were unanimous in their approval of this picture.

"Better than a circus," appears to be a most appropriate slogan.

The presentation was made in conjunction with Marten Bi-Ocular Projection, a new moving picture development for the acquisition of depth and the elimination of eye-strain in connection with motion pictures.

Educational Releases All First Run Showings Toronto Theatres

"Babies Welcome." Christie-Educational Comedy, showed at Loew's and Hippodrome, Toronto, the week of April 16th.

"Green As Grass" was scheduled for Pantages and Hippodrome, week of April 23rd, while Loew's shows Lloyd Hamilton in "Extra! Extra!"

"The Midnight Cabaret" Lavishly Produced Comedy

Larry Semon is at work upon a new comedy to be released by Vitagraph. It is called "The Midnight Cabaret," and it is said that for lavish productions it exceeds anything Semon has attempted. There are scores of pretty girls headed by Kathlyn Meyers who plays opposite Larry in "The Barnyard."



NEW BEDFORD QUAKERS GET OUT HEIRLOOMS 'DOWN TO THE SEA IN SHIPS'

QUAINT customs as well as quaint costumes of a century ago are picturesquely revived in Elmer Clifton's super photoplay production, "Down to the Sea in Ships," released as a special feature by the Hodkinson Corporation. The memory of Quaker days in the quiet and peaceful whaling village of New Bedford, Mass., has been conveyed in the silver screen in a series of picturizations which vividly recall the thrills, romance and adventure of the early days of that now rapidly decadent industry, the hunt for whales. Aside from its wholesome heart interest, "Down to the Sea in Ships" will serve as a faithful record for the coming generations of an industry compared with which there has never been a simile.

Garbed in treasured gowns of the long ago, many of them heirlooms handed down through several generations, many of the still prominent Quakeresses of New Bedford lent their aid in providing a realistic setting and background for this picture, unlike anything that has hitherto been produced for the silent drama. Even the quaint, drab though picturesque, meeting house used by the New Bedford Quakers for more than 100 years was utilized, including a faithful reproduction of a Quaker marriage ceremony, presided over by genuine members of the sect, and carried out with all the solemnity with which the service was solemnized since the earliest days of the faith.

When Mr. Clifton, with the aid of a coterie of New Bedford citizens, who wished to preserve for all time a faithful reproduction of the industry which put the little Massachusetts port town on the map, reached a decision to produce "Down to the Sea in Ships," they had little difficulty in persuading the quiet-mannered Quakers to lend their assistance. Treasure chests, long since forgotten, were resurrected from musty and cob-webbed attics and garrets. Gowns, the pride of their wearers in the long ago, were retrieved, quaint little knickknacks and mementos were brought to light and not a single detail overlooked that would aid in providing a most realistic setting for this super-picture.

At least one of the Quaker gowns shown in the picture is more than 150 years old. It was worn by the grandmother of the present wearer, who is herself more than 80 years of age, and is the identical gown in which she was married three decades ago. Laces, shawls, bonnets, even handkerchiefs, which years and years ago were the

prized possessions of their owners, were introduced.

Not only the gentler sex, but likewise the men, stern, haughty and God-fearing, Quakers in every sense of the word, and many of them descendants of the most prominent families who populated the Atlantic coast region of New England in the preceding century, are to be found taking prominent parts in the production.

Then, too, there is the old-fashioned one-horse shay and an ancient stage coach which did yeoman service in the late seventies and early eighties, between Boston and New Bedford; these in contrast to the high-powered touring cars and sporty runabouts which are so common in the recent day life of the still quaint community.

In the Quaker meeting house the old-time custom of the men occupying one portion of the divided room, and the women the other followed by the joint meeting following the meditation and prayer period, is most entertainingly shown.

Another long established Quaker custom, which is made an interesting feature of the photoplay, is the holding of religious service on board the departing whaling ship. Since 1832, when the Whalemens Bethel was erected in New Bedford, this custom has never been abandoned. Just prior to the sailing of a craft, bound for a cruise of from anywhere from one to four years, in search of the monsters of the deep, the chaplain, mounting his little organ aboard a wheelbarrow, and accompanied by members of the Bethel, board the ship and there, before the entire assembled crew and visitors from ashore, invoke the protection and blessings of the Almighty on the intrepid seamen, many of whom may never return.

"Down to the Sea in Ships" is a whaling story, essentially, but embodies a theme that is replete with romance and heart interest, abounds with thrills and what is more, is convincingly realistic and natural.

Mgr. M. Herschorn Now Managing Community

M. Herschorn, formerly manager of the Imperial Theatre, is now at The Community, which is having its usual large audiences and splendid patronage.

This theatre recently did wonderful business with "Down to the Sea in Ships," which Mr. Franklin states was commented upon most favourably.

Mgr. H. E. Sills Recommends "Bell Boy 13"

Following is a letter received commending "Bell Boy 13" in view of its successful engagement at the Lyric Theatre, Kitchener, Ont.

Associated First National Pictures,
91 Queen St. East,
Toronto, Ont.

Dear Sirs:—

We have just concluded an engagement of "Bell Boy 13" on the same program with "Peck's Bad Boy." As the Coogan picture is second run in this city it speaks well for the possibilities of its drawing power under this condition.

However, we do not credit our exceptional business to "Peck's Bad Boy" alone for "Bell Boy 13" is one of the funniest comedies it has ever been my pleasure to present. Our audiences fairly rocked with laughter throughout the entire reeling of the picture and I heartily recommend it to any exhibitor who is looking for something different in pure fun picture.

With every best wish for First National, I remain,

Yours truly,
(Sgd.) H. E. SILLS,
Lyric Theatre,
Kitchener.

"Masters of Men" Imperial, St. John, Casino, Halifax

Mr. R. J. Romney, of the Vitagraph, has recently returned from a trip to Halifax and other points in the territory where he arranged splendid bookings on "Masters of Men," obtaining twelve contracts in one week. This film, which has received such wonderful comment wherever shown, will be seen at the Imperial Theatre, St. John, and at the Casino, Halifax.

Mgr. H. R. Walker Opens Imperial, Halifax

Mr. H. R. Walker will open the Imperial Theatre, Halifax, which has been closed for some months. Mr. Walker is the popular manager of the Royal and Classic Theatres, Dartmouth, and his many friends will wish him every success in this new venture.

"Timothy's Guest" Imperial, St. John

"Timothy's Guest," shown at the Imperial Theatre, St. John, brought forth many expressions of delight and satisfaction over the pretty story and clever acting of the child principals.

NOTICE

This issue of "Digest" begins Volume 15, No. 1. March 17th cover number should have been 47 instead of 44.

JACK WHITE, PRODUCER-DIRECTOR EDUCATIONAL-MERMAID, IN NEW YORK CONFERENCE 1923-24 PRODUCTIONS

JACK WHITE, producer-director of Educational-Mermaid Comedies, accompanied by E. H. Allen, general manager of Mermaid activities in Los Angeles, is in New York conferring with E. W. Hammons, president of Educational Film Exchanges, Inc., regarding production and distribution activities for the season of 1923-24.

Mr. White left Los Angeles a few days after completing studio work on "Three Strikes," and "Back Fire," the last of the 1922-23 series of Mermaids for Educational release. "This Way Out" had already been produced, and will follow "Cold Chills," an April release.

The 1922-23 series of Mermaids featured Lige Conley and Louise Fazenda, who is a comparatively recent addition to the Mermaid ranks of comedians. In the ten pictures fea-

turing Lige Conley, the subjects of fun covered automobile racing, life on an ocean liner, baseball, western ranch life, eye specialists, railroading on a slow train, steeplechasing, art, wild animals and motion picture theatres. In the two comedies featuring Louise Fazenda, the subjects were based on the adventures of a Swedish servant in a mystery house and of a fishing lass in the "storm country."

Four girls played opposite Conley in the recently completed series, Ruth Hiatt, formerly leading lady with Lloyd Hamilton, Lillian Hackett, Violet Oliver and Elinor Lynn. Other names appearing in the cast of Mermaid fun-makers are names synonymous with comedy fame: Mack Swain, Harry Gribbon, Otto Fries, Jack Lloyd, Don Barclay, Ed. Kennedy, Billy Armstrong, Cliff Bowes, Jack Ackroyd, Sunshine Hart and others of like ability.

a whale of a tale!



DOWN TO THE SEA IN SHIPS

A Hodkinson Picture

Capt. Frank Goodale Assists in Campaign Self-Denial Week

As a member of the Lions Club of Ottawa, Ontario, Capt. Frank Goodale, manager of Loew's Theatre, Ottawa, took an active part in canvassing for subscriptions for the Salvation Army's Self-Denial Week campaign, which was conducted under the auspices of the club during the week of April 16. The objective of \$9,000 was reached in three days.

"The Flirt," Lyceum Does Good Business

The Lyceum Theatre, Winnipeg, did a good business with "The Flirt," the week of April 2nd. This was followed by Mae Murray in "Jazzmania." Week of April 23rd. "The Town That Forgot God." "The Stranger's Banquet" did a good business the week of April 9th.

Special Presentation Stage Erected Lyceum, Winnipeg

Among the features that have been booked at the Lyceum, Winnipeg, are all Fox Specials, also Griffith's "One Exciting Night," Mack Sennett's "Sussanne," and Ben Turpin's "The Shriek of Araby." A special presentation platform has been erected at the Lyceum at a cost of \$2,000, on which special programmes are given.

"The Crash" Nearing Completion With Edward Horton in Stellar Role

Jess Robbins is nearing completion of his new comedy-drama, "The Crash," in which Edward Horton will play the principal role, and which will be released by Vitagraph. Director Robbins wrote his own original story and it promises new types and characters for the screen. The cast supporting Horton is an exceptionally strong one including Barbara Bedford, Zazu Pitts, Tom Ricketts, Carl Stockdale, Tom Murray, James Kelly, Stanley Taylor, Dorothy Wook and Newton Hall.

Henry Thompson, Capitol Soloist, To Sing Tenor Role, "Elijah"

Henry Thompson, soloist at the Capitol Theatre, Montreal, for six months, and the Winnipeg Capitol for two months, has been engaged by the Winnipeg Oratorio Society, to sing the tenor role in Elijah, this month.

Old Time Songs With "Mighty Lak' a Rose"

Old time popular songs are having their inning again with the showing of Edwin Carewe's picture, "Mighty Lak' a Rose." Strains of "Mighty Lak' a Rose" song are heard all through the picture and First National has interwoven in its elaborate music cue other songs that have been sung and whistled for years. Among these are "Silver Threads Among The Gold," "The Bowery," "Molly O," "Where Did You Get That Hat?" "Sidewalks of New York," "Comrades," "Rock-a-bye Baby," and many others.

The cue was arranged by James C. Bradford.

The whole idea of the Carewe production is based on the power of music as an influence for good. Therefore with the aid of the suggestions in the cue sheet, many exhibitors are using an "Old Song Number" as part of their program before flashing "Mighty Lak' a Rose" on the screen.

Tie ups with music and department stores are said to be having a fine effect along exploitation lines for this picture.



'SATAN'S PARADISE' CANADIAN-MADE GOOD AS HOLLYWOOD'S PRODUCT IS VERDICT OF THE PRESS

"SATAN'S Paradise." A Filmcraft Production, directed by Blaine Irish, who is gaining an ever increasing reputation for Canadian productions, has secured in the release of "Satan's Paradise," the unanimous approval of the Toronto press.

Following the premiere presentation of this feature at the Allen Downtown Theatre, the following press comments proved that after all a prophet is not always without honor in his own country.

The Globe:—

"A decidedly striking film—the whole production compares well with the best importations from Hollywood and the big foreign studios."

Daily Star:—

"'Satan's Paradise' is remarkable because of its genuine entertainment, and because it will prove that Canadians can produce pictures equal to the best from Hollywood."

Toronto Sunday World — Fred Jacob:—

"The first all Toronto, seven-reel feature drama has just been completed. The producer did not import players to appear in this picture, he found sufficient local talent to take all the parts. It is quite a creditable beginning."

H. W. Jackaway, Toronto Star Weekly:—

"'Satan's Paradise' has been produced by Filmcraft. The picture is cleverly done. The acting is surprisingly good, and from every angle it will compare favorably with the products of the big American studios."

Motion Picture Digest—Ray Lewis reviewing:—

"'Satan's Paradise' unfolds for us a subject made familiar to the general public through the association of the name of Sir Arthur Conan Doyle. Exhibitors booking this picture need not worry about the patriotic phase of the proposition. Here is merit which does not have to depend upon 'a home product' to book it."

"Foolish Wives" Brings More "Cash" Than Expected

Canadian Universal Film Co.

Dear Sirs:

Just a line to tell you what a box office attraction "Foolish Wives" proved to be to me. Played it in Acton, to big business, in fact, brought in more "cash" than I expected, owing to some opposition one block away.

In Georgetown it broke all records, two full houses and several hundred turned away, all who saw it were well satisfied.

H. C. McCLURE,
Manager Rex Theatre
Georgetown, Ont.

L. Rosenfeld, Montreal

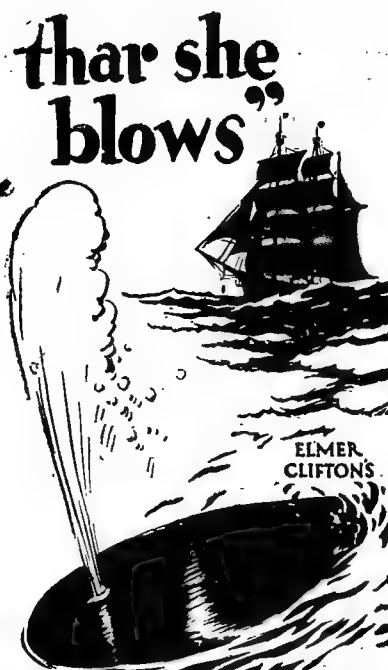
A. Berman, Another Visitor

L. Rosenfeld, assistant general manager of Famous-Players Corporation, visited Montreal recently, in the interests of F.-P. Another visitor was A. Berman, who was pioneer in United Artists work in Montreal. Mr. Berman spent some time in Toronto also.

Mr. Jack Kennedy

Arranges Effective Tie-Up "Making a Man"

Manager Jack Kennedy, of the Regent Theatre, Ottawa, tied up with 10 automotive films in the Canadian Capitol, in a special combination page



'DOWN TO THE SEA IN SHIPS'

A Hodkinson Picture

in the Saturday Journal, April 21st, as a boost for the picture "Making a Man," starring Jack Holt, during the following week. It was a straight stunt of having automobile license numbers buried in the trade advertisements, the owners of cars bearing the licenses being entitled to a double pass for the Regent during the week of April 23rd, if they called at the office of the advertiser. The Journal gave good space in the page title to the theatre announcements.

Satan's Paradise
Canada's First

CANADIAN DISTRIBUTORS OF—

Motiograph Projectors

Superlite Gold Fibre Screens

Rexolux Motor-Generators

Cinephor Lenses

Automatic Ticket Registers

Fulco Theatre Specialties

EVERYTHING
FOR
THE
THEATRE

SERVICE COUNTS!!!

Mr. Thos. Ross, Royal Theatre, Whitby, ordered a Motiograph De Luxe on a Saturday morning. We were completely sold out of stock, but a new machine left Chicago the same Saturday afternoon, and was delivered to Mr. Ross, the next Tuesday at noon. Mr. Ross is not only delighted with the De Luxe Motiograph, but also with the Service given to his rush order.

SERVICE COUNTS!!!

PROMPT AND
EFFICIENT
SERVICE

THE COLEMAN ELECTRIC CO.

21 DUNDAS ST. EAST, TORONTO, ONT.

"COURTESY with SERVICE"

Hermant Bldg.

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REGENT, Toronto

By Public Demand

Thousands Turned Away the Opening Week

Endorsed by the Toronto Board of Education

A Pageantry
of
Animal Life

This is the Original Picture which
played the Lyric Theatre, New York,
for 11 weeks at \$1.65 top

An Intimate
Revelation of the
African Jungle



Carl Laemmle presents
H.A. SNOW'S

**HUNTING BIG
GAME in AFRICA**
WITH GUN AND CAMERA
UNIVERSAL PICTURES

Are you boosting yourself into big show business or are you slowly kicking yourself out of it?

In the past six months First National has led every producer and distributor in the matter of consistent quality of entertainment.

You need big pictures when the hot weather hits you—pictures that have unusual entertainment value to combat the summer amusement of the outdoor season.

There's no secret about who had the big money-getters during the past season, and we are in there again informing the world as to who has them for next season.

Whether you are behind schedule or caught up on current releases, big pictures are available. You'll find that First National is not holding the big ones for Fall—they have them all the time, and they'll be ready for you this summer. Here are a few of them:—



One Policy - One Thought

to help you operate your
Theater successfully

Douglas MacLean
in
THE HOTTENTOT
Richard Barthelmess
in
FURY

Edwin Carewe's
MIGHTY LAK' A ROSE

John M. Stahl's
THE DANGEROUS AGE

Thomas H. Ince's
SCARS of JEALOUSY

Maurice Tourneur's
THE ISLE of LOST SHIPS

Jackie Coogan
in
DADDY

Norma Talmadge
in
WITHIN the LAW

Edwin Carewe's
THE GIRL of the GOLDEN WEST

Frank Borzage's
CHILDREN of DUST

Douglas MacLean
in
A MAN of ACTION

Richard Barthelmess
in
THE FIGHTING BLADE

Booth Tarkington's
PENROD and SAM

Maurice Tourneur's
THE BRASS BOTTLE

Constance Talmadge
in
DULCY

Jackie Coogan
in
TOBY TYLER

CANADIAN MOVING PICTURE DIGEST

That "fan" magazine MOTION PICTURE
is perhaps the most severe critic of photo-
plays—read what it says of

"The Isle of Lost Ships"



Millions of Screen
Fans Know This
Trademark Repre-
sents Quality.

There is much adventure, much fantastic color-
ing, much romance and suspense revolving
around a handful of characters, one of whom is
an escaped convict, another a detective, and a
girl. The novelty will take you on a weird
journey, and as you follow the interesting chain
of events your imagination will soar. Be sure to
see it.

TORONTO, CANADA,
MAY 5th, 1923

TWO NEW JACK WHITE PRODUCTIONS
of Exceptional Merit

Featuring LIGE CONLEY



"KICK OUT"

"Good comedy,
frequent laughs,
action very fast"—

M. P. NEWS

MERMAID COMEDIES

"HOLD TIGHT"

"A crackerjack comedy"—M. P. WORLD

With the newest in automobile race thrills



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Films Limited

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The
**CANADIAN MOVING
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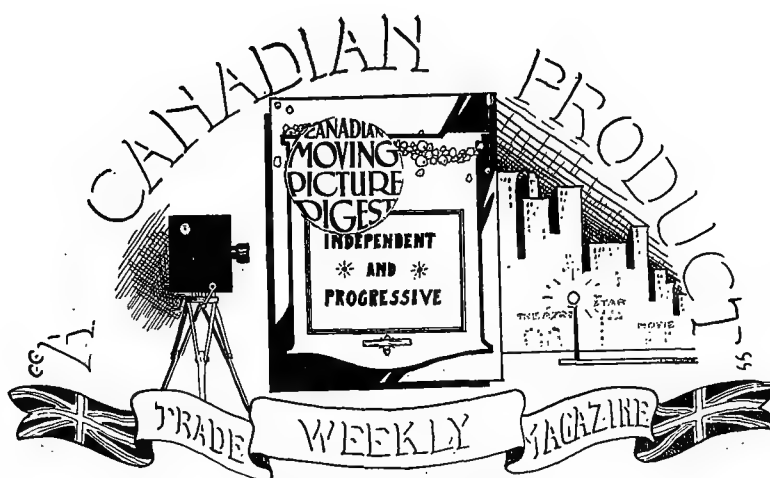
RAY LEWIS

Managing Editor

A. LEWIS

Business Manager

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TOM HAMLIN
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VOL. 15, No. 2

TORONTO, CANADA

MAY 5th, 1923

International Council Motion Pictures

THE announcement that an International Congress on Motion Picture Arts is to be held on June 7th and 8th, in New York, under the auspices of the Authors' League of America, suggested by Adolph Zukor, president of the Famous-Players-Lasky Corporation, looks hopeful for the longevity of Moving Pictures, since the purpose of this congress is to inspire the league to co-operate with Mr. Zukor in his movement to have American and European novelists, dramatists, and artists formulate a set of principles for the artistic development of motion pictures.

It is a most happy omen and exhibitors should hail this beginning with shouts of joy, for they, perhaps more than any other unit of the Industry, have learned, through their patrons, that there is something wrong with the "heart of Pictures," which has taken the heart out of its keenest supporters.

It has been said, "what you don't know won't hurt you," meaning in equally illuminating language, "what you have never had, you will never miss." The pseudo-philosophers, responsible for the yards and yards and yards of this kind of wisdom, which has been handed down from generation unto generation, should have some of their axioms tried upon themselves to see their effect.

The public are spoiled to ordinary programme pictures, because they have had an opportunity to witness how fine a Moving Picture, which is a Special, can be. Perhaps there is some truth in this statement, but it is only the fringe of Truth. The law of life is an evolutionary law, no one, or no thing stands still, either it evolves into a more complex, a higher form of life, or expression, or it degenerates. The most stagnant waters contain the embryos of life in a creative stage. So it is with Moving Pictures; they had to evolve, they must further evolve, or degenerate into something undefinable, without form, a mass formation, a dying thing.

Mr. Zukor states that "while the artistic progress of the motion picture has been great, the greatest development, so far in the pictures' short career has necessarily been in the technical side of picture craftsmanship, and in the stabilization of the industrial side."

It is the Independents who have given us the culture of the screen, unquestionably. The corporations and combines have made a few attempts to produce what they considered ultra superior in literature, but gave it up after finding that the box-office did not respond, for corporations have not been known, of any enterprise, to be philanthropically inclined, when their philanthropy di-

minishes their dividends. It probably did not occur to those corporations, that their flights into artistic realms were ill-advised, in that their selections, were of the order which could not be advantageously expressed upon the screen. That the so-called intelligenzia of the reading public, are only initiated into the mystic beauty of thought, the school of realism which certain authors express. The public did not respond, that was enough for those who always accent the Almighty before Almighty Dollar, the "artistic impulse" was swept into the storehouse to be covered with cob-webs, to fall into disuse. In handling Truth, justice should always prevail, and in justice to those, who were responsible for the "highbrow selections," let it be known that they may have been blessed with a prophetic vision, which sees years before the appointed time, what that time is to bring forth; and is actuated to keep in advance of Time.

We know what can be accomplished after witnessing such productions as "Robin Hood," "When Knighthood Was in Flower," "The Four Seasons," "Down to the Sea in Ships," H. A. Snow's "Hunting Big Game in Africa," Educational's "Enchanted City," Hodgkinson's "Beggar Maid," each occupying a particular niche in the advancement of Moving Pictures. This list is not arrayed for comparison, but each picture stands as an illustration of what can be done and is far removed from that stage, which deemed itself doing "big things" when an adaptation was made from a popular novel, so popular, that those who are fond of good reading, could not get through the first chapter, even by holding their nose and breath, as one does when swallowing "bitter medicine."

As Mr. Zukor so splendidly suggests: "The big field of picture progress lies in developing the screen along the soundest artistic principles. It is my hope that the men and women representing the best in American thought and taste will evolve some set of principles which can be accepted by the motion picture industry as its artistic guide."

The eyes of the world are fastened upon Moving Pictures, the world is unconsciously sitting in judgment, we have not yet been weighed in the scales, but the hour approaches, and we must not be found wanting. Our heartiest co-operation is extended toward the fulfillment of the ideal which prompts the International Congress on Motion Picture Arts.

—RAY LEWIS.

HERE'S a word straight from the **Box Office** that is worth the careful attention of exhibitors who are **business men**—and who like a business proposition, on a business basis.

STRAND

Eleventh and Sixteenth Streets
ALTOONA, PA.

All-Theatres-Pictures, Inc.,
119 Ninth Street, Pittsburg, Pa.

April 14, 1923.

Dear Sirs:—

We booked for four days this week your re-created "Dough and Dynamite," which made such a hit that we are holding it for the balance of the week. The new titles in it are up to the minute. If they are all like this one, you should have no trouble getting big business.

When in Pittsburg, we will give you dates on the other subjects.

Yours very truly,
SILVERMAN BROTHERS, Strand Theatre.

"Dough and Dynamite" with Charles Chaplin, is the first of the New Edition of the Great **KEYSTONE COMEDIES**.

Charles Chaplin

in

"Caught in a Cabaret"

second of the series, is

Now Ready.

TRI-STONE PICTURES, Inc.

OSCAR A. PRICE, President
H. E. AITKEN, Vice-Pres. and Gen. Mgr.

565 FIFTH AVENUE, NEW YORK

KEYSTONE COMEDIES, FAIRBANKS TERRITORY RAPIDLY SOLD

PRODUCERS Feature Service, Inc., has purchased the Greater New York and Northern New Jersey rights for the series of famous pictures of famous stars being released by Messrs. Aitken and Price. This includes the Keystone Comedies and Fairbanks revivals.

The territory sold for these subjects is rapidly approaching the one hun-

dred per cent. mark. Already closed are Philadelphia, Washington, Milwaukee, Minneapolis, Pittsburg, Syracuse, St. Louis, Dallas, Boston, Chicago and Cleveland.

The first Keystone to be released under this plan was that comedy classic, "Dough and Dynamite." Charlie Chaplin, Chester Conklin and Slim Summerville are in the cast and

Syd Chaplin did the titling. The reception accorded this picture by the public is reported by exhibitors to have been extremely unusual and in excess of expectations.

Viscounts Forswears Title To Appear in Pictures

Viscount Glerawly, son of Countess Annesley, reputed friend of Her Majesty, Queen Mary, and an intimate of the English court, is the latest, it is reported, to succumb to the lure of the movies. The Viscount is forswearing his title and as "Dan Annesley," has been signed by Cecil B. DeMille, to take his first film appearance in that producer's forthcoming film version of "The Ten Commandments." He will play a minor role where he will have an opportunity to learn the motion picture business.

Glerawly is one of the oldest of the historic British titles. The family estates are in County Down, Ireland. Lady Annesley is said to be one of that small group of titled women who control social affairs in London. She came to America two months ago to visit her son, but now that he is safely settled in pictures she is to return at once to London. There is said to have been no family opposition to the Viscount's plans.

John Emerson, Anita Loos Title "Good Bad Man"

John Emerson and Anita Loos have completed their work of editing and titling "The Good Bad Man," which is to be released by Messrs. Aitken and Price. This is generally conceded to be the best Western picture Doug. Fairbanks ever appeared in. Bessie Love has the leading feminine role. It is a Tri-Stone.

Tony Sarg Engaged Posters for Tri-Stone

Tony Sarg, whose Keystone Comedy Poster has attracted much attention throughout the trade, has been engaged by Aitken and Price to make some posters for the Douglas Fairbanks pictures to be released by them.

For Sale

One Powers 6A machine, motor drive.
One Simplex machine, motor drive.
One double 75-amp. Transverter, scenery and stage effects, also Wurlitzer band organ. Must be sold by May 31st. Any reasonable offer accepted. Majestic Theatre, Stratford.

Before Buying Pictures Read The Digest Advertising Pages.

J. C. BERNIER, AUDITORIUM, PUTS 'ROBIN HOOD' OVER FIVE THOUSAND DOLLARS RECEIPTS

(Special Montreal Correspondent)
J. C. BERNIER, proprietor of the Auditorium, Quebec, has certainly put "Robin Hood" over in great style in the Ancient Capital. It has to be remembered that Quebec is predominantly French, while "Robin Hood" is an English picture par excellence, appealing to British tastes, but without an overwhelming attraction for the Latin races. The outstanding success of Mr. Bernier, is therefore the more meritorious. What he did, amounts in the one language that speaks all tongues, to this: He paid \$2,500 deposit for the picture on a fifty per cent. of the takings plan and when the run was over, he forwarded to Irving Sourckes, of the United Artists office in Montreal, a cheque for \$481 in addition. Hence it is easy to see what his takings were for the week's run. Mr. Bernier got some publicity stuff over in Quebec. He entrained a few actors at a station below Quebec, and brought into the city a company of yeomen in Lincoln

green attire with cross bows and quarter sticks who bugled and trumpeted and yodled through the streets, and were welcomed at the City Hall by no less a personage than Mayor Samson himself. From there they went to the Auditorium, and believe us, the crowd followed them. Mr. Bernier jammed his house to the doors every day and night of the seven-day-run and took in close on \$5,000 as a result of his enterprise. "Robin Hood" opened at Three Rivers the week of May 7th; at St. Lambert the same week; and at Sherbrooke on the week of May 2nd. Yet another theatre that is making hay while the sun shines is the Park Theatre, Verdun, where the film has attracted people from all over Montreal, who will be unable to see it under the terms of the contract for some three or four months in the city proper. It goes to the Maritime Provinces in the middle of the month and will run a week at Fredericton on May 14th, and another week at Halifax, on May 21st.

ASSOCIATES BANQUET N. L. NATHANSON DIRECTOR FAMOUS-PLAYERS CAN. CORP. PRESENTED WITH PORTRAIT OF WIFE

THE business associates of Mr. N. L. Nathanson, managing director of the Famous-Players Canadian Corporation, tendered him a banquet upon the occasion of his birthday, in the Crystal Ballroom of the King Edward Hotel, Toronto. Those who were responsible for the arrangements are to be congratulated for their originality, the arrangement of festivities and the inspiration which prompted a presentation to Mr. Nathanson of a life-size portrait of Mrs. N. L. Nathanson, painted by the distinguished artist, Joshua Smith, R.B.A.

The dinner was started at about 11 p.m., and the last course consumed about 3.30 a.m. Dancing and vaudeville between courses. The menu was amusingly illustrated with cartoons of N. L. revealing the versatility of his career; satirizing his present prosperity and illustrating the "good fellow" spirit in N. L. better than the most eulogistic biography. This same idea was carried out in an animated screen cartoon, which perhaps amused N. L. even more than his associates and staff.

They tell me that Jake Bernier

need not sell pictures any longer, his fortune is assured impersonating Tut-anhk-amen, and J. B. states that Tut's life must have been "the life of Egypt"; and if they will only surround him with such a bevy of feminine loveliness, as was furnished him at the banquet, resurrect him for a N. L. N. banquet every year, he will even be an Egyptian mummy.

Among the guests were N. L. Nathanson, Mr. Bickell, Mayor Maguire, Mr. McClelland, Mr. Wadsworth, Mr. H. Johnston, Mr. Joshua Smith, R.B.A., Mr. Rea, Mr. Morlock, Mr. Errington, Mr. McMaster, Mr. Bernheim, Mr. Shea, Mr. Morando, Mr. S. Johnston, Mr. Weeks, Mr. Arthur Cohen, Mr. Ross, Mr. Tudhope, Mr. Ruddy, Mr. Marks, Dr. Graham, Mr. Dunlop, Mr. Maulson, Mr. H. Nathanson, Col. Cooper, Mr. Akers, Mr. Morris. Two hundred other guests were present, including representatives of several theatres and exchanges, Famous-Players Canadian Corporation officials, managers and staff.

Addresses were made by Mr. Arthur Cohen, Mr. Bickell, who made

the presentation of an illuminated address and presented the portrait to Mr. Nathanson, and Mayor Maguire. Mr. N. L. Nathanson responded to the presentation and stated that his appreciation of the portrait left him without the power of words with which to express his thanks, that Mrs. Nathanson had struggled with him in his work and that her co-operation had helped him materially in such success as was his. Her portrait, presented to him by his associates and staff, would be revered as his greatest treasure.

Some husbands arrived home at 5 a.m., which makes us conclude that the party was interesting from its inception to the finish.

F. B. O. To Release "Human Wreckage" Another "Dope Picture"

Mrs. Wallace Reid's attack upon the narcotic evil, "Human Wreckage," sponsored by thousands of civic leaders, government officials, supported by thousands of women's clubs, will be released through F. B. O. The story is by C. Gardiner Sullivan, and the direction by John Griffith Wray. The cast includes Mrs. Wallace Reid, James Kirkwood, Bessie Love, George Hackathorne, Claire McDonell, Robert McKim, Victory Bateman, Harry Northup, Eric Mayne, Otto Hoffman, Phillip Sleeman, George Clark, Lucille Ricksen.

George E. Ayer, mayor of Los Angeles, plays the role of a city official.

Dr. R. B. von Kleinsmid, president of the University of Southern California, enacts the role of an educator. A great number of other distinguished U.S. educators are in the cast. F. B. O. releases through Educational in Canada.

Bill Stewart Exploitation Makes Him Friends

"Bill" Stewart, who had charge of the exploitation of "Souls for Sale," and "The Christian," at the Allen, in Winnipeg, has returned to Toronto, after attaining much success. His many Winnipeg friends hated to see him go.

Canadian Pictures at Garrick "Timothy's Guest" Coming

The Garrick, in Winnipeg, ran the two Canadian pictures, "Glengarry School Days" and "The Rapids," April 30th and May 7th, respectively. The rule at this house, with its 1,200 seats, is big business, with capacity at night. Among the pictures booked at the Garrick are: "Can a Woman Love Twice?" and "Timothy's Quest," from the Kate Wiggins story.

HODKINSON PICTURES



The Literary Digest

announces

That commencing To-day---Every Issue of
"Fun From the Press"

Will include a Series of Cartoon Animations
by Max Fleisher---the highest paid artist-
animator in the world, and the creator of
"Out of the Inkwell."

Exhibitors booking "Fun from the Press" assure
their patrons of the greatest and most unique
form of entertainment procurable.

The only Canadian nationally advertised short
subject released in Canada.

HODKINSON
PICTURES



E. L. Sanders
Mgr. Star, St. Thomas
Formerly With Princess

Announcement is made of the appointment of Ernie L. Sanders, manager of the Princess Theatre for the past ten years, to the managership of the Star Theatre, St. Thomas. Mr. Sanders has had considerable experience in all lines of theatrical work, his stage career dating back to his youth in England, when he was selected as a boy soprano in the pantomime production, "Sinbad, the Sailor." Mr. Sanders also played in stock as a boy, some of his associates in those early days being among the stage celebrities of today.

Leaving his birthplace, Plymouth, England, about twenty years ago, Mr. Sanders came to Canada, taking up his residence with his uncle, the late Inspector Sanders of the London Children's Aid Society. The organization of the Sanders-Hewer Concert Company followed soon after Mr. Sanders' arrival.

For three or four years after the discontinuance of the concert company, May 1912. Mr. Sanders was in vaudeville. Mr. Sanders became manager and part owner of the Princess Theatre, then conducted by James Sharp, now of New Mexico. In October, 1921, the business was sold to Jacob Hirsch, the present owner, Mr. Sanders continuing as manager. During the past ten years the theatre has gained a reputation for the quality of its photoplays and the orderliness of the theatre.

In a recent interview Mr. Sanders stated that it is his desire and intention to conduct the theatre along the same lines he has adopted in the past and to give the theatre-going public the very best in entertainment for their money.

In this connection, P. S. Minshall, the proprietor of the Star Theatre, is arranging to completely renovate the interior as soon as possible and to thoroughly modernize the building.

The projection room is receiving attention this month and new projectors installed. Robert Cappell of Chatham, a motion picture operator of experience, has been engaged by the management. Regular attractions and pictures will be the policy of the house.

Film Booking Office **Having Month at Montreal**

E. Beaumont, of the Empire Theatre, Quebec, is making a Film Booking Office Pictures month of it in the Ancient Capital. For the week of May 13th he will be showing "In the Name of the Law," week of May 20th, it will be "Queen of the Turf," and week of May 27th, "The Third Alarm" is booked for release. The latter picture is going strong throughout the province. J. B. Robert, of the Gayety, Three Rivers, showed it April 25th and 26th, and it took so well at the house that he has re-booked it for June 29th, 30. J. H. Jerome, of the Rex Theatre, St. Jerome, has taken it for June 6-9. In Montreal the Papineau Theatre broke records with this picture.

H. D. Buckley **Mgr. Vitagraph, St. John,** **Comes To Montreal**

H. D. Buckley, formerly manager at St. John, N.B., Vitagraph, has been appointed branch manager of the Montreal office of the Vitagraph Company, following Frank Myers, who has been transferred to Toronto. Mr. Buckley was for a number of years representing Vitagraph in the Maritime Provinces, where exhibitors, while glad of his promotion, will no doubt regret his loss. He reports that the conditions of the Vitagraph office, Montreal, in connection with exhibitors, are in the best of shape, thanks to the able work of Mr. Myers in the past, and hopes to continue them without change. The Vitagraph are shortly releasing "Masters of Men," a big sea story, whilst a six-reel feature, "A Front Page Story," will be showing at the Imperial Theatre, Montreal, next month. One further change in the office is the appointment of Jack Foster, salesman, from Toronto to Montreal.

Satan's Paradise
Canada's First

Professor of Geology States **"No Reason To Expect Hot** **Summer," Winter Severe**

Professor William Berryman Scott, of Princeton, Blair Professor of Geology, states that there is nothing to the talk "hard winter, hard summer."

Professor Scott states that the weather this summer depends "upon the track of the cyclonic and anti-cyclonic processions," which leaves us cold, in the words of the average person as far as "cyclonic processions" are concerned. However, "if seeing is believing," we saw a snowfall in Toronto, the morning of May 9th, and many furnaces, stopped to welcome the coming of summer, re-started, which makes us rather conclude that it is cold today, if not tomorrow; and if it is as cold tomorrow as it has been today, it will be cold, and exhibitors need not worry about out-door sports, Daylight Saving, Summer heat and all the other "thorns in the flesh" of exhibitors which June, July and August bring.

Pete Egan, Starland **L. W. Straw, Lyceum** **Energetic Winnipeg Managers**

Pete Egan is now managing Starland, in Winnipeg; L. W. Straw is at the Lyceum, in Winnipeg. Each is a hard campaigner after business.

Famous-Players Reported **To Cut Production** **Schedule for Next Year**

Famous-Players will, it is expected, announce their schedule of production for next year, during their semi-annual sales convention, which opened at Pennsylvania Hotel, New York, Tues., May 8th. S. R. Kent will preside. From Canada will attend, G. E. Akers, W. A. Bach, E. English, and G. E. Smith. It is rumored that the Famous-Lasky programme will consist of not more than 60 pictures, all of them specials.

Censorship Repeal Bill **New York State Defeated**

Senator James J. Walker's censorship repeal bill for N.Y. State, was defeated. Four Republicans voted for the repeal, three Democrats against in the Legislature vote 71 for, 74 against.

COMING!
"Canada's Loveliest Child"
DORIS HYDE
 in
"DORIS IN FAIRYLAND"
Filmcraft Production
Directed by Blaine Irish

'CANADA'S LOVELIEST CHILD' 'DORIS IN FAIRYLAND' TWO-REEL FILMCRAFT SPECIAL

A TWO-REEL Special, "Doris in Fairyland," adapted from a fairy play by Ray Lewis, and introducing Doris Hyde, winner of the Star's loveliest child contest, has been completed by Filmcraft Products, Toronto, under the direction of Blaine Irish.

The story has a special appeal for women and children, and should

please audiences who are interested in home product, in the art which is centralized in Canada; and in the presentation of features which the censors can pass blindfolded. Arrangements for the release of this picture have not yet been completed, but in our next issue we will be able to give you a much fuller account and review.

FRANK W. LAWSON, SECRETARY ASSOCIATION OPPOSED D. S. WRITES DIGEST "WE WIN"

A RECENT letter from Frank W. Lawson, secretary of the Baltimore Association, opposed to Daylight Saving, corrects the impression that the campaigners lost their battle in that their demand to allow the people to vote upon the question of Daylight Saving has been defeated. However, it looks as if Baltimore will no longer be worried with Daylight Saving. This is what this association accomplished.

Every member of the council, when asked to express his views on Daylight Saving, replied that he was not in favor of it. A new council will come into office as a result of the election on May 8th, and a similar questionnaire was sent to all candidates. Twenty candidates replied, sixteen opposed, and four neutral.

Pennsylvania has just passed a state law, prohibiting under penalty of a heavy fine, any deviation from standard time. Delaware took a

similar action. There is a state law which defines the official time of Baltimore as the standard time throughout Maryland, and as 75th Meridian West from Greenwich.

It is the intention, states Mr. Lawson, to strengthen this statute at the convening of the general assembly in January, by amending it so that any change from standard time will positively be prohibited.

Mr. Lawson further states that they made "a hot fight" with the newspapers against them, and that the advocates of Daylight Saving face defeat.

"His Trysting Place" Chaplin Keystone Comedy

"His Trysting Place," one of the most famous of the Chaplin-Keystone Comedy is scheduled for early release by Tri-Stone Pictures. It is being edited and titled by Syd Chaplin.

Sara Bernhardt's Son Wins Suit To Prevent Sale Death-Bed Picture

The Paris courts, acceding to the request of Maurice Bernhardt, son of the late Sara Bernhardt, have decided that the death-bed picture of the illustrious star shall not be placed upon the market for commercial purposes. A drawing was made by M. Nertene, a Parisian artist, and represents Sarah on her death-bed, almost mantled in flowers. The drawing was reproduced in several French newspapers and later displayed for sale in shops.

The court has prohibited the continuation of such sales and confiscated the entire supply of reproductions.

Promotion Borzage Staff By Producer Jacobs

Applying army rules that no man is indispensable and that "officer material" can be trained up from the ranks, Arthur H. Jacobs, producer of Frank Borzage Productions, which are released through Associated First National Pictures, Inc., has just promoted two valuable men to prepare for more extensive production activities.

The lucky pair are Bunny Dull and Lou Borzage. Dull becomes production manager. He was assistant with Borzage for several years and has learned production methods from all angles. Lou Borzage was named first assistant to his brother. He served three years as second assistant and has been studying every angle of picture making under his brother.

Their promotions will be in effect within a few days when Borzage starts directing his next production, which is to follow "Children of Dust," which is now being edited, and which will be released in Canada through Assoc. First National.

CANADIAN DISTRIBUTORS OF—

Motigraph Projectors

Superlite Gold Fibre Screens

Rexolux Motor-Generators

Cinephor Lenses

Automatic Ticket Registers

Fulco Theatre Specialties

EVERYTHING
FOR
THE
THEATRE

QUALITY COUNTS!

Mr. Chris Georgas recently re-opened the Savoy Theatre, Owen Sound, Ont., with two De Luxe Motigraph Projectors. Mr. Georgas demanded excellent projection. He is getting it.

QUALITY COUNTS!

PROMPT AND
EFFICIENT
SERVICE

THE COLEMAN ELECTRIC CO.

21 DUNDAS ST. EAST, TORONTO, ONT.

"COURTESY with SERVICE"

Hermant Bldg.

Main 3890

ROMANCE OF WHALING DAYS 'DOWN TO THE SEA IN SHIPS'

SINCE the earliest days of the whaling industry, which flourished some 75 to 100 years ago, seamen engaged in this hazardous field of endeavor have risked their lives frequently and in many instances have met death in pursuit of this greatest of sea monsters. The whaling industry long has been ranked as the most perilous adventure which these hardy men of the sea have ever been called upon to undertake. Human life was lightly regarded in those trying days, and many a watchman has been sacrificed in the game where whales were sought. Volumes could be written of the many brave seamen who have met death in their pursuit of these mammals. In their instinctive fight for self-preservation, upon being attacked and pierced by the whaleman's deadly harpoon, whales have turned upon their attackers not infrequently, and there have been hundreds of instances where the small boats of the attacking party, and in a few cases the whaling ships themselves, have not only been overturned, but in many cases literally smashed to pieces from the impact of the huge ocean monsters.

Many expert whalemens, men who have followed the sea for years, and versed in all the intricacies and art of whaling, have been victims of this little known, though at one time stupendous industry. Unless one is thoroughly initiated in just exactly what to do at the right moment there is little chance of emerging alive from an encounter with a whale.

And now, motion picture actors, who, in pursuit of their profession, frequently are called upon to risk their lives in some hazardous adventure, figure in a whaling experience, beside which anything hitherto attempted in the field of silent drama seems small in comparison. Raymond McKee, a veteran of the screen, in point of experience, though still comparatively young in years, a short time ago went through all of the trying and hazardous thrills and experiences that from time to time are the lot of the expert whaleman. In the new Elmer Clifton super-screen special, "Down to the Sea in Ships," now released by the W. W. Hodkinson Corporation, the entire story is constructed around the rapidly disappearing whaling industry, with a view to perpetuating for all time this hazardous pursuit of sea monsters. Cast in the leading role, it became necessary for Mr. McKee not only thoroughly to familiarize himself with the myriad of details connected

with the whaling industry, but he also became an expert with the harpoon, the weapon of destruction that is used in this pursuit.

After weeks of training, Mr. McKee had so far perfected himself in the art of hurling the harpoon that at the conclusion of the class for whales, much of which is depicted in the new Clifton picture, he established a record that promises to last for all time, the actual harpooning of one of these leviathans of the deep, a whale weighing 90 tons, and measuring more than 80 feet in length. Not only did McKee successfully harpoon this gigantic monster but he narrowly escaped from the encounter with his life.

Upon being attacked by the men from the "Charles W. Morgan," the oldest whaling ship afloat, which was engaged by Mr. Clifton for the whale pursuit in "Down to the Sea in Ships," the whale began a desperate battle for his life. The small boat containing Mr. McKee and five members of the Morgan's crew, was drawn through the angry waters of the Caribbean Sea for miles, the boat's occupants in constant danger of capsizing or other mishap.

Two hours after it had first been harpooned by McKee, the whale suddenly described a circle and made for the small boat at terrific speed. There was no time to escape, and in an instant the ocean monster had charged the craft, hurling the six occupants into the sea and smashing the boat to kindling wood. It was a trying few minutes for these hardy whalers, including the almost "green" picture actor, and for a time it looked as though all might perish. Rescuers finally reached them, but not until they had first picked up the harpoon line attached to the whale. In their eagerness for the chase, the expert whalers in the second or rescuing boat had once more lived up to the tradition of whalers that a "sperm bull" was more valuable than a human life and that even though the men were drowned, "the whale would make a fine present for the widows."

"Down to the Sea in Ships" portrays vividly not only the actual chase, harpooning, attack and dispatching of the 90-ton whale, but in addition to its heart interest story, shows the actual cutting up of the sea monster, the extraction of 100 barrels of oil from its head, the cutting of blubber, the boiling or refining of the oil on board ship and every detail connected with this one-time powerful industry of the briny deep.

Beverley Bayne States Screen Stars May Marry

In a recent interview given by Beverley Bayne, to a Toronto newspaper, during the personal appearance of Bushman and Bayne at Shea's Hippodrome, in connection with "Modern Marriage," Miss Bayne said conditions have changed in movie industry and that the public is now willing to permit stars to marry.

Adolphe Zukor and Jules Lasky Insured For \$5,000,000

It has been reported that Jules Lasky and Adolphe Zukor have been insured by their company for \$5,000,000 (five million) each.

It is highly complimentary to have a company rate one's value to that organization at such a figure.

Douglas Fairbanks and Mary Pickford, Charlie Chaplin are said to be insured for one million. Francis X. Bushman is reported as being insured for \$950,000.

The question of huge insurance was revived when S. S. Kresge, of Detroit, was said to have applied for a \$5,000,000 life insurance. He has not yet received his insurance. It is further reported that a millionaire on this continent applied for a \$10,000,000 life insurance, but was refused. Wanamaker, of New York, is insured for \$4,500,000. Du Pont, powder magnate, carries \$4,000,000. James C. Penney and Percy A. Rockefeller, \$3,000,000. The estate of J. P. Morgan will receive \$2,500,000 upon his death.

Viscount Lascelles Objects To Film Title

Even in dear old England, the publicity bee sometimes overdoes his buzz as exemplified in connections with the advance announcements, of a picture, which referred to Viscount Lascelles as a "film star." It appears that Viscount Lascelles gave permission for the taking of a film of Bramham Manor Hunt in Yorkshire, in which he appears as master of the pack. The screen version shows a day with the hounds at Goldsborough Hall, his county seat. The picture was made with his permission, and passed by the Board of Censors. When the Viscount saw the announcements of his appearance he requested that the film be withdrawn and later on appealed to the home office to prevent its release.

Rumor Places John Droy Responsible Position West

Friends in Winnipeg are expecting to see John Droy, former manager of Vitagraph, Toronto, in the West in a responsible position.

The Embargo on Shipments New England, Includes Part of Maritime

The embargo in New England, N.S., on account of Maine flood, includes in its list of impossible points to where shipments can be made. All of the Maritime Provinces, which are reached by way of Vanceboro.

Damage to property is estimated at \$3,000,000.

Loew's Ottawa Theatres, Ltd. Annual General Meeting

The annual general meeting of Loew's Ottawa Theatres, Ltd., is announced for two o'clock, Thursday, May 17th, company's head office, Montreal. Business of meeting, the receiving of Directors' reports, election of Directors for the ensuing year and the transaction of any other business which may be properly presented at the meeting.

Allens' Westmount, Montreal Independent Amusement, Ltd.

The transfer has been registered of the property, building and equipment of the Allen's Theatre, Westmount, when it was purchased from the Majestic Theatre Limited, by the Independent Amusement, Limited, at a price stated to have been \$100,000. Allen's Theatre building, Westmount, was leased by Jules and J. Allen, operators of the local Allen Theatres, and it is stated by George Nicholas, manager of the Independent Amusement Company, Limited, that this lease would be continued by the new owners of the property. This means that the Allens will be in control of the Westmount house for at least another four years.

Monroe Doctrine Centennial To Be Radioed

The Monroe Doctrine Centennial will monopolize the air, on the evening of May 9th, between 10 and 11 o'clock, when Station "KFI" will broadcast a program that is being organized "to tell the world" about it. All radio-ites who tune with Earl Anthony at that time can get a lot of information about the American Historical Revue and Motion Picture Exposition that will be held in Los Angeles, July 2nd to August 4th inclusive. A number of well-known film stars will be on the program to invite their friends to come to the big show and see what progress the pictures are making. This will be the first exposition in history to be radioed to the world at large.

Universal Closes Lease System Theatre, Montreal

Joe Leduc, Montreal branch manager of the Canadian Universal Corporation, announces that his exchange has closed the lease of the System Theatre, on May 1st, and the house will be temporarily operated by Messrs Poulos and Cockels with Armand Rondeau as house manager.

J. Macklin Special Sales Representative Canadian Releasing

Jake Macklin, former salesman with Equity Picture Corporation, and with Famous-Players, starts with the Canadian Releasing Corporation as special sales representative for Quebec Province.

L. E. Ouimet Expected In Montreal "Faust" Now Completed

L. E. Ouimet, former president of the Specialty Film Import, will be back in Montreal, from Los Angeles, about the middle of May. Mr. Ouimet has, we understand, completed the production of "Faust" in Los Angeles, and will be busy in connection with its release in Canada during his stay here for the summer months.

Daylight Saving Time Causes Confusion Montreal

The Daylight Saving Time confusion here is being gradually worked out in Montreal, among the theatres and for the present only two second run houses have so far adopted the advanced time. These are the Court and the Empress, Lachine. All the big West End houses are on standard time, but there are a number of disadvantages which pretty well wipe out the advantages.

"Glen Hunter" Merton of the Movies in "The Second Fiddle"

"The Second Fiddle" is the first of a series of productions sponsored by the Film Guild. The idea back of this production was to provide the screen with what it was originally intended for, the provision of clean, wholesome and at the same time, thoroughly enjoyable entertainment.

Harry Leon Wilson's Merton of the movies, with Glenn Hunter in the stellar role, who is creating the success of his career in the stage version, is co-starred in "The Second Fiddle," with Mary Astor. Distribution through Hodkinson.

**Subscribe To The Digest
\$2.00 a Year.**

Four Two-Reelers April Educational Programme

Four two-reel comedies of widely varying types were listed for release on the April program of Educational Film Exchanges, Inc.

Two of these were Mermaid Comedies, produced under the supervision of Jack White, and two were the product of the Christie Studios. The balance of the program, is comprised of twenty-two reels in all, and includes Cameo Comedies, Earl Hurd Comedies, Wilderness Tales, Lyman H. Howe's Hodge-Podge.

"Kick Out," the first Mermaid release of the month, is a lion comedy, with Lige Conley as the featured comedian. The other Mermaid on the schedule is "Cold Chills," which presents the inimitable Louise Fazenda in a new role, that of a Swedish maid.

The Christie product also presents two different types of comedy. Jimmie Adams is featured in his first picture under the Christie banner in "Green As Grass, a comedy horse race picture, which contains some very exciting racing scenes, remarkably well done, and which showed week of 16th at the Hippodrome, Toronto. "Take Your Choice," the second Christie of the month, presents Bobby Vernon in the type of comedy that has made the Christies famous. In this picture they have returned to the familiar living-room farce.

The Cameo Comedies are "Familiar Troubles," with Eddie Barry, a flivver comedy, "The Dude and "Traffic." In "The Dude," Jimmie Adams is shown as a farm hand, while in "Traffic" he is the commuter who has to get up at sunrise in order to get to the office before noon.

"Jenkins and the Mutt," is the third of the new series of Wilderness Tales. It has been chosen by the National Board of Review as one of the Exceptional Photoplays of the year.

The cartoon subjects, the Earl Hurd Comedy, "The Movie Dare Devil," and Lyman H. Howe's Hodge Podge "Speed Demons," complete the program. The first of these presents Bobby Bumps in a real cartoon thriller, showing his stunts before a movie camera, "Speed Demons," which takes its name from a burlesque auto race done in cartoon, is a combination of interesting but unrelated subjects done in both animated cartoon and straight photography.

Chris Georgas Re-Opens Savoy, Owen Sound

Chris Georgas has re-opened the Savoy Theatre at Owensound, Ont. The opening was very auspicious and proved very successful.

Ann Little Studied Big Criminal Lawyers

In the J. G. Mayer super-photo production, "The Greatest Menace," that is now attracting world-wide attention through its startling expose of the drug traffic, Ann Little enacts the role of a woman lawyer, who saves her brother from the sentence of death by her handling of his case. In the story Miss Little as Velma Wright, the feminine attorney, learns that her once-brilliant brother, Charles W. Wright, Jr., (a role played by Robert Gordon) has not only become a habitual user of drugs but is under arrest on a charge of murder. Miss Wright (Miss Little) enters the case with every ounce of energy and her efforts prove victorious.

Miss Little dominates the picture by her marvelous work, it is said. The murder trial is one of the biggest features. To make sure that her role was done as nearly perfect as possible, Miss Little attended several big murder cases prior to the photographing of the film's murder case and watched some of the criminal lawyers in action. She also looked up the addresses of several prominent western women lawyers and obtained some excellent points from them which she used to advantage in "The Greatest Menace."

This feature is now released in Canada through Harry Kaufman.

Roosevelt's Story Goes Over Big at Loew's Adaptation "Hearts Aflame"

Capt. Frank Goodale, manager of Loew's Theatre, Ottawa, Ontario, has received a fine letter from Assistant-Secretary Theodore Roosevelt of the United States Navy, Washington, D.C., in which appreciation is expressed for the manner in which "Hearts Aflame" was presented and received by Ottawa audiences at Loew's Theatre recently. The story from which the feature was made was written by the late Teddy Roosevelt, father of the writer of the communication. Capt. Goodale has written to Secretary Roosevelt to advise him how well the picture had "taken" in the Canadian Capital.

Western Friends Hope Haskell Masters Wins The Goldwyn Prize

Haskell Masters, manager of Goldwyn in the West, had a big try for the first Goldwyn sales prize, and his friends still hope to see him get something big out of it as he worked hard for the honor.

All-British Week To Be Introduced Films of Month

The arrangements for an "All-British Film Week," to be held under the auspices of the British National Film League, in London, during this year, are progressing, and as the members of the Cinematograph Exhibitors' Association have declared themselves in favour of the project there is every hope that the week will be widely kept to the benefit of British films. The production of British films proceeds steadily, and the improvement in quality which has been noted from time to time is maintained, so stated H. M. Trade Commissioner F. W. Field, Toronto, in a recent interview. Among British films of last month are noted: "Paddy, the Next Best Thing," produced by Graham Wilcox and featuring Mae Marsh. "A Royal Divorce," by Samuelson, dealing with Napoleonic times, and "The Monkey's Paw," a thrilling subject founded on the story by W. W. Jacobs.

Henry Morton Season Fine Gaiety, Winnipeg, Second Runs Draw

Henry Morton, at the Gaiety, in Winnipeg, has had a big success this season, with second runs of the big pictures, making more money than with first runs of good quality. "The Eternal Flame" drew very large attendance the week of April 30th, although it had a big run at the Allen. "Dangerous Age," "Daddy," "Minnie," "Dr. Jack," "The Bond Boy," are among the best showings of recent date. Mr. Morton has now been managing the Gaiety for eight months, since \$30,000 was spent on its improvements, after the Allens let it go.

Big Run, Strand "Open Your Eyes"

"Open Your Eyes" had a big run at the Strand, in Winnipeg, the week of April 30th, after it had shown at several other houses in Winnipeg. Fred W. Crosbie owns it. Mr. Crosbie now has for the West "The Parish Priest."

Ted Gould Reports Revival Saskatchewan Business

Ted Gould, manager for Regals, in Western Canada, has returned to Winnipeg, from a long tour of the West, and reports a revival of business in Saskatchewan theatres after a very ordinary season, due to the long cold winter just passed.

Keith, Orpheum, Allied Circuits Featuring Short Subjects on Programmes

The Keith, Orpheum and Allied Circuits of U.S., are meeting with splendid success featuring Short Subjects on their programmes, prologues and special innovations are being used in conjunction with Short Subject presentations.

Paramount Production Dept. Engage Literary Scout

Bozeman Bulger, Saturday Evening Post writer, and for the last few years literary scout for George Horace Lorimer, editor of the Saturday Evening Post, has been engaged by Jesse L. Lasky, to act as a literary scout for the Paramount Production department.

It will be Mr. Bulger's duties to get in touch with authors and dramatists for the development of ideas that may grow into stories for Paramount pictures.

Mr. Bulger, for a number of years, was the baseball writer for the New York Evening World, and has an unusually wide circle of friends among the novelists, dramatists and publishers of the country.

"Souls for Sale" Playing First Run Three Largest Cities Canada

Early key city showings of Goldwyn's Rupert Hughes picture of Hollywood life, "Souls for Sale," includes first runs in three largest cities in Canada, Toronto, Winnipeg and Montreal, with other important bookings to follow immediately.

"Souls for Sale" did two tremendous weeks at the Capitol Theatre, New York, and is booked for the Strand, in Brooklyn, next week.

Joseph Harding, of Unique Delivers Unique Dance

Joseph Harding, of the Unique Theatre Staff, recently gave a performance in aid of the Y.M.C.A. of St. John, N.B.; at which he executed an Egyptian dance in a most artistic manner. The Carroll Players, now at the St. John Opera House, loaned properties to add to the realism of the settings and Mr. Harding was congratulated upon his success. He will repeat the dance at the Lancaster Military Hospital and at the East St. John Hospital.

COMING! "DORIS IN FAIRYLAND"

Adapted from the play of same name

By RAY LEWIS

CHRISTIE STOCK COMPANY ENLARGED GREATER VARIETY OF STARS

WITH the signing of Jimmie Adams, Babe London and others under exclusive contracts for Christie Comedies, the two-reel organization has made a line-up of comedy stars by which five or six different "names" will appear alternately in starring positions in the new releases. Pictures have been arranged, owing to the great enlargement of the number of featured players, so that the same people will appear only in about every fourth or fifth picture.

This gives a greater variety than ever before to the personnel appearing in the current releases. For instance the current line-up as follows, illustrates the possibilities of different casts:—

"A Hula Honeymoon," which is now finishing up most of its first-runs, features Henry Murdock and Babe London. Next comes "Babies Welcome," featuring Dorothy Devore,

supported by Anna May Wong and George Stewart.

The next release is Neal Burns in "Hot Water," supported by Duane Thompson, one of the new leading women. After that is Jimmie Adams in "Green As Grass," supported by Charlotte Merriam, Earl Rodney and William Irving.

Bobby Vernon is in "Take Your Choice," supported by five leading women: Duane Thompson, Natalie Joyce, Margaret Cloud, Charlotte Stevens and Gladys Baxter.

Dorothy Devore is in "Winter Has Come," supported by Earl Rodney, Wm. Irving, Babe London, Wm. Chapman, Lydia Yeamans Titus, Bob North, Victor Rodman, and George French. Following "Winter Has Come" will be another of Christie's outstanding novelties, the first black-face comedy, "Roll Along."

ENGLISH PICTURES DRAW, WINNIPEG FAMOUS-PLAYERS CANADIAN CORP. GET ALLEN THIRD WEEK IN JUNE

THE Allen, in Winnipeg, has had splendid success with the English pictures which were also shown in Toronto. "Me and My Gal" did capacity business the week of April 2nd, large attendance was the rule with the week following: "The Game of Life"; Dick Turpin's Ride," drew largely the week of April 30th, and "How Squibbs Won the Calcutta," the title of which was changed to "Take Me Back To Blighty," is now running the week of May 7th. In between two Goldwyn pictures were shown "The Christian," the week of April 16th, which did capacity and pleased greatly; and "Souls for Sale."

The Allen of Toronto have leased the house from the shareholders until the middle of June, when it passes into the hands of the Famous-Players Canadian Corporation on a long lease. This will give the Famous-Players control practically of the picture situation in Winnipeg, with the two big houses, the Capitol and the Allen, and there are rumors that the Allens will lease three of the next largest houses for a term of years to show British pictures principally. John Hazza, recently of Calgary, will be general manager in Winnipeg and of all western centres for the Famous-Players, it is reported.

Record Attendance Broken Capitol, Winnipeg, With "Safety Last"

The Capitol Theatre, Winnipeg, broke all the house records for box receipts with the first week of "Robin Hood," and did a large business in the second week, which followed right after. The record for attendance was broken with "Safety Last," the week of April 30th, hundreds standing in line for hours at night. "Robin Hood" showed at 50, 75 and \$1; "Safety Last" at 35 and 50 cents. "The Pilgrim," Charles Chaplin's newest, is to show at the Capitol, in Winnipeg; other pictures booked are "Brass," "Grumpy," and "Prodigal Daughters."

J. Stuart Blackton Productions Featured Vitagraph

While no announcement has yet been made concerning activities of J. Stuart Blackton, who returned to the chair of vice-president last month, it is said upon good authority that he will begin production soon and that Blackton productions will be featured among the releases of Vitagraph. Other plans not yet ready to be announced indicate, it is said, that Vitagraph's distributing organization will extend its activities into wider fields in view of the big pictures this firm will release.

Son Douglas Fairbanks Anxious For Film Fame

Douglas Fairbanks, Jr., 14-year-old son of the well-known star of the same name, who has been attending a school, in France, is reported to appear in pictures with a Los Angeles producing unit. Fairbanks, Sr. objects, because the education of his son will thereby be intertered with.

Ideal Educational Comedy "The Card," Across Canada

Pantages, Toronto, week April 30.
Pantages, Hamilton, week May 7.
Loew's, Montreal, week May 13.
Brock, Brockville, May 11, 12.
Alhambra, Toronto, May 11, 12.
Palace, Danforth, May 17, 18, 19.
Imperial, Cornwall, May 14, 15, 16.
Temple, Brantford, May 17, 18, 19.
Classic, Owen Sound, May 18, 19.
Princess, Chatham, May 24, 25, 26.
Regent, Oshawa, May 24, 25, 26.
Oakwood, Toronto, May 24, 25, 26.
Grand, London, week May 28.
Princess, Stratford, May 28, 29, 30, 31.
Capitol, Peterboro, May 31, June 1, 2.
Capitol, Kitchener, May 31, June 1, 2.
Teck, Toronto, June 8, 9.
Strand, Kingston, June 8, 9.
Capitol, Toronto, June 14, 15, 16.
Family, Toronto, June 14, 15, 16.
Garden, Toronto, June 18, 19.
Opera House, Galt, June 18, 19.
Pleasant Hour, St. Marys, July 2, 3, 4.
Princess, Preston, July 2, 3, 4.

"The Americano" With Alma Rubens In Support of "Doug."

There seems to be little question but that "The Americano," Tri-Stone Release will first be shown in one of the Broadway houses. Few people realize the high mark picture making had attained when "The Americano" was produced. Alma Rubens, playing in support of Doug., is even more beautiful than she is today.

For Sale

Powers 6B complete with motor drive, used six weeks. Guaranteed perfect condition. 2,000 ft. magazines. Centre Theatre, Ottawa, Ont.

For Sale

2 Powers 6A, both in perfect condition. Direct motor drive. Must sacrifice for quick money. \$400 will take both of them. Make an offer. Casino Theatre, Edmundston, N.B.

GAUMONT OF LONDON, GETS ENTIRE CHRISTIE PRODUCT OTHER FOREIGN CONTRACTS CLOSED

WITH the signing this month of a contract between the Christie Film Company and Gaumont, of London, for the latest series of Christie Comedies, the Gaumont company gets the entire Christie product for Great Britain for the seventh consecutive year. This is the biggest individual contract for Christie Comedies outside of the United States and Canada, which are handled exclusively through Educational. This gives all of the Christie Comedies to Gaumont for distribution in Great Britain, ever since the start of the Christie organization.

Other important foreign territories closed recently for Christie Comedies include a renewal with Australasian Film Company, for Australia, covering the present series of twenty Christie Comedies.

Famous Players Corporation has secured the second Educational-Christie series for Japan, while these comedies are acquired by Cinematograph Harry for France.

In Holland, the new series of Christies have been sold to Ralph Minden, of Motion Picture Sales Agency there. For Spain and Portugal, S. A. Selleccine has secured the first series of Educational-Christie comedies. In South America this series and also the second series are being handled by Max Glucksman.

Australasian has also acquired the first series for Dutch East Indies, Siam, Federated Malay States and Straits Settlement. These contracts and others for minor countries not named above give the Christie product distribution in every country where American films are being marketed.

"The Man Next Door" Ready for Release

Final titling and editing of "The Man Next Door," by Emerson Hough, author of "The Covered Wagon," has been completed at the Vitagraph studios in Brooklyn. It is one of the most pretentious productions undertaken by this firm. Like "Masters of Men," it is the result of the recently inaugurated policy of President Albert E. Smith, to make only big specials with all-star casts. Victor Schertzinger, one of the most noted directors in the industry, was specially engaged to produce "The Man Next Door." He has succeeded in translating to the screen with realistic fidelity the spirit of Emerson Hough's novel of life on a great ranch in Wyoming, contrasted with the shallow, society of the city. C. Graham Baker picturized the story.

The cast is headed by David Torrence, who plays the old cattleman, Frank Sheridan, as Curly, the foreman who tells the story, James Morrison as the hired man, and Alice Calhoun as the beloved Bonnie Bell Wright.

John Fiddes, Dominion Running Mixed Programme

John Fiddes, formerly of Montreal, has opened the Dominion Theatre in Winnipeg, a former Allen house, and is running a mixed programme of good pictures, singers and vaudeville.

"Message of Emile Coue" Big in St. John

Queen's Square Theatre,
St. John, N.B.
April, 5th, 1923.

Mr. S. Jacobs,
Mgr. Canadian Educational Films Ltd.
St. John, N.B.

Dear Mr.

As a featured attraction I find that your picture of Emile Coue, explaining Self Mastery Through Conscious Auto Suggestion, has been one of the reasons for our most remarkable week's business here at the Queen's Square.

This is our tenth week and closing week of a most remarkable engagement, and I figure that your picture has been the means of adding a number of new patrons to our theatre, and certainly has a wonderful drawing power.

We have had many added attractions during our ten weeks' stay here but I consider Emile Coue the greatest of them all.

Truly yours,

CHAS. T. SMITH,
Mgr. Mae Edwards, Players.

George Semper Recovers Again Managing Strand

George Semper, owner of the Strand, in Brandon, has recovered from a serious operation, and is again in charge of the Strand, Ralph Miller, the manager pro tem, moving on West.

Virginia Pearson Returns Frank Borzage Production For Assoc. First National

Virginia Pearson, former Fox star, is returning to the screen after an absence of two years, in which she starred in vaudeville.

She has just signed a contract with Arthur H. Jacobs, to play the leading feminine role in the next Frank Borzage production for Associated First National Pictures, Inc.

Miss Pearson will resume her work before the camera in the story which Mary O'Hara is now writing, and which Borzage will personally direct, with Chester Lyons at the camera.

She starred several years with Fox, her best-remembered box office successes being: "The Daughter of France," "Buchanan's Wife," "The Royal Romance" and "The Bishop's Emerald."

Harry Kauffman's Picture "The Greatest Menace" Three Weeks Strand

"The Greatest Menace," Harry Kauffman's anti-dope picture-sensation, has enjoyed a three week's run at the Strand, Toronto. Bookings on this picture are said to be excellent across Canada. The newspapers have been unusually generous in contributing special articles and space.

"One Exciting Night" Capacity Business, Lyceum "The Flirt" Drew Big

"One Exciting Night" did a capacity business at the Lyceum, in Winnipeg, the week of April 30th, and has now been sent to Starland and College Theatres for another week's run. These houses are owned by the same exhibitor and are located in the northern part of the city. "The Flirt" also did a large business at the Lyceum, but "The Town That God Forgot," which was shown the week of April 23rd, did not draw largely. Other pictures booked at the Lyceum for the next few weeks are: "Suzanna," the week of May 7th; "The Village Blacksmith," "The Flame of Life," with Priscilla Dean; "The Little Church Around the Corner," "The Shriek of Araby," "Down to the Sea in Ships," "The Custard Cup," and "Driven."

For Sale

One Powers 6A hand drive machine, reels, rewinders, switches, rheostat, screen, curtains, scenery, etc., and one 550-volt motor and 50-volt 30 amp. generator unit. Price \$300.00. Apply W. J. Bierschbach, Waterloo, Ont.

HISTORIC STONES DUPLICATED IN 'MAN OF ACTION'

MAGNIFICENT diamonds of historic value which have caused bloodshed and violence, plots and intrigue, were chosen as models by an experienced diamond cutter, who duplicated a number of world-famous stones for use in a number of scenes in Thomas H. Ince's new mystery-comedy, "A Man of Action," for Associated First National.

A half million dollar diamond robbery is a feature of this rapid action production which tells the story of a young millionaire owner of a diamond mine whose entire life is changed in twenty-four hours. When the young chap, in search of adventure, falls in with a gang of robbers, who mistake him for a master crook and elect him to help them pull off a big diamond haul in his own home, things happen at a fast furious rate.

A fortune in real stones was used for a number of scenes in the comedy, an expert diamond cutter being employed by Mr. Ince to duplicate the stones for other scenes. The cutter turned out such beautiful reproductions that he was given an order to make a complete set of duplicates of the famous "Polar Star," "Kohinoor,"

"Great Mogul," "Regent," "Sauncy," "Pasha," "Star of the South," "Indian Table Stone," "Shah," "Orloff," and other historic stones which are now kept in the Ince studio property rooms for use in special sets.

Pink, red, orange, yellow, green, blue, brown and black diamonds are included in this collection, said to be the finest of its kind in the country. Experiments before the camera showed that the pink and yellow diamonds photograph pure white and can scarcely be detected in close-ups from the real thing, while the green, blue, brown and red diamonds show black in a film.

In the new Ince picture the hero of the story, after foiling crooks who are after diamonds from his mine, loses the "sparkers" which he has hidden in a humidor. A short time afterwards he finds them in his own safe. The next time he sees them roll out of a bag of tobacco. And then finally one of the crooks starts to roll one of his own. And they finally turn up in the hand-bag of his sweetheart, who has just entered the house.

The final solution of the diamond mystery carries a big punch.

INCE 'MAN OF ACTION' TO BE PRESENTED ON STAGE

"A MAN of Action," Thomas H. Ince's new mystery comedy production, will reach Broadway this fall as a legitimate stage play. Ernest Wilkes, successful playwright, whose "Broken Threads" had a big run in New York, when it was presented at the Fulton Theatre, under direction of Holbrook Blinn, is now collaborating with Bradlye King, author of the screen story, on a dramatization of the film production. The stage play will have its premier either in Los Angeles or Denver at one of the Thomas Wilkes Theatres and later will be taken into New York City as a Broadway production.

Not since "Officer 666" has a story with such clever farce-melodrama situations been evolved as Bradley

King's tale of a silk stocking youth who falls in with a gang of crooks, is blackjacked into joining them, and finds himself locked up in his own house with them for twenty-four hours, according to Wilkes. Douglas MacLean, Marguerite de la Motte and Raymond Hatton head the all-star cast of the picture production, a First National attraction soon to be released.

Wilkes is an experienced playwright and has had many stage productions both in New York and in the Wilkes theatres. "Broken Threads" was adapted for the screen after its New York run by Famous-Players-Lasky Company, under the title "The Man From Funeral Range," featuring Wallace Reid. "Man of Action," through Associated First National.

German Super-Productions Are Now Available

The American Continental Film Association, Berlin, importers of American pictures, has now created a new department for the export of several select German super-productions.

"Rupert of Hentzau" Myron Selznick Master-Picture

W. C. J. Doolittle, president of the Selznick Distributing Corporation, announces that his company is to distribute "Rupert of Hentzau," the Myron Selznick Master-Picture recently completed at the United Studios in Los Angeles.

Manitoba Amusement Tax Has Been Amended

The Manitoba Amusement Tax Act has been amended, exempting from the levy, all shows where the admission charge is below 15 cents. It was stated that in the Legislature that these cheaper amusements were patronized mostly by children and that the tax has fallen on them. The schedule was altered to the following scale: On 15 cents, a tax of one cent; between 15 and 25 cents, a tax of 2 cents; between 25 and 35 cents, a tax of 3 cents, and between 35 and 40 cents, a tax of 4 cents. Over that amount, ten per cent.

Rival Animal Pictures Playing Same Date, Winnipeg

The two wild animal pictures, Mr. and Mrs. Marten Johnson's "Trailing Wild Animals in Africa," and H. A. Snow's "Hunting Wild Animals in Darkest Africa," are running the same week, in Winnipeg, the former the Metro in the Famous-Players' house, the Province, and the latter, the Universal, in the big legitimate house, the Walker. An extensive advertising campaign was put on by each house and the pictures are showing the week of May 7th.

Montreal West End Allen Has Not Been Sold

At the West End Allen Theatre, there is no change in management nor has there so far been any sale of the house by the trustees. It is understood that such bids as were put in for the theatre last month, were much below its value and accordingly fell through. George Rotsky reports fine business with the latest English picture to be run there, viz., "The Royal Divorce," which played to full houses at advanced prices for the first week of May. This will be followed by another English picture, "Dick Turpin's Ride To York," an episode in the life of the famous highwayman. The English season is evidently making a hit in Montreal.

English Pictures Making Good Regent Presenting Series

The Regent Theatre, of Ottawa, Ontario, managed by Jack Kennedy, is presenting a series of English productions which, at present, are finding fine favor in many cities of the Dominion. Two have already been played, "Me and My Gal," the engagement of which was extended three extra days, and "A Sister to Assist 'Er." "The Christian" also had a big run during the week of April 16, and other features to follow include "A Royal Divorce," "Back to Blighty," "Turpin's Ride to York," and others.

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White A.C. Carbons is making
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CANADIAN NATIONAL CARBON CO.
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New York didn't make Ruth- Ruth made the Yankees!

It has always been "class" which gets the money. The Yankees paid a fortune for Babe Ruth and his presence on the New York team has paid back the owners many times over for their investment in increased admissions. Ruth has not only made money for the New York owners but he has benefited the treasuries of other clubs by creating new followers of baseball.

----but let's talk theatres--

The only hope for many towns that are over-seated is to create new motion picture fans. That can only be done by the intelligent advertising of really great pictures. Pictures that are as great as photoplays as Ruth is great to baseball.

-----and now pictures

Those pictures have "class"—they have the bigness of story, of direction, of star and cast, of romance, thrills and adventure, that presented consistently on your screen will create new followers of the motion picture—THEY ARE TRULY THE RUTHS OF THE DISTRIBUTING FIELD.



One Policy - One Thought

**to help you operate your
Theatre successfully**

Douglas MacLean
in

THE HOTTENTOT

Richard Barthelmess
in

FURY

Edwin Carewe's
MIGHTY LAK' A ROSE

John M. Stahl's
THE DANGEROUS AGE

Thomas H. Ince's
SCARS of JEALOUSY

Maurice Tourneur's
THE ISLE of LOST SHIPS

Jackie Coogan

in

DADDY

Norma Talmadge

in

WITHIN the LAW

Edwin Carewe's
THE GIRL of the GOLDEN WEST

Frank Borzage's
CHILDREN of DUST

Douglas MacLean

in

A MAN of ACTION

Richard Barthelmess

in

THE FIGHTING BLADE

Booth Tarkington's
PENROD and SAM

Maurice Tourneur's
THE BRASS BOTTLE

Constance Talmadge

in

DULCY

Jackie Coogan

in

TOBY TYLER

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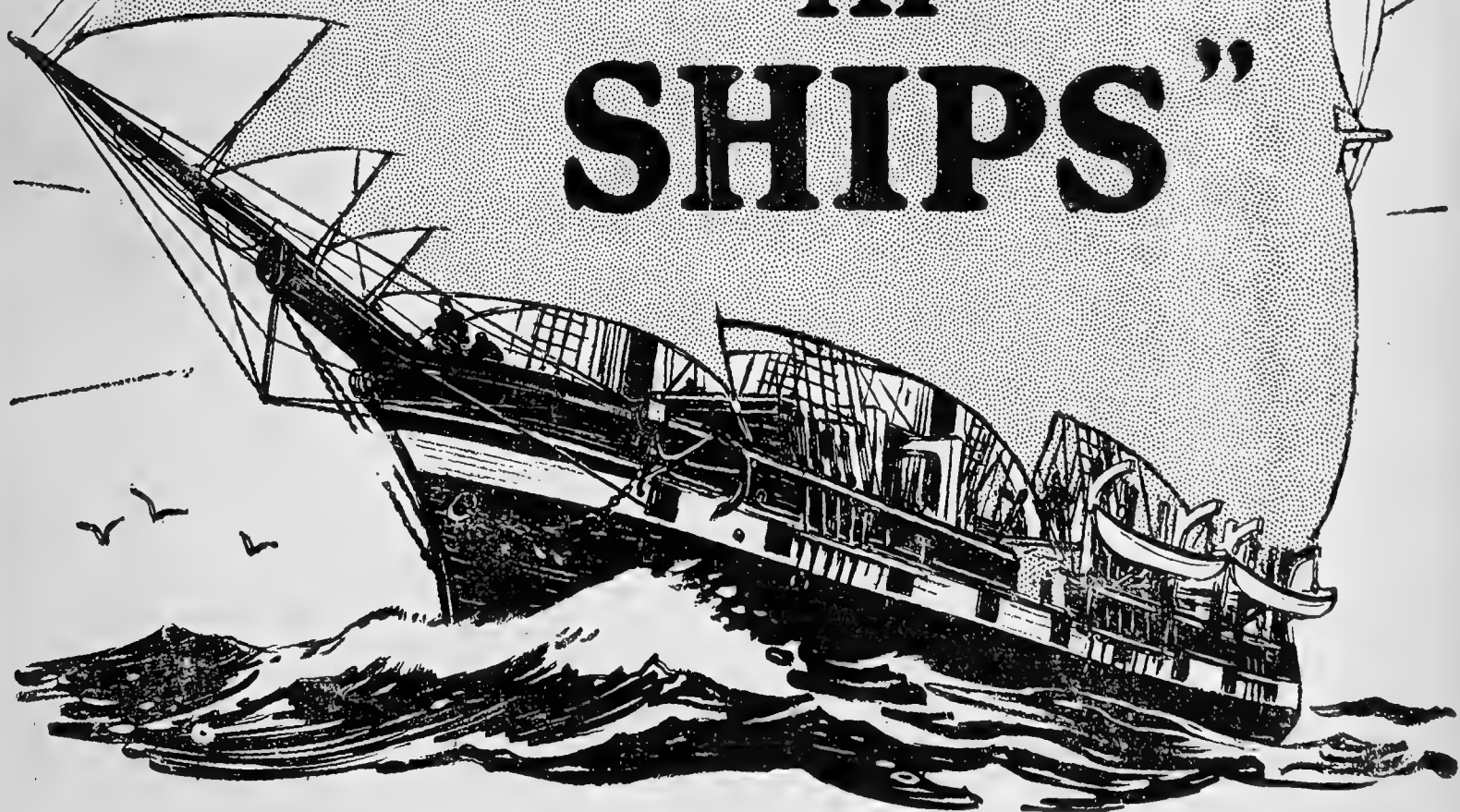
We consider "The Isle of Lost Ships" the greatest box-office attraction of to-day, because it grossed close to \$1600.00 at 10c--20c--30c admission prices in the Temple Theatre, Hamilton.

And yet "The Isle of Lost Ships" is only one of the really good pictures on First National Program

TORONTO, CANADA
MAY 19th, 1923

**ELMER
CLIFTON'S**

**"DOWN
to the
SEA
in
SHIPS"**



**HODKINSON
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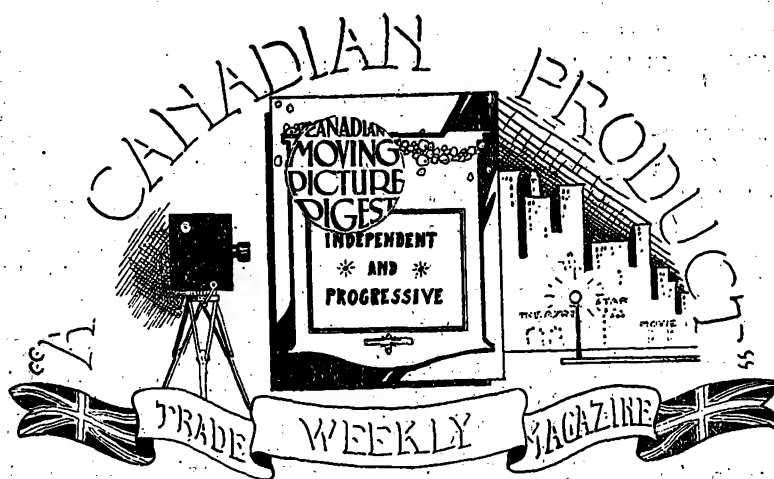
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TORONTO, CANADA

MAY 19th, 1923

Public Opinion—White List

A SPEAKER, eloquent and convincing, logical and of importance to Moving Picture interests is Mrs. R. F. McWilliams, B.A., of Winnipeg, president of University Women's Clubs of Canada, who addressed the Women's Canadian Club in Central Collegiate Auditorium, London, Ont., recently. Mrs. McWilliams used as her text "Good Movies and How to Get Them." "The first thing to remember," she said, "is that the movie business is conducted on the same principle as any other, based on the law of supply and demand." "We regard," further commented Mrs. McWilliams, "the movies as amusement, education, as a menace . . . They are a business and supply and demand, regulate what the producers and theatre men want to show." In summing up Mrs. McWilliams' interesting address, we find that she believes that public opinion could sway the production of Moving Pictures, that Public Opinion, in fact, does tend to make-up the pictures which are being presented to the public to-day, but that Public Opinion must of necessity express, not only the occasional picture patron's opinion, but the younger element, boys and girls, whose most important recreation and entertainment is their attendance at Moving Picture Theatres.

In outlining the history of a movement for improved Movies in Manitoba a reference was made to an invitation of the Local Council of Women, who came to see the speaker on the question of a film which the chief censor had considered rather doubtful. The result was that permission was asked to have a committee of local council witness pictures in the process of being censored by the civic committee. Result of observation was the growth of conviction that the censoring of films should be placed in the hands of the Government which appeared to give wider jurisdiction, and that censors should be appointed with a view to their special fitness for the task.

In Toronto there have been suggestions from various sources that the censoring of pictures be not entirely left in the hands of the Censor Board. The Board for Ontario have been requested to have committees view pictures in the process of being censored. In a recent interview with Major Hamilton, chairman of the Board, he stated that the idea was not sound, in that in his opinion the Censor Board should be in a frame of mind, unprejudiced by outside opinion, when passing judgment upon films.

The Manitoba experiment appears to carry out the soundness of the Major's contention. It has been further argued by the Picture department of the Social Service,

that pictures should be reviewed by a Voluntary Review Board, who would pass upon pictures, and publish a White List of those found worthy of this distinction. This Board operating on the order of the National Board of Review of Motion Pictures, New York. The Motion Pictures Distributors' Association of Toronto, through their secretary, Col. Cooper, have been approached upon this subject upon various occasions and we would like to have the opinion of exhibitors on this subject. Would they approve of a White List being selected by Voluntary Public Boards, this White List given publicity? Would they be influenced in their bookings by the publication of this White List? Are Committees, formed of Welfare Workers, in a position to judge pictures for the public which are the habitual frequenters of Moving Picture Theatres? If the Censor Board censored a picture and the Board of Review decided that it was worthy of presentation to the public, in what position would this place the Censor Board? If the Censors approved a picture which the Committee did not, what would be the result? The National Board of Review does not publish a White List of pictures, but a list of Exceptional Pictures. If a local board operated in the same way, would it have a tendency to augment the success of Exceptional Pictures, which have been under the odium of "being over the heads of the public"?

Exhibitors should interest themselves in this question, and in its many phases. If they believe that a Board of this order is an advantage, by all means let us know about it so that we can co-operate with those who are interested in forming such a Board. If exhibitors believe that they would rather conduct their business without direct outside influence, operating as do the theatres which present the spoken Drama, conducting their business as other businesses are being conducted, by those financially interested in that particular business, as the various branches of art present their artistic conceptions to the public, depending upon them for a verdict of approval or disapproval, let the exhibitor say so. This is a question which concerns him alone. Sir Robert Cecil said: "The success of the League of Nations does not depend upon governments or leading citizens, but the people going about their daily vocations." Mrs. McWilliams said that good films depended upon public opinion, the opinion and support given by ordinary, every-day people, going about their daily tasks.

—RAY LEWIS.

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SAVOY THEATRE, OWEN SOUND, OPENS JACKIE COOGAN'S 'OLIVER TWIST'

ON Monday, May 7th, the re-opening of the Savoy Theatre, at Owen Sound, took place and was indeed a successful affair from every point of view. A crowded theatre enjoyed the many changes that have been made in the house, the new decorations being very pleasing, new seats of a most comfortable type and excellent projection machines.

Mayor Harris paid tribute to the energy of Mr. Chris Georges, and trusted that he would receive the support of the Owen Sound public for his courage and enterprise.

Mr. T. Kingston Hall, the Toronto architect, who planned the alterations, paid his respects to Mr. Georges. Mr. Hall asked his hearers not to look on fair scenes with languid eyes and promised further embellishments added to the beauty and comfort of the theatre.

C. J. Appel, Canadian Publicity Representative of First National Pictures, also spoke and gave a brief outline regarding the production of motion pictures. Regarding the quality of First National products he referred to the fan magazines and their review department asking that theatre-goers choose their entertainment from either of the magazine selections and they would be sure to see many First National pictures.

A personal telegram was received from Jackie Coogan, which read:—

Los Angeles, Calif., May 7.—Chris. Georges, Savoy Theatre. Dear Mister Georges, am so glad to hear you will open the Savoy Theatre with "Oliver Twist." Hope you have a wonderful opening and that all the folks in Owen Sound will like your theatre and my picture. Wish I were there to say hello to all. Goodbye. Your friend, Jackie Coogan.

EXODUS TO UNITED STATES FLOODS IN MARITIME NO PREVENTION SPENCER THEATRES

(Maritime Correspondent.)

THE recent floods, which so rapidly devastated New Brunswick, were no respecter of persons or business occupations, and the theatres suffered considerably. F. G. Spencer's Capitol Theatre, Fredericton, and Vogue, Woodstock, both combated against, not only too much water, but scarcity of electric energy, brought about by flooded power station in Fredericton, and the carrying away of a dam in Woodstock.

It was announced this week that Mr. Spencer has acquired the Clarke

& Hiltz lease of the Strand Theatre, Kentville, N.S., also purchased the theatre himself; and the business block adjoining. It is the intention of the new owner to close immediately for repairs and alterations.

Mr. Spencer is also planning to build in Springhill this summer, probably opening about October first.

Such progression seems to indicate faith in the Maritime Provinces, seen in the face of what some nervous individuals regard as an exodus to the United States.

Theatres in Ottawa Benefit Cool Weather

Continued cool weather, late snow flurries and rain have been working out to the advantage of exhibitors in Ottawa, Ontario, as in other cities of Ontario and Quebec. Outdoor sports have been greatly retarded with the result that the lengthy between-season period has been a profitable one for theatres as the people have but few places to go outside of the theatres.

Famous-Lasky To Release "You Can't Fool Your Wife" Pauline Garon in Lead

Famous-Lasky report they are releasing "You Can't Fool Your Wife," with Pauline Garon, the Montreal star, in the stellar role at the Capitol. Eddie English, Tom Dobbigan, John Levitt, and most of the staff here will be absent in Toronto soon to attend the Famous-Lasky convention called to discuss the fall programme there.

George Rotsky Making Allen, Montreal, British- English Pictures a Success

George Rotsky, manager of the Allen Theatre, Montreal, deserves credit and is fortunately receiving something more substantial for his services in popularizing British pictures in this city. What might be called a "British season" at the Allen has been going forward now for the past six or eight weeks, and is continuing at the present time with "Dick Turpin's Ride to York" and "Take Me Back to Blighty," a sequel to "Me and My Gal." The theatre has been well patronized and is rapidly gaining a name as a British institution throughout the city.

Confusion Reigns Twin Cities Daylight Saving Annoyance

(Ottawa Special to The Digest)

Confusion in the twin cities of Ottawa, Ontario, and Hull, Quebec, over the daylight saving feature as a result of the decision of the Ottawa City Council to adopt changed time, which started May 13, and the action of the Hull civic authorities in turning down the measure. The outcome is that the clocks on opposite sides of the Ottawa River are different, the situation being of special advantage to the various moving picture theatres in Hull.

An interesting development with regard to the daylight saving tangle in Eastern Canada came in the visit to the Federal Government authorities at Ottawa by Mayor Mederic Martin of Montreal, to ask that a measure be enacted to prohibit stores, factories and other private enterprises from adopting summer time on their own account when daylight saving had been rejected by civic authorities. Such is the situation in Montreal, where some 2,000 firms joined a Daylight Saving Association for the observance of clock changing after the Montreal Council voted against summer time. All but two of the Montreal theatres are being operated on standard time.

(Since receiving this message, Hull has decided to re-open the question of Daylight Saving.—Ed.)

Satan's Paradise
Canada's First

TRAGIC DEATH MRS. MARY ROSENFELD PROVES GREAT SHOCK TO ALL

THE sudden and tragic death of Mrs. Mary Rosenfeld, mother of Louis Rosenfeld, of the Famous-Players Film Service, and mother of Mrs. Jules and Mrs. Herbert Allen, came as a great shock, not only to her family and immediate friends, but to the city of Toronto, in which she has resided for so many years, and in which she did such splendid communal work.

The late Mrs. Mary Rosenfeld, in splendid health, and apparently destined to enjoy many years of activity, while conversing in front of a shop in which she had made some purchases, was struck by an automobile, which had run up on the sidewalk, crashed into the window of the store, and dragging the deceased for about 90 feet, so mangled one of her limbs that before she could be operated upon, she passed away from the shock.

It is alleged that the driver and occupants of the car, which ran wild, had been drinking.

A mob followed the car, which eventually crashed into a pole. The occupants (man and woman) were seized by the mob and held until the police arrived. The man is charged with manslaughter and out on \$10,000 bail, the woman out on bail also and held under bond as a material witness. Two other occupants, of the car escaped, but the woman, Mrs. Schaeffer,

eventually gave herself up. Cross, charged with manslaughter, claims the car was borrowed from a friend and that he was not driving. The shopkeeper claims that he was at the wheel.

The other male occupant, who escaped at the time of the accident, and whom Cross claims was driving the car, has not yet been apprehended. All occupants are alleged to have been drinking, and the accident was the result of a tussle as to who should take the wheel. Meanwhile bootlegging continues as usual, peaceful citizens are robbed of any liquid supplies they may have in their homes, no conviction for this kind of burglary appears to be in order. Those caught "bootlegging" are fined, the fines are paid, the Province of Ontario is getting more perhaps this way than they received from their liquor licenses and "bootlegging" does not abate, because the idea prevails that the breaking of the O.T.A. (Ontario Temperance Act) is not a part of the Ten Commandments, and therefore neither an ungodly sin nor a misdemeanor. Respected and useful citizens are at the mercy of those who, having a chance to imbibe, do so without moderation, others are done to death by drinking wood alcohol and cheap spirituous concoctions. Something should be done to safeguard the people, not only against "bootleggers," but unfit drivers of cars.

DIRECTOR OF U.S. BUREAU OF INVESTIGATION ENDORSES 'WITHIN THE LAW'

WILLIAM J. BURNS, internationally famous detective, attended a private showing of "Within the Law," with Norma Talmadge in the principle role, at the Joseph M. Schenck studio in Hollywood, this week. At the conclusion of the showing Mr. Burns declared: "Gentlemen, 'Within the Law' is the greatest crime drama ever filmed. I predict for it an even greater success than the stage version enjoyed. Norma Talmadge's acting proves her to be the greatest actress of the screen."

Mr. Burns attended the showing of "Within the Law" in company with other members of the bureau of investigation of the U.S. Department of Justice, of which he is the head. He also was accompanied by U.S. Senator R. H. Cameron, of Arizona, who came over to California and attended the

review upon the invitation of Producer Joseph M. Schenck.

"D. Weiss Jennings, as Inspector Burke, in 'Within the Law,' is ideally fitted to his part," said Mr. Burns. "I saw him in the original stage version of the play in New York. Lew Cody and Eileen Percy also particularly pleased me. As underworld characters they were true to life in every respect. In fact the entire cast showed that it had been selected with great care. I much enjoyed the intricacies of the plotting of 'Within the Law' breach-of-promise gang, for in real life I have come much in contact with that sort of thing. The scenes showing Auburn Prison, the Tombs in New York, the Court of General Sessions and the Inspector's Office are exactly like the originals. Even the detectives seem to have been taken from the 'Central Office' at '300 Mulberry St.'"

Specialization Short Subjects Gives Exhibitors Variety

That specialization in short subjects only is the solution to providing the exhibitor with a varied programme of quality subjects is borne out after an examination of the June schedule of releases of the Educational Film Exchanges, Inc.

Heading the programme is the Christie Comedy, "Plumb Crazy." This is a light farce of the type which has made the Christie name synonymous with polite comedy. The other Christie Comedy on the month's schedule will be "Back to the Woods," to secure scenes for which Christie sent a company to the redwood forests of Northern California. This will be an outdoor picture of the same type as "Winter Has Come."

Lige Conley will be seen in the Mermaid Comedy, "Three Strikes," released the last week of the month. This will be a baseball story with Lige Conley as the college hero.

In the single reel releases a larger assortment of diversified subjects is listed. The Earl Hurd Comedy heads the month's releases with "Their Love Grew Cold." "Between Showers," a Cameo Comedy, and Warren A. Newcombe's beautiful fantasy, "Sea of Dreams," will be released the second week of the month. "Mixed Trails," one of the Wilderness Tales by Robert C. Bruce, the fifth of the 1923 series, is listed for release the week beginning June 17.

The last week of June presents another Cameo Comedy, with a new comedian, "Kinky," in a comedy of the same name, and Lyman H. Howe's Hodge-Podge, "A Lyin' Hunt."

Harry Brouse Recovers Slight Sense of Sight (Ottawa Special to The Digest)

It is now over seven weeks since Harry Brouse of Ottawa, Ontario, a prominent Canadian exhibitor, went suddenly blind while seated in the office of the Imperial Theatre, Ottawa. Since that time he has been confined to his bed and has been under the constant care of specialists and nurses. He has regained just a very slight sense of sight in one eye but, so far, that is all. Through it all, however, Mr. Brouse has shown great patience and has also maintained optimistic fortitude. He has received countless messages and letters of encouragement, and has been able to receive a considerable number of callers, including personal friends and representatives of the moving picture business.

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TORONTO STAR'S 'LOVELIEST CHILD' IN 'DORIS IN FAIRYLAND'

"DORIS in Fairyland" is the title of a fairy story by Ray Lewis, who in conjunction with Helen Ball, adapted this story in play form for the screen. The book is inscribed to Doris Hyde, winner of the Toronto Star's "Loveliest Child Contest." It is safe to assert that no contest in Canada has aroused the interest which this "Loveliest Child Contest" did, introduced by the Toronto Star. To the first prize winner was awarded the honor of having her portrait in miniature painted for the Queen's Dolls House. A miniature was also given to the mother of the child. Fifteen prizes in miniatures and gold were distributed.

A request from Princess Marie Louise was forwarded to Joshua Smith, R.B.A., the English artist, now resident in Toronto, for a contribution to the Queen's Dolls House, designed by Sir Edwin Luytchens, and to which the most representative British artists were making contributions. The Star introduced the contest in order to find "The Loveliest Child" in Canada, as the subject for a miniature portrait. Doris Hyde of Toronto, who has just passed her fourth birthday, was selected as "Canada's Loveliest Child" of 8,000 contestants.

With the winning of the first prize, which carried with it so much honor and distinction, a veritable flood of publicity descended upon this little lady. Her photograph was syndicated not only throughout Canada, but the United States, while reproductions of the miniature and photos of Doris found their way across the ocean and into the English newspapers.

In addition to the dedication of a fairy play and fairy poems by Ray Lewis, entitled "Doris in Fairyland," and from which the screen presentation has been adapted, Doris Hyde has been feted, toasted and approved of by all the various organizations, social, fraternal and business of Toronto. A doll has been fashioned and named after her. Candies named in her honor and introduced on the market with Doris Hyde exploitation. There is a Doris Hyde frock also. Front cover pages in magazines, pages of advertising in other magazines have given Doris unrivalled publicity; and now with her screen debut, she enjoys the distinction of being the "youngest star on the screen."

Blaine Irish, director-producer of Filmcraft Products, Toronto, directed "Doris in Fairyland," and it is necessary to see the picture in order to realize what this young director man-

aged to do with such a little star on his hands. The results speak volumes for his tact and patience.

The story revolves around the "Loveliest Child Contest," which precipitates Doris Hyde as winner into a veritable Fairyland. Doris visits the Queen. This scene was photographed in the Parliament Building, Toronto, and furnishes a most pretentious set for the scene. Doris then is taken to the artist's studio, and here too, the setting is most luxurious, and advantageous in showing off the beauty of this little Canadian star, ensconced in a huge Chinese chair. It is here that Doris wearied of posing for her portrait, goes to sleep and dreams that she visits the Queen. "Are you Mrs. Queen?" is Doris' question and answered in the affirmative, Doris upon being asked who she is replies, "why don't you know? I'm Doris from Canada."

All the titles are beautifully illustrated and form an attraction in themselves. Doris' visit to Fairyland introduces her to "The Old Woman Who Lives in a Shoe," and her many, many children. To an orchid which blossoms into a lovely little dancing fairy (played by Eleanor Dinsmore), a peacock (played by Muriel Lea), who, under the influence of the magic wand, develops into a peacock-dancing-girl. The dance of the fire-flies, the dance of the flowers, incites little Doris to do her dance of the goshes of good fortune, and Doris is indeed equal to the task. The setting for this Fairyland scene is spectacular and picturesque, and the animal and bird band of musicians speed along the action. Dr. Bull Frog, leaping into the pond, sends up a spray of bubbles, which the Fairy Godmother (played by Elsie Disney), who also plays Doris' real mother, effectively, changes into balloons.

One of the features of the picture is the reproduction of the miniature which will be placed in the Queen's Dolls House, along with three other miniatures, one of His Majesty King George of England, one of Queen Mary, and one of Princess Marie Louise.

No less important than the fairyland scenes, are the scenes taken in the child's pretty nursery, where Doris and her doggie play together, and listening to mother's fairy story about the beautiful Queen of Hearts, grew sleepy. The close-up of Doris yawning in company with her doggie is as amusing as it is clever.

"Doris in Fairyland," is a two-reel special. Beautifully photographed,

and should prove a welcome addition to any bill. Exhibitors who are not interested in using this Short Subject as a special attraction, availing themselves of all the innumerable tie-ups which Doris Hyde, as winner of the Star's contest affords, should leave this excellent Short Subject alone.

The presentation of the Queen's Dolls House will be made to Queen Mary, in June. It will be a British event of much importance, and lend added publicity to the "Doris in Fairyland" feature.

The work of the players is excellent throughout. The dances arranged by Amy Sternberg, whose reputation for the management and direction of dancing pantomimes extends over a period of twenty-five years, furnishes "Doris in Fairyland" with a series of special dances which are artistic and attractive entertainment.

Filmcraft product have produced a Short Subject which can take its place for interest and pretentiousness with the best Short Subjects on the market. If your editor was not responsible for the story, more lavish praise would have been bestowed, but modesty forbids your editor from "tooting her own horn." However, exhibitors know, that if "Doris in Fairyland" was not good entertainment, your editor would be the first to say, "off with its head."—(Ray Lewis.)

J. M. Franklin Visits Strand, Halifax

J. M. Franklin of the Strand Theatre, Halifax, and lessee of the St. John Opera House, spent a week in St. John recently and expressed himself as greatly pleased with the splendid patronage given to the Carroll Players at the Opera House.

Roy McDonald Welcomed By Halifax Friends

Roy McDonald, manager of the St. John Opera House, was warmly welcomed by his many friends when recently he spent a week in Halifax.

"Plumb Crazy," Educational Christie, June Release

Harold Beaudine has finished production work on the Educational-Christie Comedy, "Plumb Crazy," with Bobby Vernon and Duane Thompson. It is listed as a June release.

Walter Golding Joins St. John Daily Journal

Walter Golding, who was for a long time associated with the exchanges, having been with the Specialty Film and The Fox Corporation, has joined the staff of the St. John Daily Journal in the circulation department.

RAY LEWIS REVIEWS

CURRENT AND RECENT RELEASES

"SOULS For Sale." Rupert Hughes, Goldwyn Picture, adapted from the story (with modifications) which ran in the Red Book Magazine. The plot appears to sink into insignificance before the interest which centralizes about the Moving Picture stars and directors, revealed as they really are, at work and at play. It is the best example of subtle picture propaganda which has yet been offered to the public; and if for no other reason but this one, exhibitors should present this feature to their audiences. There is nothing preachy about "Souls For Sale." If one were to count the "punches" or "kicks" in the picture, this one would register 100 per cent.

The story deals with the career of a girl who accidentally becomes an "extra" and eventually a "star" presided over by the God of Chance. "Remember Steddon," (Eleanor Boardman) is the girl in question, who runs away from her husband, "Owen Scudder (Lew Cody) on the night of their marriage, actuated by a sudden intuitional insight into his character. She stumbles across a company of players on a "desert location," is taken on as an "extra," and later on, in "Hollywood," gets her chance to make good, because she happens to be "a nice little girl." Both the director and leading man become serious in their attentions to the new-made star, but she finds that the director (Richard Dix) is the one she loves. "Scudder," wanted for the murder of a few previous wives, hears of "Mem's" success, finds her in Hollywood, but is killed when he endeavors to kill the director, (Clayton) by starting the wind machine in his direction. "Mem" tries to save Clayton, and "Scudder" dies saving "Mem." All the little tragedies, and the big ones also, some with which the public become familiar, some they never hear of, tragedies which thread through their lives of Picture Players, are revealed with those intimate little touches which Rupert Hughes knows so well how to use. Perhaps the thrill of thrills came when the gigantic circus tent was wrecked by a tornado and set aflame.

Richard Dix as Director Claymore, did a splendid bit of work. Quiet, forceful and convincing. Eleanor Boardman as "Mem," was also excellent. Lew Cody was good, as was the work of all the players. The close-ups of innumerable stars with which the public are familiar, and their co-operation in the various scenes tends to make-up perhaps the most outstanding features of this very

big picture. The exploitations are unlimited, with most of the star's names to play upon, including Charley Chaplin, what more could any exhibitor ask for?

"PRODIGAL Daughters," Paramount feature with Gloria Swanson, Sam Wood, director, scenario by Monte M. Katterjohn, deals with the development in the character of a "flapper," known as "Swifie Forbes," (Gloria Swanson) and perhaps is a revelation in that the Flapper does not always "flap" for lack of ideas, or for a mere desire of sensation. Some "Flappers", like "Swifie Forbes," flapped because they had a head which worked overtime and a desire to live to their fullest expression of independence.

The story unfolds what happened to two daughters, who were modern women and who would not stand parental control or opinion and decide to leave home. They were very happy to come home to a "dear, kind, indulgent father (played by Theodore Roberts) and an adoring mother, (played by Louise Dresser) after Life had slapped them considerably. There is a splendid moral in that Flapperdom does not always indicate weakness of character where the fine things of life are concerned, but perhaps the finest point brought out was the fact that both father and mother were very happy and glad to take back their "prodigal daughters" and kill the fattened calf for them. A departure from the old-fashioned outlook which took back prodigal sons only.

Gloria Swanson has been furnished with a role which suits her admirably and would satisfy even her most severe critics as to her claims for stardom. It seems a pity that it took such a long time to find the right kind of a part for Gloria. With bobbed hair and good-looking clothes, which are not of the usual bizarre Swanson pattern, Gloria was most attractive and sent forth a screen magnetism which was appealing and convincing. The picture is lavishly produced and reveals some interesting types, which are drawn fairly close to life. The little sister, played by Vera Reynolds, gave a splendid interpretation of Miss Flapper Jr., aping the ways of her older sister, but not possessing the "good loser attributes" of "Swifie."

"Prodigal Daughters" should draw and should please generally. The public should be told that this is Gloria Swanson at her best, in something different. Theodore Robert's name is good for business and Louise

Dresser, though unknown to picture patronage, has a following which will appreciate her good work and handsome appearance in "Prodigal Daughters."

"HUNTING Big Game in Africa," H. A. Snow's Universal picture, is specially worth-while and provides entertainment and education which should satisfy the general patrons of Picture Theatres and attract those who only come for unusually big things. The heart of the jungle is entered, revealing the modes, customs, habits and even mannerisms of its denizens. The leopard, hyena, rhinoceros, wart-hog, man-eating lion and cubs, millions, apparently, of Penguins, Impala leaping over trees, over the ground, stampeded by the click of the camera, the scent of foreign invasion, charging elephants, baboon, apes, parade before the camera, unwilling players, enraged, intimidated by camera and by a Ford which the hunters use successfully, both in charging and attacking the enemy, and in covering ground.

"Hunting Big Game in Africa" reveals how sure must be the shot of the man, who plays with death lurking in the form of these untamed beasts in their natural haunts.

The oasis, where the beasts came to cool parched tongues, to moisten dry throats, gave the cameras excellent opportunities to register the surprise of peaceful beasts, birds on wing, and those who found the drinking place a location perfect for the attack of prey. And all the tragedy and love of the jungle was here revealed. The maternal instinct which protected its young, even when faced with the knowledge of death, through the mouth of a gun, the instinct of the young, which protected itself by clinging close to the mother-parent, thrills the onlooker as no love instinct of humans could possibly thrill.

In addition to the kaleidoscope of animal life, we were given a glimpse of the "whaling industry," and were treated to some interesting views and facts in connection with the "Diamond Industry" of South Africa. Marten's Bi-Ocular projection added considerable interest to the presentation, giving beauty and depth to the tropical scenes, so that they resembled the canvas of a marine painting, or a landscape; and very noticeably eased up the eye-strain, by clarifying the screen picture's detail. Exhibitors don't miss this one. Good any time and season, for young and old.

"GREEN As Grass," Mermaid-Educational, with Lige Connelly. I cannot understand why the Mermaids are not being released as Specials, they give the Lloyd Hamil-

ton's a very close run for comedy merit, action and entertainment. "Green As Grass" introduces Connelly in the condition which the title implies. Having a very generous farmer-father, he is rewarded for his years and years of toil upon the family farm, by a mark of appreciation, a nag which has probably outlived its usefulness as "farm help." But Connelly is proud of his Bonaparte possession and sets out to conquer the lady of his desires, in a rig attached to the horse. It seems that our "fair damsel" is wooed by a suitor with a "near gasoline buggy," and obstructs in body and otherwise, the approach of Connelly to the domicile of his "lady love." The "fair lady" has a father, who is shrewd enough to desire to provide his daughter with a home and points out the \$3,000 home which the suitor of his daughter must purchase, if suitor is to be turned into "husband." \$3,000 to Connelly looks like a million, but a shower solves the problem, Connelly's Bonaparte has an aversion to umbrellas, and the Arabian Steeds of Solomon are weighted of foot in comparison to Connelly's steed, under the "racing influence" of an opened umbrella. Therefore the desired home is purchased and the girl won, for Connelly sells his "noble steed" to a race horse breeder, who buys him under the hypnotism of the "opened umbrella." The idea is original, the horse-race, the real thing, furnishing thrills and amusement when Connelly wins. A comedy with a plot, weighty enough to keep it going, and not too weighty for hilarity of action.

"TAKE Your Choice," Christie-Educational, with Bobby Vernon, although revolving around the old idea, of "father says Bobbie must get married," handles this idea originally and in a manner which gets the most out of it. A "suspended sentence" over the head of Bobbie, who rolled himself into the police station, rolling along on roller skates, convinces Bobbie that papa's idea that Bobbie needs a wife, should receive immediate consideration. Of course Bobbie did not know that father had already selected the wife for him, no other than the pretty daughter of his partner. Meanwhile Bobbie wires one of his "adored ones" to marry him, after writing four letters to four other ladies next in favor. An over-zealous butler mails the letters, which Bobbie had written, but left unmailed.

The partner's daughter appearing on the scene, is found to be nearest to Bobbie's heart's desire and it is with fear that he opens a wire, which leaves him free from a "Breach of Promise" compromise. Bobby proposes to the partner's daughter and having pleased

himself and the family, it looks as if this time "true love is to run smoothly." But four fair ladies, bent on matrimony, appear upon the scene and add considerable excitement, when it is learned that all of them will consent to link their life with Bobbie's. The over-enraged suitor locks them up separately in different closets of the house, and prepares to elope with the "Chosen One," but is stopped by an irate parent, who has stumbled upon the "concealed animated femininity." What's left of Bobbie, is left to the real sweetheart, who agrees to "stick" after the other ladies have departed, cooled off by the statement from father that Bobbie is disinherited. Bobbie gets father's money and his blessing and the only girl he really wanted after all. "Take Your Choice," marriage or jail, is an excellent Christie comedy, which keeps the ball of fun rolling merrily.

"LOST and Found (On a South Sea Island). R. A. Walsh-Goldwyn production, by Carey Wilson, featuring House Peters, Pauline Starcke, Antonio Moreno. The story deals with the theft of a sea-captain's wife, by a white trader, who finds his Kismet in the jaws of a shark. The sea captain, (House Peters) recovers his daughter, who has just been taken in marriage by Waki, South Sea Island Native Chief. There is an abundance of thrills and adventure, romance and all the primitive elements which control the destinies of civilized beings with primitive instincts. The local coloring of the South Sea Islands, the tropical and sensuous appeal tends to make the picture spectacular and sensational, and where plenty of action is desired this picture should prove most satisfactory. The photography is particularly fine and many of the scenes were so pictorially lovely that they brought forth exclamations of pleasure from the audience. The native dances and feuds, their wars and methods of revenge furnish the picture with ample thrills.

Montreal Branch Famous-Players Film Service Unusually Active

Famous-Players, in addition to their British pictures playing at the Allen, are busy with a raft of specials, featured among which are "Down to the Sea in Ships" and three Goldwyns, "Backbone," "Ragged Edge" and "The Last Moment." In addition there is a special re-issue of Madame X with French and English re-titling.

Babe London's Christie Contract Keeps Her Busy

Babe London, the heavyweight girl of the Christie Company, has been doing some extensive travelling since she affixed her name to a Christie contract.

Hardly had the ink dried on the paper before Al Christie whisked her off on a 4500 mile trip to Honolulu to play in "A Hula Honeymoon." Babe just got rid of her sea legs when she hopped off on a four hundred mile jaunt to help out in the filming of "Winter Has Come," up in the mountains near Truckee. Then she was shunted up the Sacramento, where she donned burnt cork and a bandanna and played an "Aunt Jemima" in Christie's blackface comedy, "Roll Along," and now she is at Westwood, in the extreme northern end of California, where Christie is filming a comedy with the big redwoods as backgrounds.

They say travel broadens one. Babe was only fourteen pounds lighter than a load of hay when she joined Christie. If she broadens much more, they will have to broaden the screen to accommodate her.

"Daddy" Smashes Another Record at Hamilton

Following "The Isle of Lost Ships," which set up a new record of attendance at the Temple Theatre, Hamilton, "Daddy" succeeded in breaking it again by more than \$200.00. Just the average amount of newspaper space was used in the advertising of the picture. Several windows were obtained by the use of ingenious co-operative lettering of cards which carried black and white stills from scenes of the picture.

Another stunt that created much interest was the screening of the trailer together with several scenes from the picture on the main street from 8 o'clock until after 9 each evening. We think that Hal Morgan's pull with the Hamilton police force saved the situation, for the crowds watching the free performance were numbered in the thousands.

Arthur Moisan Harry Mee, Visitors To Montreal Recently

Arthur Moisan, of the Victoria, Quebec, and Harry Mee, of the Gem Theatre, Prescott, are among the out-of-town exhibitors who have been visiting Montreal recently.

Subscribe To The Digest \$2.00 a Year.

First National Has Several New Coogan Novelties

Exhibitors booking Jackie Coogan pictures will find that the First National exchange have several very fine novelties to be used in connection with the advertising of the pictures. One of these is a photographic reproduction of Jackie on a small button. These can be used in organizing Jackie Coogan Clubs or may be distributed free at special children's performances. A few of them circulated around at the schools beforehand would most certainly be an incentive to the kiddies to attend a special performance.

The exhibitors who have not as yet played "Peck's Bad Boy" will find a mighty fine advertising stunt in the school scribbler which C. J. Appel, Canadian Exploitation Representative, has devised in collaboration with the Copp Clark Company, at Toronto. These can be purchased by the exhibitor for two cents each, and they make a mighty fine little gift for the youngsters.

Following the very enthusiastic reception given a second run of "Peck's Bad Boy," at the Lyric Theatre, Kitchener, it is quite possible that with the aid of the scribbler repeat bookings cannot but be successful. New prints are available on this subject.

P. C. Taylor To Attend Convention Universal in Toronto

Mr. P. C. Taylor of the Canadian Universal Exchange, St. John, N.B., expects to leave shortly to attend the convention in Toronto, and will return via New York city.

Irving Sourckes Reported As Getting Better

The Digest regrets to learn that Irving Sourckes, the popular manager of the United Artists Exchange, Montreal, has been ill, but it is expected he will be out and about again shortly.

"Ninety and Nine" Tie-Up, Montreal Star

One of the new tie-ups that "The Ninety and Nine," the Vitagraph super-feature is enjoying, has been put over in Montreal, Canada, where the management of the Imperial Theatre induced the Montreal Star to conduct its want ad. campaign during the showing of "The Ninety and Nine" with "catch ads." A sample of the teasers reads:

MOVING?

THE NINETY AND NINE

There are a hundred and one things which must be obtained in order to make the new quarters comfortable. If you buy a couple of want ads. in the Star now you will find that at the end of the week there are only ninety-nine.

"Sign of the Rose" To Be Released Following Campaign, Montreal

J. P. O'Loughlin, managing director of Canadian Releasing Corporation in Montreal, announces that he is starting a big publicity campaign, looking to the early release of the "Sign of the Rose." This is a picturization of the play of the same name which appeared at the Allen, Montreal, last fall with George Beban in the leading part.

Two Urban Classics Ready for Release

Two Urban Popular Classics are ready for release by Vitagraph, "Roving Thomas in San Francisco," and "Modern Truths From Old Fables." "Roving Thomas," the sight-seeing cat, visits the Golden Gate and the famous Seal Rocks and Cliff House, as well as Chinatown in San Francisco. Strange animals demonstrate the fable of the hare and the tortoise in "Modern Truths From Old Fables."

Montreal Considering Question of Daylight Saving

The great question of whether to adopt Daylight Saving or to keep by the old standard regulations as to time has been agitating the picture theatres in Montreal, ever since the beginning of the month and is not settled yet. Some have adopted summer time, but the great majority are sticking to the old hour, but with modifications in some instances. For instance, the Imperial, the Court, the Empress and the Princess are on straight saving time, while the Allen, the Capitol and Loew's have taken the standard time and have advanced their hours of opening and closing from 12.30 to 1.30, which means an hour later in each case under the time adopted by the majority of city folks. It is likely that all theatres will take one or the other course before many days are up.

Her Excellency Lady Byng Frequently Visits Loew's

Her Excellency Lady Byng of Vimy, wife of the Governor-General of Canada, is a regular patron of Loew's Ottawa Theatre, Ottawa, Ontario. On various occasions recently, Lady Byng has attended the theatre informally, accompanied by official household representatives at Rideau Hall, the Vice-Regal residence at the Canadian Capital. Her Excellency showed keen interest in Martin Johnson's African Wild Animal feature which was presented at Loew's during the week of May 7, and also previously in Pola Negri's appearance in "Bella Donna."

Harold Lloyd's Next Not Yet Titled

Harold Lloyd's next feature comedy has not yet been titled, but the name of his new leading lady is Jobyna Ralston. Lloyd married his previous lady.

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FAMOUS-PLAYERS CANADIAN CORP. GET POSSESSION ALLEN, WINNIPEG

(Winnipeg Special To The Digest.)

THE Famous-Players Canadian Corporation has taken a long term lease of the Allen Theatre, in Winnipeg, and has entered into possession. The company guarantees the shareholders a dividend of seven per cent. each year, and as they have not had a dividend for some time, the offer was accepted. The Dominion Film Company sought an injunction with the liquidator, claiming that they had a lease of seven weeks with an option of three more in which they were to show British pictures. The Famous-Players Company declined to recognize that the Allens had a lease and placed policemen in charge taking the receipts and paying the staff, although the Allens at the time were showing

pictures in the house, the management taking \$2,500 out for each one and placing the balance of the receipts to the credit of S. Allen, Toronto, in the Royal Bank. Chief Justice Mathers, who heard the application, dismissed the action in favor of the Famous-Players Corporation, and the first of the Paramount pictures will be shown in the Allen, Winnipeg, on May 21st. Miller Stewart, the former manager, is again in charge for the Famous-Players Canadian Corporation. It is understood that the Pantages vaudeville will be shown in the Capitol Theatre with pictures, and the Allen will be the first run house for Paramount pictures in Winnipeg. The Famous-Players are practically in control of the picture situation in Winnipeg, with three leading houses.

United States, responded financially to the plan, and there was organized little more than a year ago the Whaling Film Corporation. To Elmer Clifton, who long has been identified with "big times" in the production line, was entrusted the tremendous task of producing this feature, a production that easily takes rank with the foremost screen presentations of the age, and which, from the viewpoint of thrills, heart interest and photography, should live on and on, a fitting tribute to the brave men of the sea who risked their lives in pursuit of the greatest of ocean monsters.

The cruise was made aboard the square rigger, "Charles W. Morgan," built in New Bedford in 1842, and said to be one of the oldest whaling vessels afloat.

By means of the gyroscopic camera which was used, Mr. Clifton was enabled to overcome many of the difficulties which are ordinarily evident in sea scenes, and by introducing modern methods, such as a ship's yawl boat equipped with motive motor, every minute particular to the perilous chase, exactly as it was done a century ago, has been vividly recorded for the screen.

Mr. Clifton's decision to distribute his super-special through the Hodgkinson Corporation was reached only after a careful survey of the various releasing organizations, and only after he had been satisfied beyond question of the exceptional facilities afforded through a strictly independent distributing organization, such as is the Hodgkinson concern.

The length of this film is 8 reels. When it is considered that more than 150 reels (150,000 feet) of film were used in the making of this picture, some idea of the vastness of the undertaking can be gained. One can also realize the hardships entailed from the fact that the cruise lasted for more than two months, during which time all sorts of hardships were undergone by the director, cameramen, actors, and crew. Salt horse and hardtack was the chief article on the bill of fare, and the quarters were the usual quarters of a whaler, small, greasy, and with the constant odor of whale oil. Cruising for more than two months in a small square rigger is something that few would care to undertake.

The producers, however, feel well satisfied with their effort, and they may well be, for they have given to the screen a picture which is an epoch in the motion picture industry. It is a lasting memorial not only to a romantic and adventurous industry, but also a tribute to the brave men who risked their lives in its production.

'DRIVEN,' UNIVERSAL, CHARLES BRABIN PRODUCTION OPENS LOEW'S, TORONTO

UNIVERSAL'S latest release, "Driven," which opened at Loew's, Toronto, week of May 14th, has received the unanimous approval and praise of the U.S. press. Among the various criticisms we quote from the following:

"Turned them away every night. Greatest acting picture I've even seen—A big thing!"—Empire Theatre,

Milwaukee, Wis.
New York Times:

"'Driven' is the outstanding photoplay of the year so far—and probably much farther."

New York World:

"Written with a sure touch of life

in it: natural and human. A successful film play."

New York Daily News:

"'Driven' reaches heights of best American films. One of the best photoplays we have ever seen from an American producer."

Chicago Eve. American:

"The story of 'Driven' is strongly made. It is like the mountains that fill it up—fascinating, mysterious."

Buffalo Eve. News:

"'Driven' is a picture you cannot soon forget. The acting is so remarkable. The characters are so real and so splendidly portrayed. You become all wrought up."

A WHALE OF A PICTURE 'DOWN TO THE SEA IN SHIPS'

ELMER CLIFTON'S super-special production, "Down to the Sea in Ships," is designed and intended as a lasting memorial to perpetuate for coming generations, through the medium of the motion picture screen, the romantic thrills and adventures of the whaling days of a century ago. The old whaling days, now gone forever, form one of the most fascinating and significant pages in America's history. The adventures a whaler met on a single voyage would often supply enough exciting material to fill a dozen

volumes. Only a few of the men who in their prime frequently heard the cry of "Thar she blows," are still alive, and before they are all gone, the idea was conceived by John L. E. Pell, of New Bedford, Mass., a descendant of one of New England's foremost whaling families, to utilize the knowledge of these men in staging for the screen a whaling voyage just as it would be enacted one hundred years ago.

New Bedford, long the recognized center of the whaling industry in the

"The Greatest Menace" **Auditorium, Quebec**

Manager J. Bernier, of the Auditorium Theatre, Quebec, is continuing the series of bulls' eyes inaugurated with "Robin Hood" recently, by bringing the drug picture, "The Greatest Menace" to this theatre under the auspices of the biggest French newspaper in the province outside Montreal, namely Le Soleil. The picture will be shown for an entire week. It is being released by the Harry A. Kaufmann Feature Film Attractions.

Canadian Universal Have Fine Eastern Offices "Bavu" Makes Hit

The Canadian Universal is now nicely settled in their new quarters, 158-164 Union Street, on the ground floor, and have one of the finest offices in Eastern Canada. Mr. P. C. Taylor, who never loses any opportunity for good business, was in Moncton and Halifax last week, and sold "Bavu," the fine picture made from the popular story, "The Attic of Felix Bvau." This production will be shown at the Orpheus Theatre, Halifax, where a screening was held for exhibitors and interested "fans"; and at the Capitol Theatre, Moncton, N.B.

Mgr. Ben Stapleton Returns From Florida In Good Health

Ben Stapleton, proprietor of the Centre Theatre, Ottawa, Ontario, has returned home after a prolonged stay in Florida, during which he took an extensive motor trip. Mr. Stapleton, who was one of the first exhibitors in Ottawa, went south for his health, and, during his absence, the theatre was conducted by his son, Don Stapleton. Ben has returned in much better health.

Russell, Ottawa, Screens "Robin Hood" for School Principals and Teachers

One of the largest private screenings ever conducted in Ottawa, Ontario, was that which was held at the Russell Theatre, on Saturday morning, May 12, for a presentation of "Robin Hood," in the presence of practically every school principal and teacher in the city. The screening was conducted under the auspices of the Ottawa Journal and under the direction of J. T. Moxley, manager of the Russell Theatre, which is the one legitimate house in the Canadian Capital. The screening was a fore-

runner to the first run of "Robin Hood" in Ottawa at the Russell during the week of May 14, with two presentations daily. The picture received the commendation and endorsement of every teacher present with the natural result that every child in the city of school age heard about the magnificent production and they, in turn, filled their parents with a desire to see the feature.

"Under Two Flags" Plays Imperial, St. John Praised Very Highly

"Under Two Flags," starring Priscilla Dean, (Canadian Universal) was the attraction recently at the Imperial Theatre, St. John, N.B., and your correspondent personally heard most favorable comments on the excellence of the acting and the splendor of the settings.

"The Abysmal Brute" Breaks Record, Halifax

At the Orpheus Theatre, Halifax, "The Abysmal Brute" had its first showing in Canada recently. The picture ran for four days and the theatre did the biggest business since the first of the year with this production to the delight of L. R. Acker, and the manager, Mr. A. A. McDonald, as well as of Mr. P. C. Taylor of The Canadian Universal.

Jack Droy Selling Features for Regal

Mr. J. Droy is associated with Regal, being special sales representative for Metro and Regal Features for Ontario. Mr. Droy should get this exchange some excellent business.

James Braeden, Maritime Sales Representative, Vitagraph

James Braeden, of the Vitagraph staff, is now travelling through the Maritime territory for that exchange. Mr. Braeden was formerly booker at the St. John office.

"Brass Exploitation" Arouses Interest Queen's Square

Great interest is being shown in the presentation of "Brass" at the Queen Square Theatre, St. John, N.B. Various advertising gifts have been distributed and brass rings will be given away. Marty Dupree and Company have been at this popular theatre for two weeks and Jimmie Evans will follow at the Queen Square shortly.

"Douglas Fairbanks in Robin Hood" Breaks All Canadian Records

"The magnetism that surrounds the picture "Douglas Fairbanks in Robin Hood," has been demonstrated during the past week by the crowds who have daily visited the Capitol," says the Montreal Daily Star, in an article concerning this United Artists release. So widespread has been the desire to see this production that a Canadian record was established by this Capitol during the last week, both in the number of people entering the theatre and the amount of the box-office receipts.

"Douglas Fairbanks in Robin Hood" is so vast in its conception, the spirit of realism so thoroughly covers the span of centuries, and there is such an immense amount of detail in the creation, that one should see it more than once in order to appreciate to the full extent the real artistry of the achievement."

Goldwyn Prize Contest St. John Leading, April 28th

The week of April 28th, of the Goldwyn prize sales contest results in St. John, stealing first place from Toronto, Winnipeg, 4; Calgary, 3; Vancouver, 5, and Montreal, 6.

Salesmen standing: Davidson, 1; Bernet, 2; Hunter, 4; Kauffman, 3. The contest closes May 12th. First prize, exchange branch manager, \$750.00, ten leading salesmen, \$500 apiece. Contest in competition with U.S. districts.

Animal Pictures Admired Play Same Date

The two African wild animal pictures were shown at the same date in Winnipeg, the Universal at the Walker, the big legitimate house, week of May 7th, and the Martin Johnson picture at the Province, the Famous-Players house, where it did a big business, although the price was about half that charged by the Universal people to the public. The pictures were greatly admired.

David Solomon Representing Harry Kauffman Special "The Greatest Menace"

Another visitor in St. John and among the Maritimes is David Solomon, who is representing Harry Kauffman in charge of "The Greatest Menace." This wonderfully educational picture has passed the censors of both New Brunswick and Nova Scotia.

"Class" gets the money--

"Class" in the person of Babe Ruth built the new Yankee stadium with its seating capacity of 75,000. But if Ruth fails to continue to show "class" more than half of those seats will stay empty.

You know

that in the past few years more than 100,000 new seats have been offered to theatre-goers in Canada, which means that a quarter of a million new picture fans had to be secured. The promoters of those theatres seemed to forget the need of a Ruth on every week's schedule to build attendance and hold it. Once in a while they picked a winner and backed it up with huge publicity. Thousands came and were conquered. Those new patrons came back once or twice but the theatre didn't figure in the hit column, so motion pictures lost a follower that had once been won.

Every Exhibitor

who shows "bunk" to the public is doing this industry a serious injury. Every exhibitor should ascertain whether he is helping create new picture fans or whether he is driving them away from theatres.

Several million people

are waiting throughout Canada to see the pictures listed on this page. They are pictures that will build and hold theatre patronage—they are the "CLASS" of screen entertainment.



Douglas MacLean
in

THE HOTTENTOT

Richard Barthelmess

in

FURY

Edwin Carewe's

MIGHTY LAK' A ROSE

John M. Stahl's

THE DANGEROUS AGE

Thomas H. Ince's

SCARS of JEALOUSY

Maurice Tourneur's

THE ISLE of LOST SHIPS

Jackie Coogan

in

DADDY

Norma Talmadge

in

WITHIN the LAW

Edwin Carewe's

THE GIRL of the GOLDEN WEST

Frank Borzage's

CHILDREN of DUST

Douglas MacLean

in

A MAN of ACTION

Richard Barthelmess

in

THE FIGHTING BLADE

Booth Tarkington's

PENROD and SAM

Maurice Tourneur's

THE BRASS BOTTLE

Constance Talmadge

in

DULCY

Jackie Coogan

in

TOBY TYLER

CANADIAN MOVING PICTURE DIGEST

You Had Better Get In Right Now!

FIRST NATIONAL pictures backed by several hundred thousand dollars in nation wide advertising WILL be presented on the screens of this country's finest theatres.

FIRST NATIONAL pictures consistently shown WILL win patronage and WILL hold it in this country's finest theatres.

*There will be more than one million
First National fans by 1924*

TORONTO, CANADA
MAY 26th, 1923

TWENTY-FIVE MILLIONS INVOLVED IN MOVIE MERGER GOLDWYN-COSMOPOLITAN-DISTINCTIVE

AT the Goldwyn convention held at Ritz-Carlton, Atlantic City, the consolidation of the Goldwyn Pictures Corporation, Cosmopolitan Productions, Inc., and Distinctive Pictures, Inc., with a combined capitalization of \$25,000,000, was announced.

The new organization will be known as the Goldwyn-Cosmopolitan Corporation. Branches are expected to be established in thirty-one cities of the United States and in many large cities of Europe.

The object of the merger was described as being the economical and efficient production and distribution of photoplays on a scale to provide 12,000 theatres with sufficient pictures for weekly changes of program. It was openly admitted that the new combination will aim to compete with the

Famous Players-Lasky Corporation.

F. J. Godsol, president of the Goldwyn Pictures Corporation, will become head of the Goldwyn-Cosmopolitan Corporation. James R. Grainger, general manager of the Goldwyn and Cosmopolitan Producing Corporation, will become sales manager.

It was said that an effort would be made to list the stock of the merged companies on the New York Stock Exchange. The capitalization of the companies was: Cosmopolitan, \$10,000,000; Goldwyn, \$8,000,000, and Distinctive Pictures, \$7,000,000.

William Randolph Hearst, controller of Cosmopolitan Productions, Inc., and known to have been promoter of the merger, addressed a meeting. Mr. J. A. Chantler, Canadian representative, Goldwyn, attended.

company is reported to have owned theatres with a seating capacity of 37,000.

Earnings for year ending Aug. 28th, 1920, despite advanced building costs, were \$291,987, against first preferred dividends necessitating an outlay of \$180,000.

Aug. 31st, 1922, earnings totalled \$320,000, and dividends were paid.

During first half of 1923, ending Feb. 24th, earnings \$297,553 against first preferred dividends of \$160,000.

Expected earnings for current year closing August, 1923, are reported at \$500,000, preferred dividends, \$320,000. All earnings enumerated were net, after operation, maintenance, depreciation, taxes and renewals had been deducted.

John Hazza in Charge Three Prairie Provinces

F.-P. Can. Corp.

John Hazza, of Calgary, who was in charge of Famous-Players interests in Alberta and Saskatchewan, has removed to Winnipeg, where he is in charge of all the Famous-Players interests in the three prairie provinces with headquarters at the Capitol, in Winnipeg.

Following the record-breaking run of "Safety Last" at the Capitol, in Winnipeg, the week of April 23rd, the management has presented "Brass," "Prodigal Daughters" and "Grumpy." All these pictures did not break records, but did a large business. The symbolic prologues introduced each week by Manager John Hazza, with the assistance of Mr. and Mrs. Walter Smith, of Minneapolis, singers, were very well received.

Allen Reported Negotiating For Three Houses

The Allen Theatre in Winnipeg, has been running British Pictures following the two Goldwyn productions, "The Christian" and "Souls For Sale." "How Squibbs Won the Calcutta," run under the title of "Take Me Back to Blighty," only did a fair business as the house was in possession of the Famous-Players Company with policemen at each entrance. "A Royal Divorce" was shown under different auspices, the litigation having been settled and did a better business. The Winnipeg public liked the British pictures shown under the direction of the Allens, and on the whole patronized them freely. Paramount first run pictures will be shown at the Allen in future. It is understood that the Allens are negotiating for a string of three theatres in Winnipeg.

Subscribers please note that issue of May 12th was predated May 19th, this being the new policy from this date on.

MONTREAL THEATRICAL MANAGERS' ASSOCIATION RECEIVES ITS CHARTER ABBIE WRIGHT, PRINCESS, PRESIDENT

(Montreal Special To Digest)

ABBIE WRIGHT, manager of the Princess Theatre, has been appointed president of the Montreal Theatrical Managers' Association as a result of the annual election of officers for the third year of the association's existence. George Nicholas, manager United Amusements Company and Independent Amusements Company, is vice-president; B. M. Garfield, manager Gayety Theatre, is elected

secretary-treasurer for the third time. The directors are: George Rotsky, manager Allen Theatre, and Frank Norman, manager Stanley Hall. G. A. Coughlin is appointed Attorney, and E. F. McMahon, auditor for the association. The Montreal Theatrical Managers' Association is now incorporated and has received its charter. The membership numbers twenty, representing twenty-seven of the leading theatres in this city.

FAMOUS-PLAYERS CANADIAN CORP. LISTING \$11,000,500 STOCK FOR EXPANSION PURPOSES

THE Famous-Players Canadian Corporation, Limited, is listing \$4,000,000 first preferred 8 per cent. shares and \$7,500,000 common on their company, for expansion purposes, according to an announcement from the Royal Securities Corporation of Montreal. Lord Beaverbrook, interested considerably in the F.-P. Canadian Corporation, was at one time president of the Royal Securities Corp., and has it is reported an in-

tegral interest in that company at present.

In connection with the announcement of this flotation is the information that the Famous-Players Canadian Corporation was formed as a subsidiary of the Famous-Players-Lasky Corporation of New York, capitalized at \$30,000,000, and on which 8 per cent. has been for years paid.

F.-P. Canadian Corp. now own 32 theatres in Canada. In 1919, the year of Canadian organization, the

Before Buying Pictures Read The Digest Advertising Pages.

"CANADA'S FIRSTBORN"

The
**CANADIAN MOVING
PICTURE DIGEST**

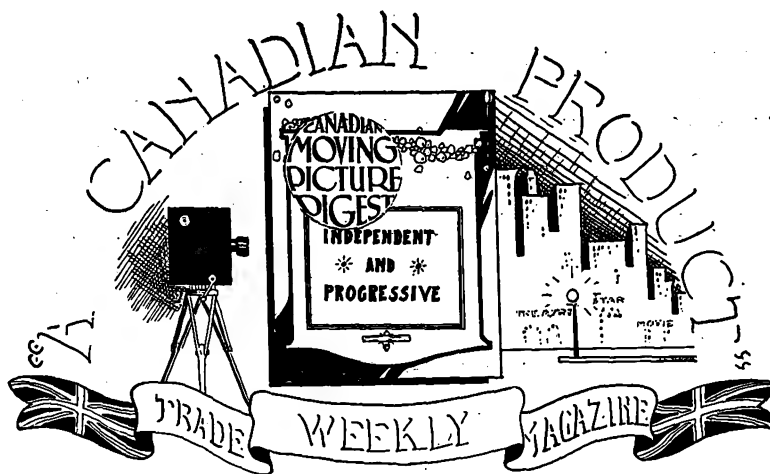
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Managing Editor

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New York Representative

TOM HAMLIN
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TORONTO, CANADA

MAY 26th, 1923

Money Under False Pretences

DURING the convention in Atlantic City, of Goldwyn-Cosmopolitan and Distinctive units, which have now merged into one, William Randolph Hearst, not giving much to talking outside of the "written word," stated: "I have not been in the business so many years but I have seen the quality of production increase continuously, and it is always the best picture which succeeds the most. We have seen the smaller pictures, the cheaper pictures, drop by the wayside and only the big pictures, the strong pictures remain. Therefore during the coming year and until the public's ways change, and personally I do not think they ever will change in this respect, we are going to make almost entirely, and I really think quite entirely, pictures of the class of "When Knighthood Was in Flower."

There's the answer to your question about filling in with "cheap product." There is nothing so deadly in monotony as a "cheap picture." Your patron not only feels that his intelligence has been insulted, but that an hour or two of his valuable time has been frittered away, he feels that he has been robbed; and his attitude toward the exhibitor who treated him to such a poor treat is not only unfriendly, but almost vindictive. Suppose the exhibitor blames the distributor and the distributor the producer, how will this help out the relationship between the exhibitor and his patrons? The public look to the exhibitor, who sells the picture to them, to make good what he has sold; or accuse him of getting money under false pretences. It is much easier to kill a good house with "cheap product" than it is to reestablish a "dead house" with good product. Why give yourself the worry of a resurrection, when you can prevent the dying?

The public know no season for their enjoyment, that is, in buying entertainment, or any other buyable property, they want full value, and only appeased when they do not get "their money's worth" through an Act of God. Even such misadventure is not received without interrogation, for a non-fulfillment of contract, through "an Act of God" is generally arbitrated or solved through litigation. What is the answer? That the Barnum axiom might have been alright in the days of Barnum, but not today. You can't sell a yellow dog to the public by calling him a white elephant. In other words you cannot sell the public "the greatest, most sensational, astounding, thrilling combination of the essences of concentrated artistic achievement in motion picture making" unless

you can back up this sloppy, eulogistic excess of selling emotionalism with something that has the mark of pronounced merit. You cannot entice the public into your theatres, when a Summer's evening, with its star-lit skies, full moon, singing waves, or sighing waves, we're not particular, save that we wish you to understand that there is an appeal in waves whether they are singing or sighing, invites your public to stay out doors. It is not necessary to enumerate all the other allurements of Summer, this season is the poor man's paradise, because he can give his best girl, his wife, his kiddies a treat which does not need more than a working-man's income. What can you offer the public in entertainment as inexpensive and as satisfying? Ask yourself this question, exhibitors, and then buy your pictures accordingly. Don't try to push away the Summer Months, make the Summer Months your Season. This does not only apply to exhibitors, but the distributing units as well. We all get the Summer Germ, a half-lazy inclination to keep going. A half-lazy effort to make a sale. The Summer is an excellent Alibi for no business.

It just occurs to us to illustrate what can be done in the Summer by citing an example of what was done in this regard with Wool. The manufacturers or dealers observed that Spring and Summer killed their Season, the public adopted lighter garments. A vogue was established for wearing apparel made of wool and designed to appeal to a Spring and Summer Trade. Perhaps the male species have not noted how this Summer Woolen business has grown, but ask the feminine members of your family, look into the shop windows. Wool has become the fashionable medium for clothing in the Spring and Summer, it does not have to worry about Autumn and Winter, when necessity consumes its supply. It may occur to you that this is Wool, and what has it to do with pictures? What can be done with Wool can be accomplished with pictures. There is no season for pictures. They can be seen comfortably all the year around. If exhibitors and distributors will unite their efforts in making pictures an all-year saleable product, the public will take to the idea as kindly as they did to Wool, but the exhibitors and distributors must present their product in the Summer months to their public as attractively as did the promoters of Wool. Getting money under false pretences might enable you to travel along a long lane, but the longest one has a turning.

—RAY LEWIS.

EDUCATIONAL JACK WHITE SPECIALS INCLUDES THREE COMEDY SUBJECTS

E. W. HAMMONS, president of Educational Film Exchanges, Inc., announced that Jack White, young producer-director of Mermaid Comedies, has been signed up for another three years, and that he will produce, during the coming year, in addition to a new series of Mermaids, a group of three special comedy subjects to be known as Jack White Specials.

White, whose Mermaid Comedies of the current season, featuring Lige Conley, Jimmie Adams and Louise Fazenda, have set a new standard for broad situation comedies, left New York for the Pacific Coast a few days ago after several weeks conferences with Mr. Hammons and E. H. Allen, Educational's production manager with the White and Hamilton units.

The 1923-24 series of Mermaid

Comedies, the first of which will go into production immediately after White's arrival in Los Angeles, will be twelve in number, the first being released early in the Fall.

The Jack White Specials, as well as the Mermaid Comedies, will be two-reel subjects.

There are still two subjects to be released in the 1922-1923 series of Mermaid Comedies, "Three Strikes," a college-baseball picture, which is on Educational's June schedule, and "Backfire," which has just recently been completed. Both feature Lige Conley, who took the leading role in the majority of the pictures in the current group and who will probably be featured in many if the pictures next season.

ASSOCIATED FIRST NATIONAL USE MOTOR TO GET SHIPMENT TO EXHIBITOR IN FLOOD AREA

(Maritime Special To Digest)

THE staff of the Associated First National, at St. John, were justifiably proud of the way they came through the time of the floods on the railroads. With St. John cut off from the outside world it required strenuous efforts to keep things going. At one

period a shipment of film was made by motor boat so that the exhibitor might not be disappointed. The fact that the First National are getting a brand new print of everything has made for satisfaction among exhibitors who are using their splendid programmes.

Gaiety, Fairville, N.B.

"Face on Barroom Floor"

The Gaiety Theatre, in Fairville, N. B., whose manager is T. J. O'Rourke, has been re-decorated and presents a very pretty appearance with rose tinted walls and curtains of the same material. This theatre had good results from the showing recently of "The Face on the Barroom Floor."

Jackie Coogan's First

Under Metro Banner

"Long Live the King"

Walt Whitman, Alan Forest, Rosemary Theby, Vera Lewis and Ruth Remick will support Jackie Coogan in "Long Live the King," the first picture he is to appear in, under the Metro banner.

HEBRIDEANS WELCOMED, ST. JOHN MGR. WALTER GOLDING, IMPERIAL

(St. John Special To The Digest.)

AT the time of the arrival of the large party from the Hebrides, who are to be our future citizens in the Dominion of Canada, the trains were delayed owing to floods for several days. Mr. Walter Golding, of the Imperial Theatre, with his usual thoughtfulness, extended the courtesy of the theatre to Hon. Manning Doherty and the newcomers and en-

tertained them at a performance at the Imperial Theatre, St. John. This kindly act served both to welcome the settlers and to pass away the time of waiting. The party paraded to the Imperial Theatre with a piper in advance, playing national airs and Scottish music further spoke of the bonds between Canadians and the Mother Country.

Journal of Commerce "Souls for Sale"

Justifies all Praise

Journal of Commerce: "It justified all the preliminary praise that had been said about it. The director has done two amazing things. He has captured for all time that indefinable fascination of the world behind the scenes, and created characters that live and breathe. He has reproduced people that he knows." The above comment on "Souls for Sale."—Goldwyn release.

"Determination,"

Capitol, Moncton,

Booked Key Cities West

E. H. Bowman reports that a successful showing of "Determination," the Super Nine Reel Special, was given in Moncton, where the fine picture was most favorably commented upon. The Capitol had splendid audiences. It is already booked in most of the key centres.

Conditions Becoming Normal

Through Flooded Districts

Conditions in the Province of N.B. are gradually getting back to normal after the flood upset. There were a number of houses dark as the tie-up on trains and in several cases lights, was complete as well as the fact that travelling was impossible outside of some towns owing to the submersion of the roads.

Thirty-Three Theatres

Winnipeg, Progressive

None of the 33 Winnipeg theatres have closed down the past year, and all report a fair business. Business varies in the big houses. But while the business is not what they anticipate, the times are very hard on entertainment, and the fact is that Winnipeg is over seated. But still there is much talk of more theatres being built in Winnipeg, in the down town district.

Martin Arnovitz Representing

Equity Maritime Provinces

Mr. Martin Arnovitz, representing the Equity Pictures Corp., is in Maritime territory. He expects to be there for some time and already has made many friends among exhibitors and exchanges. He is handling "Where Is My Wandering Boy?" "School Days," "More to be Pitied Than Scorned," "A Child For Sale."

RICHARD WALTON TULLY PRODUCES 'THE BIRD OF PARADISE' FOR ASSOC. FIRST NATIONAL

"THE Bird of Paradise," which has been playing regularly throughout Canada, for the last eleven or twelve years, is to be produced by Richard Walton Tully, after the completion of "Trilby," which is now in production, under the direction of James Young.

"The Bird of Paradise" will be made in the Hawaiian Islands, it is reported, and will be a forthcoming Associated First National release.

No stage play has enjoyed a more lasting success than "The Bird of Paradise," each year finds it attracting new patronage to the theatre in which it is playing.

Many a star has soared to stellar

heights through the interpretation of Luana, the leading feminine role, Laurette Taylor, Leonore Ulrich, Bessie Barriscale, Florence Rockwell and Muriel Stair built up their reputation for histrionic ability in this play.

Theodore Roberts originated the character of Hatch, Lewis Stone created the role of Luana's lover and husband, while Guy Bates Post, as the "beach-comber," received through this character his inspiration for the presentation of "Omar the Tent-maker." The screen should find "The Bird of Paradise" a most welcome addition, artistically and financially. Who will essay Luana has not yet been announced.

CAPT. F. W. GOODALE, LOEW'S CREDITED WITH SUCCESS, OTTAWA HEADQUARTERS OF COMPANY MOVED

(Ottawa Special To Digest)

AT the annual meeting of Loew's Ottawa Theatres, Limited, which was held at Montreal, Quebec, on May 17th, it was decided to move the headquarters of the company from Montreal to Ottawa, Ontario, where the Loew Theatre is located, in order to effect a more economic arrangement of supervision.

A financial report which showed much improvement over the statement for the previous 12 months was presented and adopted. The gross revenue for 1922 was \$220,000, it was announced, and the net profit was \$28,447.60, of which \$26,000 was allocated to depreciation reserve account, leaving a balance of \$2,447.60 to be placed to the surplus account.

The directors were re-elected for 1923 with an addition of Mr. J. Roberge. At a subsequent meeting of directors, T. C. Bate, a prominent contractor of Ottawa, elected president of the Ottawa company, and C. E. McMahon, another local contractor, was made vice-president.

The fine success enjoyed by the Loew Theatre, in Ottawa, compared with the showing of 1921, was attributed largely to Capt F. W. Goodale, manager of the Loew's Ottawa house, who made a big change in the policy of management.

NEW ALLEN RUMOR GIVES THEATRES ASSO. FIRST NATIONAL

THE latest rumor in connection with the Allen Theatres in Canada, gives this chain to Associated First National; another concurrent rumor states that in view of Goldwyn theatre activities in U.S., it is more than likely that Goldwyn will add the Allen chain to an already formidable U. S.

list—some others are asking, why should the Allens sell? The crisis is over, the theatres are making money, and what about the big list of Famous-Players pictures, including many English features? First runs still appear to be a problem in Canada.

Mgr. E. R. Lynn Campaigns "East is West"

E. R. Lynn, of the Strand Theatre, Sydney, put over a marvelous newspaper advertising campaign for "East is West," with wonderful results.

"Doing Well" Reports MacDonald Bros., Sydney

"Doing well and maintaining their high standing of shows" is the report from MacDonald Brothers of Sydney.

W. J. Melody Reports Business Flourishing Looks for Digest

W. J. Melody, manager at St. John, of the Associated First National, has just returned from a trip to the Sydneys, and that part of Nova Scotia. He states that he found business very good, the only drawback being the continued threats of strikes in Sydney. Business in Sydney was particularly flourishing.

"The Digest" is, Mr. Melody states, eagerly looked for and read by every exhibitor. On his return trip Mr. Melody had a very narrow escape in a railroad wreck which occurred near Sydney mines. The tender of six coaches of the train were piled in the ditch, but no one was seriously injured.

David Lloyd-George Sends for Fairbanks in Robin Hood

David Lloyd-George, formerly premier of England of England, since retiring from political life, has become a movie fan. This became known when R. W. McFarland, special representative in Europe for Douglas Fairbanks, cabled that the one time British Prime Minister has especially requested to see "Douglas Fairbanks in Robin Hood." Accordingly, a print of this Fairbanks masterpiece, was turned over to the celebrated statesman by Mr. McFarland, in London, and was taken to the Lloyd-George country place for over the week-end. A fully equipped motion picture theatre has been installed in the Lloyd George residence, and the one-time premier now enjoys his week-ends with special showings of the best films obtainable, many of which are made in the United States.

Lyceum Continues to Show Best of Programmes Starland and College Get Second Runs

The Lyceum Theatre, in Winnipeg, has again taken over the exhibiting of the Fox super-specials after doing a very large business with "One Exciting Night," and a fair business with "Suzanna." The Fox pictures to run are "The Village Blacksmith," May 14th; "The Custard Cup," May 21st; "The Face on the Barroom Floor," the week of May 28th. These will be followed by "Driven," "The Flame of Life," "Down to the Sea in Ships," and the Pearl White serial, "Plunder." All these pictures are immediately shown at Starland and College Theatres, two very fine and commodious houses in Winnipeg, seating 2,000 and 1,200 people respectively, giving the product a great chance with the Winnipeg public.

W. W. HODKINSON INCORPORATE CANADIAN COMPANY, CAPITAL \$50,000

(Ottawa Special To Digest)
ANNOUNCEMENT was made by the Federal Government at Ottawa, Ontario, on May 19th, of the incorporation of the firm of W. W. Hodkinson Corporation, Canada,

Limited, with head office in Toronto, Ontario, the authorized capital to be \$50,000. The company has been organized for the purpose of operating film exchanges in Canada for the distribution of Hodkinson pictures.

Daylight Saving, St. John Started May 20th

Daylight Saving began in St. John, May 20th, and the theatres will soon begin to feel the result. Owing to the lateness of the season in New Brunswick, people will not begin the usual summer exodus from the cities quite as early, and thus the picture houses will reap some benefit.

"Miss Canada" Returns To Home, St. John May Be Seen on Screen

Miss Canada (Miss Winnifred Blair) has returned to St. John after a visit to New York, where the pretty girl, who, it will be remembered, was the nominee of the Imperial Theatre, St. John, received all kinds of attention. It is understood that several offers to appear in movies were made to Miss Blair, but were refused as it was understood that the position of "Miss Canada" would not be commercialized in any way.

On the departure of Hilton Belyea, Canadian Sculling Champion, for Henley, England, Miss Blair went to the station at St. John, and pinning a gold maple leaf on the lapel of the champion's coat, wished him every success. The pin was the joint gift of Miss Blair and the Imperial Theatre and was presented with their good wishes to the St. John oarsman.

The well-known guide, Harry Allan, will accompany Miss Canada, her mother, Mrs. Blair, and party on a hunting and fishing trip through New Brunswick, when the party will be entertained at Guide Allan's camp. A motion picture camera man will be on the trip and the pictures will be shown at the Imperial and other theatres. A visit to Sydney and Glace Bay is also promised by Miss Canada, in a few weeks.

J. F. O'Connell Chairman Nova Scotia Tourist Commission

J. F. O'Connell, of the Majestic Theatre, Halifax, has been appointed chairman of the Nova Scotia Tourist Commission, and organization under his capable management will commence immediately. Halifax is to be congratulated upon the appointment.

Toronto Star Praises "Doris in Fairyland"

The following article was clipped in its entirety from the Toronto Star, Sat., May 11th:

"DORIS IN FAIRYLAND" WITH TORONTO CHILDREN

Attractive Film, Showing "Canada's Loveliest Child" and Her Playmates.

"Doris in Fairyland," a film made in Toronto, with Toronto boys and girls as the players, is almost ready for release. It is an artistic production reflecting much credit on everyone connected with it.

The "leading lady" is Doris Elizabeth Hyde, the little four-year-old who won The Star's Loveliest Child competition and whose portrait has been painted for the Queen by Mr. Joshua Smith, R.B.A. The film has been made by Filmcraft, in its Toronto studios under the direction of Mr. Blaine Irish. The story was adapted from Miss Ray Lewis' forthcoming book, "Doris in Fairyland."

There are a number of Toronto children in the cast besides Doris Hyde. These children are pupils of Miss Sternberg and do some very lovely dancing.

The picture, which is a two-reeler, opens with Doris playing with her dog just before bed time. Then her mother (a part taken with great ability in the film by Elsie Disney, who also later acts the part of fairy godmother) puts Doris in bed, and tells her a story about the "Queen of Hearts." Pictures are then shown of the Queen as Doris imagines her from the mother's story. The scene is laid in the Parliament Building, on the marble stairway leading to the new wing. These episodes were actually taken in the Parliament Buildings here.

The Queen of Hearts (Phyllis Strathy, who is well known through her acting and dancing at Hart House Theatre) receives Doris. The little tot of a girl climbing the wide marble staircase presents a picture notable for its beauty and contrast.

Doris grows tired even of the lovely story. She yawns and her dog, who is with her, yawns too. These pictures of the sleepy baby and the dog

yawning in sympathy are excellently done.

When Doris is asleep, the house door-bell rings. Her mother goes. It is the newsboy with his bundle of Stars. On the front page is the announcement that Doris has been declared "Canada's Loveliest Child," and that it is her portrait that will be painted for the Queen.

The mother, much to the newsboy's surprise and consternation, kisses him.

Meanwhile, Doris, asleep, passes into fairyland of dreams. Here she sees "an oriental peacock" (Muriel Lea) do a most graceful dance, photographed effectively by the slow-motion camera. She also sees Helen Dinsmore as an orchid changing into a child; she sees the "old woman who lived in the shoe," an animal band and groups of happy children. Doris then does a bit of comic dancing herself in the "goloshes of fortune."

When Doris wakes up the next morning, she is taken by her mother to the artist's studio, where a sketch is made for her portrait that is to go to the Queen. The part of the artist is taken by Reid Hudson.

There are some very attractive pictures of Doris, especially those where she is in her little bed, and when she is in a big chair surrounded by cushions in the artist's studio.

Although only four years old, Doris surprised Mr. Blaine Irish and the others working on the film, by her adaptability and the imaginative power she showed in getting into the spirit of the picture. And she did this without losing any of her own individuality. The Doris of this moving picture, in all her moods, placid and turbulent, laughing and crying, is the very Doris of real life.

"Doris in Fairyland" is a Canadian product market by vivacity and beauty. It was well worth doing and has been done well.

Exchanges Express Regret Illness Dr. H. S. Bridges Censor Board N. B.

Dr. H. S. Bridges, who is improving after a long illness, is greatly missed from the Censor Board of New Brunswick, of which he is the chairman. Everyone among the exchanges has a good word for the Doctor, and his decisions are unquestioned in nearly every case for all have faith in his judgment.

Satan's Paradise
Canada's First

"The Isle of Lost Ships" Proves Thriller To Its Cast

A movie submarine that really submerged, thereby causing grave danger to a dozen actors and cameramen, was a thrill that wasn't written into the script for the Maurice Tourneur production, "The Isle of Lost Ships," a forthcoming First National release.

The Tourneur company had built a complete submarine interior on the lot at Hollywood, but for several close-up shots the exterior of the U-boat was necessary.

A section of the upper deck of a sub was constructed in a big water tank and was held afloat by cables attached to the sides of the tank. While Milton Sills and Anna Q. Nilsson, featured players in the production, were engaged on a scene, one of the cables slipped and, without warning, the sub began to submerge. There was a wild scramble for the sides of the tank, as the water was sixteen feet deep, and no one cared to brave a trip to the bottom on a U-boat.

Miss Nilsson was rescued just as the deck sank quickly under water.

Lionel Barrymore Engaged For "Eternal City"

George Fitzmaurice will direct "The Eternal City" for Samuel Goldwyn, as an Assoc. First National release. Lionel Barrymore has been engaged for one of the leading roles. The production will be made in Rome, Italy.

Nova Scotia Managers Report "Business Fair"

John Connor, Glace Bay, and Fred Gregor, Strand, New Waterford, report "business fair."

G. A. Balsdon Activities Around Montreal Secure Important Bookings

G. A. Balsdon, assistant general manager of Vitagraph, spent three days in Montreal, recently, and in company with H. D. Buckley, the local manager, made a tour of the principal exhibitors of this city, getting acquainted and generally brisking up business. The screening of "Masters of Men" created considerable interest, and will be shortly seen at one of the big houses. Vitagraph are releasing early in June "The Man Next Door." One of their Larry Semon's Comedies, "The Midnight Cabaret," recently passed the Quebec Board of Motion Picture Censors without a cut and will be shown at Allen and Loew's at a date not yet fixed.

L. H. Watrous Resigns Ed. Wells Fox Montreal Manager Exchange

A pleasant function took place in the offices of the Fox Film Corporation, Montreal, on the occasion of the resignation of L. H. Watrous, Montreal, manager of the exchange. Mr. Watrous was presented by his staff with a suitably engraved gold watch which was handed over by Bert Mason, Fox News Cameraman, who also made a speech of presentation. Mr. Watrous has been in charge of the Fox offices for the past year and nine months, and is now succeeded by Ed. Wells, formerly assistant manager. J. McCaffery, the newly appointed general manager in succession to W. L. Barrett, was a visitor at the Fox offices, Montreal, recently.

Mgr. M. Cuzner Sidney Mines, Reports "Carrying on Well"

M. Cuzner, Sydney Mines, is carrying along well and still giving his patrons excellent shows.

Walter H. Golding Engages Opera Singer For Solo at Imperial

Following out his plan of giving St. John people high-class music, Walter H. Golding, of the Imperial Theatre, engaged Miss Kathryn Gallivan for two concerts recently. Miss Gallivan is a St. John singer who has had splendid success in the United States, singing in opera. She received an ovation on her appearances. The Imperial orchestra, under the direction of Alfred Jones, rendered a number of greatly enjoyed selections. There was standing room only at the last concert.

Imperial, St. John, To Present Choir St. Paul's, New York

On June 15th a special musical treat is promised at the Imperial Theatre, St. John, when the Paulist Choristers, seventy-two male voices, under the baton of Father Finn, will be heard. This will be the first trip east of Montreal for the world-famous choir of St. Paul's Church, New York. Two concerts will be given afternoon and evening, and the enrolment of subscribers is already being made.

Trimble-Murfen Productions Take Scenes Banff

The Trimble-Murfen Productions have a production camp at Banff, Canada, where a great number of the scenes for "The Phantom Paek" and "White Fang," two forthcoming Assoc. First National releases, were taken. Larry Trimble, the director and "strongheart," the star of canine stars, Lilian Rich and Harold Austin, the company's leading man, have returned to the coast.

CANADIAN DISTRIBUTORS OF—

Motigraph Projectors

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Fulco Theatre Specialties

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THEATRE

PERFECT PROJECTION
Can Only Be Obtained By Using
THE SUPERLITE GOLD FIBRE SCREEN
The many users of this screen are enthusiastic about the results it gives, because:—
It is made to fit the conditions in the theatre where it is used.
It has a perfect projection surface properly toned.
It does not tarnish readily with age.
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"COURTESY with SERVICE"

Hermant Bldg.

Not Only Printed Words—

They are Printed Facts!

From the Motion Picture News

"Check-up" May 12th, 1923

FIRST NATIONAL

28 Features Listed

8 of the 28 were credited with 80% or over.....Percentage 28 4/7%

19 of the 28 were credited with 70% or over.....Percentage 67 6/7%

BIGGEST COMPETITOR

55 Features Listed

6 of the 55 were credited with 80% or over....Percentage 10 10/11%

26 of the 55 were credited with 70% or over.....Percentage 47 3/11%

That is just a repeat of last month's "check-up." It again shows First National to be the leading distributor of quality pictures.

And it did not have listed such truly great box-office attractions as

JACKIE COOGAN

in

"DADDY."

NORMA TALMADGE

in

"WITHIN the LAW."

MILTON SILLS

in

"THE ISLE of LOST SHIPS."

MARGUERITE de la MOTTE

in

"SCARS of JEALOUSY."

RICHARD BARTHELMESS

in

"THE BRIGHT SHAWL"



CANADIAN MOVING PICTURE DIGEST

Proof of Leadership

6487

Exhibitors in the United States rated

73.07%

First National Pictures as "Good" or "Big"

That's **3** out of **4**

*Are You Playing Square with YOUR
Patrons?*

TORONTO, CANADA
JUNE 2nd, 1923

UNIVERSALS for SUMMER BUSINESS

"DRIVEN" with Charles W. Mack

(courtesy of D. W. Griffith)

played LOEW'S, Toronto, to over 50,000 paid admissions

Read What Toronto Papers said:

The Globe:—

"Driven," a thrilling, pulsating drama, a picture that is more than a little different from any picture one has seen. A picture that grips, holds and appeals even to the most blasé movie fan.

Mail and Empire:—

"Driven" is a stirring drama. It is without exception one of the most gripping dramas of the silent stage that has been offered this year.

Fred Jacob, Sunday World:—

One of the most intense and thrilling screen stories that I have seen for a long time. When the lists are drawn up next December, you will find "Driven" among the best pictures of the year.

Edith G. Bayne, Star Weekly:—

"Driven" is real. We unhesitatingly prophesy that this will go down in screen history as one of the best photoplays of 1922.

Get Behind This One. It Will Prove a Winner for You

Pantages, Toronto and Hamilton

Have Booked for Immediate Dates

Four Big Universal-Jewels

"THE ABYSMAL BRUTE" with Reginald Denny

"THE SHOCK" with Lon Chaney

"TRIFLING WITH HONOR" with Rockcliffe Fellowes

"BAVU" with Wallace Beery

YOU NEED THE BEST

"CANADA'S FIRSTBORN"

The
**CANADIAN MOVING
PICTURE DIGEST**

RAY LEWIS

Managing Editor

A. LEWIS

Business Manager

Subscription \$2.00

United States \$3.00

Foreign \$3.50



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TORONTO, CANADA

JUNE 2nd, 1923

THE "CAN'T BE DONERS."

A LITTLE less talk-and more work is always to the point. In little groups, in the U.S. and in Canada, there is much whispering, shaking of heads and prophecying on the order of "there will be weeping, wailing and gnashing of teeth."

The M.P.T.O. Convention, at Chicago, is over, so far as the election of their president is concerned, and the discussion of several vital issues of importance, directly, to exhibitors. You remember the story of the something which was as black as a crow, and which, by the time it had been told ten times, turned into a black crow. Take what you hear about this convention with a grain of salt. It was not as bad as it was painted.

Where there are many people assembled, united, or affiliated there must be many opinions; and if they are united on live issues, their opinions will be in opposition to each other. If it had not been for the opposing forces of opinions and ideas we would have had no philosophy. If it were not for the opposing forces of life we would still be eating cocoanuts from the tops of trees and swinging by our tails. The M.P.T.O. of America may indulge in a little shouting, calling of names, but in this they are not unique. Politicians and statesmen have a habit, in times of election, of shouting considerably and what they say about their opposition will not be preserved in the annals of Literature

The exhibitors of every country should be interested in what any organized group of exhibitors, in any country, are doing, or trying to do. If there are any interests which are not interested in seeing the exhibitors organize, these interests would be careful to spread misleading statements in regard to exhibitor-organization, they would not scruple about throwing in a bomb of dissension.

For a long time, a very long time, there has been an idea prevalent that Capital and Labor are deadly enemies, one thriving only by the absorption of the other. Labor has been taught to hate that which Capital represents with all its might, its heart, mind and soul, and Capital, aware of this emotional hatred, has reciprocated with a like aversion to Labor. As it happens, Labor and Capital are as dependent upon each other as is an unborn baby upon its mother.

The instinct to "get as much as you can, for as little as you can," is not a hereditary trait existing solely between Capital and Labor, but exists very strongly between Capital and Capital, Labor and Labor. When a group of men combine to drain the resources of another group of men, intentionally, maliciously, a condition of this kind needs interference, all-sweeping condemnation and annihilation, but because one group is responsible for such

insatiable greed, is no reason to designate groups of the same kind, but without the greedy, absorbing instinct, along with the destructive group. Perhaps it is this promiscuous grouping which has made such a very definite boundary line between Capital and Labor.

For the health of the Moving Picture Industry, there should be no boundary lines dividing the different units of this business. All are indissolubly joined, overlapping and interpenetrating each other. The growth of these various units is indispensable to the life of the whole. Instead of the various groups looking upon each other with suspicion, there should be organization of these groups and conventions of mutual interests. The Exhibitors should strengthen their organization so that they may be in a better position to present to the producers and the distributors a view of their needs.

The exhibitors are in intimate contact with the public, their advice to producers and distributors is invaluable, therefore both distributors and producers should assist directly, and indirectly the growth and development of exhibitor-organization. The idea is not Utopian, where there is an affinity of interest there can be mutual understanding and co-operation.

The Producers and Distributors of America are apparently very strongly organized. In Canada we have a similar organization of Distributors, who appear to be welding themselves together in strength. The Exhibitors should follow these excellent examples. If it is possible for producers and distributors, who are natural competitors for business, to find a common ground upon which they can unite, it is possible for exhibitors, made of the same substance as these others, to find the connecting link which should weld them together. Opposition to such organization can only come from a force bent upon an all-world absolute monarchy rule. This is the age of Republics and Democratic Monarchies. The life-urge of to-day compels individualists to enter the Melting Pot, not to lose their individuality, but to use it for the good of all, by the absorption of the unused forces. Life has very clearly demonstrated to us that no Individual, Enterprise, Organization, Nation or Country can say: "Behold, I Am, Thou Shalt Have No Other Gods Before Me." That idea has been copyrighted by the First Author, and an infringement is not tolerated.

There is something complete, satisfying about the word organize. The "weeping, wailing and gnashing of teeth," only comes from the regions of darkness, that is from those persons who are the "sliders, drifters, the can't be doners" of the world.

—RAY LEWIS.

FIGHT IN WINNIPEG CONTINUES ALLEN STILL IN POSSESSION OF FAMOUS-PLAYERS CAN. CORP.

FIGHT for possession of the Allen Theatre, in Winnipeg, continues in deep earnest. Local board of shareholders representing \$200,000 of creditors' money in the theatre, met Monday, May 20th, and endorsed the action of the board of directors in leasing the theatre for ten years to Famous-Players Canadian Corporation, with the guarantee of seven per cent. dividend annually, and the prospect of paying off some of the large debt against the theatre. This board was appointed by Mr. Clarkson, Toronto, official liquidator of Allen Theatres, and their action in leasing was taken without consulting Clarkson, which he claims is illegal. However, local directors have also high legal authorities backing up their action, and it looks as if it will centre around, whether preferred shareholders representing less money are superior in law to common shareholders who, of course, have majority of stock, most of which was given to common shareholders without any cost.

In the meantime Minnesota Trust Co., which holds first mortgage for \$140,000 on the building, is stepping in and wants principal and overdue interest amounting to a total of \$160,-

000. The shareholders who can secure this claim will have big advantage. Common shareholders have held meeting and elected a board of directors, and claim that all action of preferred shareholders is illegal. S. A. Berg is chairman; he has issued a statement to press to effect that any meeting of preferred shareholders has no legal status, and any business transacted has no value or effect. As far as the Allen Winnipeg Theatres Limited is concerned, they intend to take steps immediately to obtain possession of the theatre as rapidly as possible. No court decision given, favors the standing of the preferred shareholders, they claim, simply meaning that injunction applied for by Dominion Films, of Toronto, who had leased the theatre for ten weeks to show British pictures, would not be granted. Seeing that this is the situation, Dominion Films withdrew all their pictures in the house, leaving Famous-Players Corporation in possession in the meantime. This court action had nothing to do with the claim of common shareholders for the possession of the Allen Theatre in Winnipeg. It is stated that Mr. Clarkson is confident that he will yet secure the theatre for his representatives.

'TO FOSTER COMMON INTEREST THOSE ENGAGED PICTURE INDUSTRY' MOVING PICTURE PRODUCERS AND DISTRIBUTORS' RESOLUTION

THE central idea of a resolution passed at the first annual meeting of the Motion Picture Producers and Distributors of America, Inc., March 26th, 1923, is as follows: "To foster the common interest of those engaged in the motion picture industry in the United States, by establishing and maintaining the highest possible moral and artistic standards in motion picture production; by developing the educational as well as the entertainment value and the general usefulness of the motion picture."

The resolution was passed at the time the Committee on Public Relations, comprising groups of leaders of public thought, representing a membership of sixty million and acting in an advisory capacity to the members of M.P.P. & D.O.A., sent to the as-

sociation an expression of confidence in the good faith of the association and in the progress made in the correction of faults at their source. Action was simultaneously taken in many states in the U.S., by public bodies and state legislatures, indicating a confidence in the Industry and concurrently placing, as is natural, the full responsibility of the industry upon its own shoulders.

The resolution has affixed to it the signatures of H. Schwalbe, for Assoc. First Nat. E. W. Hammons, for Educational; Adolph Zukor, for Famous-Players-Lasky; Wm. Fox, for Fox Film; D. W. Griffith, D. Godsol, for Goldwyn; Marcus Loew, for Metro; Carl Laemmle, for Universal; John Quinn, for Vitagraph; Albert Warner, for Warner Bros.; Rufus

Steele, for Kenna Corporation; Joseph Schenck, for Schenck; Buster Keaton and Talmadge Productions; J. R. Bray, for Bray Productions.

The original resolution has been sent to the coast for signing by individuals and companies participating in the movement. Will H. Hays is the president of the M.P.P. & D.O.A., Courtland Smith is secretary.



Endorsed By Toronto Board of Education.

H. A. Snow's

"Hunting Big Game in Africa."

Universal's Unanimously Approved Animal Feature.

Wilks Exploiting Universal "Hunting Big Game in Africa" Opening Princess, Montreal

"Mike" Wilks, special exploitation manager for "Hunting Big Game in Africa," has been in Montreal recently fixing up arrangements in conjunction with Fred Leduc, manager of Universal Film Corporation exchange there. This picture will open at the Princess, Montreal, June 3rd, for an indefinite run at vaudeville prices. The film has been tied up with a number of industrial and store establishments in this city, including Birks, the well-known jewelers; Liggett's Drug Stores; Gillette Safety Razor; Waltham Watches; Lifeboy Soap, and a number of others.

Four Universal-Jewels To Play Pantages Toronto and Hamilton

Four Universal-Jewel productions have been booked for immediate dates at Pantages, Toronto and Hamilton: "Bavu," with Wallace Berry; "Trifling With Honor," with Rockcliffe Fellowes; "The Shock," with Lon Chaney; and "The Abysmal Brute," with Reginald Denny.

EXHIBITORS, WHAT HAVE YOU TO SAY ABOUT WHITE LIST?

In a recent issue of The Digest we asked exhibitors to communicate with us in regard to the White List. It has been suggested that various representatives, and individuals, form themselves into a body to view pictures, and publish a White List of pictures approved of. Would such an organization help the exhibitor in buying his pictures? Would it influence him in his selections? Is it necessary for the development of this business? Those interested in the formation of this approving body have asked for the co-operation of our industry toward the fulfillment of the idea. The pictures viewed would be those which have not yet been released. The idea which prompts the promoters is one which should interest exhibitors enough to consider and comment upon the question. "Better Pictures" are (Ed.)

promised, also the necessary support for pictures which are reported to be "too artistic, educational," for box-office returns. Have exhibitors ever had pictures too good to get them financial returns? Do patrons fail to respond to Good Pictures? Let us hear from you, exhibitors, don't wait until other people, interested in your business, demonstrate their interest with or without your consent. Start something before the other fellow does, if you are interested in what he is going to start. You can have a White List if you feel that it is beneficial, you need not have it if your arguments are convincingly against it. **YOU WILL HAVE IT WHETHER YOU LIKE IT OR NOT,** if those interested decide that **YOU NEED IT,** and you fail to evince any interest.—(Ed.)

'DOWN TO THE SEA IN SHIPS' OPENS STRAND THEATRE, YARMOUTH MGR. K. KELTIE'S NEW THEATRE

Much interest attached to the opening of the Strand Theatre, at Yarmouth recently, and Mr. K. Keltie is the recipient of many good wishes from his hosts of friends. A huge floral horse shoe was presented to him with the combined good wishes of the Fox Film Corporation, the Famous-Players Film Service, and The Associated First National. Mr.

Keltie was greatly pleased with this expression of good will. His first picture was "Down to the Sea in Ships," and he did more than a capacity business. This was followed very closely by "Fast Mail," on which splendid business was done.

The Opera House at Grand Manan, N.B., has opened for the season.

ASSOC. FIRST NATIONAL LISTS TWENTY-FIVE FOR FALL

FIRST National, in announcing its plans for the Fall, lists 25 productions by name to be released as a part of the 1923-24 programme.

Among those listed are: "Dust in the Doorway," directed by Frank Borzage; "Lord of Thundergate," "The Bad Man," directed by Edwin Carewe; "Black Oxen," "Bird of Paradise," directed by Richard Walton Tully; "The Huntress," directed by Lynn Reynolds; "Ashes of Vengeance" and "Secrets," starring Norma Talmadge.

"The Eternal City," "Potash and Perlmutter"; two John M. Stahl productions, "The Wanters" and "Why Men Leave Home"; "Ponjola," featuring James Kirkwood and Anna Q. Nilsson; "The Swamp Angel"; "The Dangerous Maid" and "Madame Pompadour," starring Constance Talmadge, four Thomas H. Ince pro-

ductions, "Country Lanes and City Pavements," "Anna Christie," "The Just and the Unjust" and "Her Reputation," "Flaming Youth," with Colleen Moore; "The Fighting Blade," starring Richard Barthelmess, Katherine MacDonald in "The Scarlet Lily" and "Chastity"; and Jackie Coogan in "Circus Days."

Borzage will supply a total of four for next season; Carewe, four; Frank Lloyd, three and perhaps four; Norma Talmadge, three; Fitzmaurice, an undetermined number; Constance Talmadge, three and perhaps four; Barthelmess, three or four; Strongheart, at least one.

Maurice Tourneur's schedule is not listed, but there will probably be four. In all probability, John Stahl will provide three more under a new contract.

With the two MacDonald's, the contract with First National expires.

Family, Ottawa, Re-Opens With "Robin Hood"

The Family Theatre, Ottawa, Ontario, which had been dark for several months, was re-opened Monday, May 28th, for an indefinite run of "Robin Hood," which had played the Russell Theatre at \$1, top only, two weeks previously. The Family Theatre is one of the two local houses owned by Harry Brouse. For the opening, the theatre front was profusely decorated with British flags and heraldic emblems, and the exterior was also specially illuminated.

Matt Nolan Doing Good Business, Capitol Glacé Bay, N.S.

Since the burning of the Russell Theatre at Glacé Bay, Matt Nolan has opened up the old Capitol Theatre and is now doing good business at that house.

Regal Percentage Pictures Do Well Queen's Square St. John, N.B.

Wolfred Cohen, who has been away from St. John, N.B., on a vacation through Georgia, is now back with the Regal Films and travelling for that exchange through this territory. "Brass" and "Heroes of the Street," Regal, playing at Queen's Square Theatre, St. John, N.B., recently on a percentage basis, did splendidly.

Halifax Has Week Of Regal Pictures

All pictures playing in Halifax, week of May 14th to 19th, were from the Regal Films, and Mr. A. B. Smith smiles a pleased smile when he tells about it. Here is the list:—

"The Beautiful and the Damned," at the Casino, with a Pathe Feature.

Martin Johnson's animal picture at the Orpheus.

Two Pathe pictures at the Imperial, and "Dr. Jack" at the Community.

St. Andrews By Sea Opening Theatres—Summer Season Tourist Patronage

St. Andrews, N.B., more familiarly called St. Andrews by the Sea, with its two Motion Picture Theatres, the Acme and The King, is opening up for the summer business, and the exhibitors are looking forward to a good season. The tourists who fill the Algonquin Hotel, expect to see good pictures at St. Andrews, and are not disappointed. "The Acme," in charge of E. R. Davis, gives splendid programmes, and "The King Theatre," while not open so many nights, also has good shows.



H. A. Snow's
"Hunting Big Game in Africa"
Great for Summer Season.

**"The Hottentot," Imperial
 Spring Meet, Connaught
 Park Jockey Club**

"The Hottentot" was the special attraction at the Imperial Theatre, Ottawa, Ontario, during the week of May 28th, this booking having been arranged because of the spring meet during that week at Connaught Park Jockey Club. The Imperial Theatre, the manager of which is Joe O'Leary, has always had a horse picture during local race week, both spring and fall for many seasons.

**Fox Employees Win
 Montreal Standard Contest**

W. R. Mitchell, booker of the Fox Film Corporation exchange here, together with a young lady from the same office, are the joint winners of the Montreal Standard's Moving Picture Star Contest. The lucky pair cut up \$500 between them, and there is much rejoicing in the office. The contest, which was continued for twenty weeks, each issue showing two masks of film actors and actresses, was the source of considerable competition in this city, and of the forty masks shown in all, Mr. Mitchell and the young lady succeeding in accounting for thirty-four correctly. A number of the film exchanges were engaged through their staffs, but the Fox beat them all out.

**Fox Convention
 New York, June 12th**

E. H. Wells, appointed Montreal manager of the Fox Film Corporation, will make his first appearance in his new official position at the big Fox convention, scheduled for June 12th next, in New York. At that conference the policy for the coming fall and winter seasons will be thoroughly discussed and announced. Prior to the convention the Fox exchange is naturally at about the end of their releases, but there are still some good pictures going out. Among these is "The Town That God Forgot," which will be showing at Allen, Montreal, the week of June 3rd. This will about clean up the last of the Fox releases for the time being, although there are still a number on the second, third, etc., release travelling around the Province of Quebec.

**Fall Convention Society
 Motion Picture Engineers
 Ottawa in October**

The fall convention of the Society of Motion Picture Engineers will be held in Ottawa, early next October. This decision was reached by the members of the society at their recent gathering at Atlantic City, N.J., Ottawa winning out over New York, Chicago and Los Angeles.

**Mgr. A. A. Ayer
 Imperial, Sackville, N.B.
 Presents Red Cross Picture**

During the visit of Mrs. M. Lawrence and Miss Jessie Lawson, Junior Red Cross Supervisors for New Brunswick, in Sackville, N.B., arrangements were made to have the school children see two films, one an Educational one, and the other a Junior Red Cross picture. These were put on at the Imperial Theatre, thanks to the co-operation of the manager, A. A. Ayer, of Sackville.

**Montreal Cameramen Turn
 Machines for Hilton Belyea
 St. John Champion Sculler**

Cameramen at Montreal took numbers of pictures of the St. John champion sculler, Hilton Belyea, when he embarked at Montreal recently for his voyage to Henley, England.

**E. B. McCaffrey Visits
 St. John—Fox Branch
 Goes On To Halifax**

E. B. McCaffrey, Canadian manager of the Fox Film Corporation, was a visitor in St. John last week, and was in conference with R. G. March, local manager. With Mr. March and Mr. McCaffrey, will visit Halifax and meet the exhibitors of that city. He will spend some time later in St. John. Mr. McCaffrey states that from all accounts, "If Winter Comes," which will be released in the fall, will be one of the finest pictures of the year.

**"Safety Last" Reaches
 Maritime Opening Gaiety
 Fredericton, N.B.**

"Safety Last" will have its first showing in the Maritimes, at the Gaiety Theatre, Fredericton, N.B., week of May 28th.

**"Game of Life"
 "Me and My Gal"
 Big in Maritimes**

At the Famous-Players, A. Cass reports that excellent business is being done with "The Christian" at all key centres throughout the Maritime territory. "Souls for Sale" is also booked thoroughly throughout the Maritimes. There is a big demand for the new English pictures, "The Game of Life" and "Me and My Gal."

**Satan's Paradise
 Canada's First**

EDUCATIONAL'S 'SEA OF DREAMS' COMPANION PICTURE, 'THE ENCHANTED CITY,' SHORT SUBJECT DE LUXE

EDUCATIONAL Film Exchanges, Inc., has secured for distribution, Warren A. Newcombe's beautiful fantasy, "Sea of Dreams," a companion picture to "The Enchanted City," also made by Mr. Newcombe, which was pronounced by a well known critic, "the most exquisitely beautiful thing that has ever been done in films."

"Sea of Dreams," like "The Enchanted City," is more a product of the artist's brush than of a camera. It is a series of beautiful paintings, representing a city beyond the skies, the paintings serving as settings for a beautiful love fantasy, in which only two living characters appear.

"The Enchanted City" was inspired by Liszt's "Liebestraume" and the motif of "Sea of Dreams" is Wagner's opera, "Tristan and Isolde." It is a romantic conception of a lover's dream of doubt and separation, entirely imaginative.

Miss Hazel Lindsley is the girl in the picture. Miss Lindsley, a Columbia graduate, was chosen by Mr. Newcombe to portray the girl after an exhaustive study of available screen material. A girl to play the heroine had to be found who would be the romantic type and whose beauty would blend with the pastel effect of Mr. Newcombe's paintings. Through a picture in a fellow artist's studio, Miss Lindsley was reached, and after a test, chosen to play the difficult role. Miss Lindsley had no previous motion

picture experience, but was a student of dramatic art and expression, and had appeared in amateur theatricals. Since her appearance in "Sea of Dreams," she has been pronounced a "find," and is soon to appear in a prominent role in a picture by an independent producer, after which she is under a starring contract with one of the biggest producers.

"Sea of Dreams" has already had a New York Broadway run at the Rivoli. Dr. Riesenfeld, during the run at this theatre, prepared a special musical setting for this one-reel picture, which will be available to exhibitors when the picture is released on the Educational programme.

This picture has already attracted considerable attention through its engagement at the Rivoli. Newspaper comments were unanimously favorable, one writer stating that "it won as much applause from the audience as did the much advertised feature."

"The scenes are fairy-like in their delicacy," this critic continued, "There is the enchanted castle, a vast pile of stone, silvery in the moonlight; there is the blue sea lapping at the marble walls; there are strange ships that glide, dream-like, over its surface. And over it all the mystery of things seen dimly—things guessed at, rather than seen."

Educational will release "Sea of Dreams" by arrangement with Howard Estabrook. The picture will be on Educational's schedule.

'THE AFFAIRS OF LADY HAMILTON' ANOTHER BIG ENGLISH SUCCESS

"THE Affairs of Lady Hamilton," a Richard Oswald English production, has created quite a sensation of its own in the U.S., judging by the press and at a private screening in Toronto, evoked unstinted praise from the Toronto Star's representative. After the presentation at Park Theatre, Boston, the city of Boston Beans and High Brows, the newspapers made the following comments:

Boston Daily Advertiser—"The Affairs of Lady Hamilton," is refreshingly different from most of the films vouchsafed to us. The hero of this film is a real hero, lifted out of history. He is none other than Lord Horatio Nelson, admiral extraordinary. His morals are not above reproach. He doesn't look as though he stepped from an advertisement for

Kippy Klotches. In fact, in the latter part of the film, he appears minus an arm and an eye, yet, thus handicapped, he proves a conquering lover."

Boston Evening Transcript—"The picture is well worth seeing. What, with impassioned love scenes, soul stirring moments and thrilling episodes, there is not much more a picture could possess."

The Boston Telegram says:—"A novel picture is "The Affairs of Lady Hamilton," and one which will long linger in the minds of those who are fortunate enough to see it."

The release date for "The Affairs of Lady Hamilton" in Canada, has not yet been arranged. Summing up all the available comments received, it looks very much like another English outstanding success in Canada.

Progress and Magnet For Equity Release

Progress and Magnet pictures, formerly controlled by Basil Horsfall, now running the Majestic in Sherbrooke, will be distributed by Equity Pictures Corporation, who will handle releases throughout the Dominion. Negotiations are now in progress for the release of these pictures through the Canadian Exhibitors in Ontario and through the Canadian Releasing Corporation in the Maritime Provinces.

Film Scenario Contest Produced in Montreal

The Montreal La Presse, a French newspaper published in conjunction with Loew's Theatre, in Montreal, has organized a scenario contest, the result of which it has now published. The title of the successful offering is "La Primeur Volee" (The Stolen First Fruits), and it is the product of two local French-Canadians. The scenes were all shot last week and interiors are following, and it is hoped to have the film completed in time to be shown at Loew's for the week of June 3rd. Several hundreds of actors and actresses will be used in the street scenes which will all be local, and the "stars" who have been already selected are also local. Fourteen hundred photographs were sent in for the role of the feminine star, and the lady, Miss Yvonne Giguere, was chosen Saturday. Considerable local interest was aroused in the picture owing to the wide publicity given to the scheme by La Presse, so that when shown at Loew's it is sure of attracting big houses.

Basil Horsfall, Managing His Majesty's, Sherbrooke

Basil Horsfall, formerly manager of Magnet Films, Ltd., has taken over His Majesty's Theatre, Sherbrooke, Que., and will run a summer season there.

Max Davidson Appears In "Plumb Crazy"

Max Davidson, the distinguished character actor, who has become famous in the film community at Hollywood, for his portrayal of Hebrew character roles, plays one of these characterizations with Bobby Vernon in the Educational-Christie Comedy, "Plumb Crazy."

Christie also engaged Tommy O'Brien, who played opposite Bobby Vernon in "Pardon My Glove," as a heavy man, to enact a similar role in this comedy. Duane Thompson, one of the new leading ladies, who lately attached her name to a Christie contract, makes her bow with Vernon in this comedy.

ASSOC. FIRST NATIONAL MOVE NEW OFFICES VERY PRETENTIOUS

ON Friday, May 11th the New York office was moved to 383 Madison Avenue, and all departments, with the exception of shipping, are now comfortably domiciled in larger and better quarters. The shipping department has been moved to Fort Lee, N.J.

First National occupies the eleventh floor of the new building, which extends from 46th to 47th Streets, and from Madison Avenue to Park Avenue. The structure is located in one of the choicest sections of the city, and is across the street from the Ritz-Carlton Hotel. The new telephone number is Vanderbilt 6600.

The removal signifies the miraculous growth of First National. In June, 1918, it took over one floor of the building at 6 West 48th Street, and expanded so rapidly that when it moved it occupied six of the floors, in addition to the projection room and cutting room on the roof of the building.

With all the offices on one floor, bringing the departments closer together, much time, formerly spent in traveling from floor to floor, is saved and business is expedited. The new offices are exceptionally light and commodious.

The executives and the advertising and publicity department occupy private offices which extend around the floor and are separated from the main room by a partition which provides a convenient corridor.

Stepping from the elevator, the visitor enters a reception room floored

with marble and artistically decorated with side-lights. The room is further made impressive by Italian chairs and settees. Miss Rita McCarthy is the reception clerk.

While the main room, in which the stenographers, clerks, etc., are situated is of vast proportions, it is brilliantly lighted and ventilated by the most modern devices. A special sound-proof ceiling absorbs the noise.

Due to careful planning, the monstrous task of moving the entire company was accomplished in record time, and within an hour after reporting for work in the new quarters the force was hitting on all cylinders.

A bird's-eye view of these offices, with its rows and rows of stenographers, clerks, officials, all working, as far as the observer can observe, in unison, all distinct units of one integral whole, thrills the beholder and impresses upon him just how important is the moving picture industry, and what tremendous machinery it is necessary to set in motion before the picture reaches the distributor. The offices of the Associated First National are truly imposing, and your editor found occasion to congratulate this progressive and most important unit of moving pictures upon their steady, conservative expansion and growth. Incidentally the amount of space covered, the number of people employed, caused your editor to open her eyes and stare "like a rube."—(Editor.)

Mgr. T. Trow C. A. Kennedy Visit Montreal

Visitors from out-of-town, seen around the Montreal exchanges last week, were Tommy Trow, of the Imperial, Three Rivers, and C. A. Kennedy, of the Casino, Coaticooke.

W. E. Allen, manager of the Canadian Educational offices, Montreal, has resigned. A new appointment will be made shortly. In the meantime it is understood that Mr. Allen has accepted a position in New York.

C. A. Trembley Now Manager Province

Tom Hopkins, recently of Port Arthur, Ont., who has been manager of the Province Theatre, in Winnipeg, for the past eight weeks, has resigned the position and is succeeded by C. A. Trembley, a well-known exhibitor of Fort William, Ont. Mr. Hopkins is securing a theatre in Winnipeg.

Allen, Montreal, Playing Famous-Players' Releases

Famous-Players have particularly taken up the Allen theatre, Montreal. Among the pictures to be released there shortly, are "Are You a Failure?" "Lost and Found," and "The Ragged Edge," a Chinese story founded on the latest novel of Harold McGrath. In Quebec City the Famous-Players are showing "Souls for Sale," "Me and My Gal," "Sherlock Holmes" and "Remembrance."

Mgr. George Rotsky Busy Introducing "Down to the Sea in Ships"

Manager George Rotsky, of the Allen, is doing some great publicity work with the forthcoming attraction, "Down to the Sea in Ships," which is released at his theatre in June. He has had a whaler rigged up on an auto truck and drives it up and down the principal streets with sails flying from

the masts in the most realistic manner. It is attracting a deal of attention which will be amply shown when the film opens at the Allen. In addition, he has on exhibition in the lobby a model of a Canadian Pacific Liner about twelve feet long and four wide, which is bringing crowds into the theatre to look at it.

Warden Meighan, Dorchester Penitentiary, Thanks St. John Exchanges for Pictures

In a speech made at the Imperial Theatre, St. John, during a public meeting recently. Warden Meighan, of the Dorchester Penitentiary, took the opportunity to thank the St. John Film Exchanges who had so kindly furnished films for the entertainment of the prisoners. He referred particularly to the kindness of Lawrence H. Cullinan, who had journeyed to Dorchester at his own expense and presented a greatly appreciated picture show.

Daylight Saving Issue Re-Opened at Hull Summer-Time To Prevail

The daylight saving advocates of Hull, Quebec, finally triumphed over the standard time in the question as to whether the city should have summer time or not this year. The Hull City Council first decided against changing the local clocks, but the subject was re-opened and the final result was that "summer time" was ordered to start Sunday, May 27th. The measure was opposed by the various local exhibitors. For several weeks, confusion had reigned because Ottawa, just across the Ottawa River, had adopted daylight saving.

"Miss Canada" Well Escorted On Fishing Trip Screen Will Record

Accompanying Miss Winnifred Blair, "Miss Canada," on her salmon fishing trip to Cain's River, where they will spend eight days under canvas, are her mother, Mrs. F. R. Blair, Walter Golding, of the Imperial Theatre, St. John, and Mrs. Golding, and W. J. McLaughlin, of Halifax, the well-known motion picture man. Mr. McLaughlin was formerly a resident of British Columbia. He is an ardent fisherman, so his heart will be put into these pictures which will be eagerly looked for.

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Christie "Roll Along" Presented With Prologue

When Christie's novel comedy "Roll Along" goes on at the Granada Theatre, San Francisco, under the direction of J. A. Partington, this blackface offering will be presented with a prologue containing appropriate "Down in Dixie" atmosphere, with dancing on the levee and the blackface buck and wing artists similar to those in the picture. Mr. Partington, who is managing all of the Rotschild group of theatres in the Bay City, was at the Christie studio during the production of this picture and determined immediately that the subject of this two-reel comedy was sufficient background on which to base the feature act of the week's bill. He has engaged the proper type of talent already to make the bill an unusual comedy event.

Jack Cohen, Quebec Exploiting "Greatest Menace"

Jack Cohen, Montreal manager of the "Greatest Menace" Company, has been in Quebec all week handling the exploitation and publicity of the picture in the Ancient Capital.

National M. P. League Lists Educational Subjects

Listed in the current bulletin of the National Motion Picture League as subjects recommended for showing to adults and young people are the Educational subjects, "From the Windows of My House," one of Robert C. Bruce's Wilderness Tales, and the Cameo Comedy, "Exit Stranger."

Charles Howard Stevens Dies Very Suddenly

(Maritime Special To Digest)

Charles Howard Stevens, a member of James F. Carroll Players, now at Opera House, St. John, died suddenly May 21st. He was taken ill on the street and died before reaching the hospital. The late Charles Stevens was a native of Massachusetts, and leaves a wife, Miss Josephine Emery, New York, recently with "Chu Chin Chow." Stevens was a popular character actor and had been in St. John three months.

"The Master of Woman" Reginald Barker's Company Fifty Players in Canada

Reginald Barker's "The Master of Woman," company of fifty, including Rancee Adoree, Pat, O'Malley, Ruth Mitchell, George Kuwa, Pat. Hammand, Earle Williams have returned to the coast after spending six weeks in Canada on locations. An ice-jam in Bow River, a dog team race near Mt. Robson, a blizzard around Banff, a canoe-ride through the Seymour Creek Rapids are some of the typically Canadian atmosphere secured.

"The Master of Woman" is a Metro-Louis B. Mayer Production. Monte M. Katterjohn adapted the story from G. B. Lancaster's novel, "The Law-Budgers."

Al. Christie Sails for Europe

Al Christie, the directorial genius of Christie Comedies, sailed from New York, May 19th, on the Olympic, on his second annual vacation trip to Europe. He was accompanied by his production manager, H. D. Edwards.

Educational Send Out Fifteen Thousand Copies "The Spice of Programme"

The New York office of the Educational have sent out fifteen thousand copies of "The Spice of the Programme," April 28th, issue of The Digest. A great teacher said that it was not what went into one's mouth which destroyed them, but what came out. There is a wide interpretation in the application of this truth. The circulation and power of a paper is in accordance to the distance it may happen to travel, as in pictures, quality not quantity counts.

The written word knows no boundaries of geography. One live idea is worth a hundred pages of emasculated ideas. It wasn't a fool who said "The pen is mightier than the sword." Perhaps that is why we find the names of so many statesmen, politicians, financial powers attached directly or indirectly to publications.—(Editor.)

"The Little Red Schoolhouse" For Loew Circuit

I. E. Chadwick, president of the Arrow-Merit Exchange, has booked "The Little Red Schoolhouse" over the entire Loew metropolitan circuit.

Roger Ferri bears out Mr. Loew's good judgment in his review of "The Little Red Schoolhouse" in the May twenty-sixth issue of the M. P. World. He says:—

"Martin J. Heyl's Arrow production of Hal Heid's stage success, 'The Little Red Schoolhouse,' is timely, and if your audiences enjoy melodramatic thrills snapped up with up-to-date material, you should look this one up. John Adofil directed this feature and built a good melodrama. . . . its little is adequately backed with a fast moving story that commands undivided attention."

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'DRIVEN,' UNIVERSAL JEWEL PLAYS LOEW'S---50,000 PAID ADMISSIONS

"DRIVEN," the Universal Jewel with Chas. Mack, (Courtesy of D. W. Griffith), Burr McIntosh, Elinor Fair, Geo. Bancroft and Emily Fitzroy in the cast, played a week's engagement at Loew's Hippodrome to over 50,000 paid admissions, according to a statement made by Mr. Bernstein of Loew's. "Driven" has been acclaimed by the press as one of the outstanding pictures of the year. No picture has received such unanimous approbation, and this from critics, who are not generally thus inclined.

The story is from "Flower of the Flock," by Jay Gelzer, published in Cosmopolitan production. A brief synopsis of the story is as follows:—

Maw Tolliver is the drudge in a family of moonshining mountaineers, consisting of a husband and four sons.

Their only neighbors are John Hardin and daughter, Essie. Tommy Tolliver, the youngest son, is of a timid, retiring nature and is the butt of his bullying brothers. He loves Essie, as does Lem, the eldest Tolliver. Lem kisses Essie and when Hardin calls him down Lem kills him. Essie is taken in by the Tollivers. Lem plans to marry Essie and gives Tommy a terrible beating for daring to want Essie for himself. Maw Tolliver, desirous of giving Tommy and Essie the chance for happiness she never had sells out the information regarding the Tolliver "still" to the "revenuers." In the fight that follows the three Tolliver sons are killed. Paw Tolliver escapes and goes home to kill Tommy, believing him the traitor. Maw holds him at the point of a gun until the pair escape to the city and happiness.

International Congress Moving Pictures New York, June 7 and 8

Ray Lewis has been appointed delegate to the First International Congress of Moving Pictures, to be held under the auspices of the Authors' League of America, in co-operation with Adolph Zukor and Jesse L. Lasky. Congress sessions at Waldorf-Astoria, June 7th and 8th. Rex Beach has been appointed chairman of committee for Authors' League.

The congress has been introduced for the purpose of furthering the artistic development of moving pictures. "Literature not yet introduced in moving pictures" and "phases of life not yet introduced in moving pictures" should send out a few free ideas that should prove good fertilizer to the much-tilled soil of moving picture production.

Jackie Coogan Has Two New Ones for Screen

What's 'the kid' going to do next? That has been the question many have asked after viewing "Oliver Twist," Jackie Coogan's latest film offering.

To all those who have asked this question and to those who are interested in Jackie's activities, here's the answer:

Jackie has made two productions, "Daddy" and "Circus Days." Both are big features and both fitting subjects to follow the Dickens master-

piece, according to word from Associated First National.

"Daddy" will be released first. This is an original human interest story that was directed by E. Mason Hopper. It is said to contain every opportunity for that almost uncanny cameracraft Jackie possesses.

Among the prominent players in Jackie's support in "Daddy," are Arthur Carewe, Bert Woodruff, and little old but charming Anna Townsend, who appeared as Harold Lloyd's 'Grannie' in "Grandma's Boy." There are others too—just as important and popular.

"Circus Days" is adapted to the screen from James Otis' well-known circus story of the same name. It deals with the adventures of a little lad who runs away with a travelling one-ring circus. It is entirely different than "Daddy," and is said to contain a laugh per second. So folks, prepare yourself, Edward Cline directed "Circus Days." Cline is Buster Keaton's director and was 'loaned' for this particular production.

So you see, while you have been witnessing Jackie as little Oliver in "Oliver Twist," and watching him go through those terrible workhouse scenes with old Fagin and the other famous Dickens characters, he has not been idle a moment. He has been busy creating something new for you—something else with which to follow in the successful footsteps of that immortal story.

Both of these Jackie Coogan productions will be released by First National.

Sydney Cohen Elected President M. P. T. O. A.

Sydney Cohen has been re-elected president of the Moving Picture Theatre Owners of America at the recent Chicago convention.

Three Successive Paramount At Capitol, Montreal

Three Paramount pictures in succession is the record established by the Famous-Lasky Exchange. They are "You Can't Fool Your Wife," "The Ne'er Do Well," and "The Rustle of Silk." All were shown at the Capitol, Montreal.

Educationals in Evidence All Montreal Theatres

Canadian Educational Films have been filling up big weeks lately. They ran "The Card" at Loew's recently, and had a Mermaid Comedy, "Kick Out," at the same theatre. At the Capitol they showed "Green as Grass" and a Hodge-Podge reel entitled, "Speed Demons." "Kick Out" also ran at the Allen.

F.B.O. Receives Letter of Praise "The Third Alarm"

Film Booking Offices here has received a letter from A. J. B. Robert, of the Gaiety Theatre, Three Rivers, to the following effect: "I have played 'The Third Alarm' here April 25th and 26th and have had a great success with it. For myself, I am glad to say that it is one of the best productions I have ever played and I want to repeat it for two days, June 29th and 30th."

"Foolish Wives" For Those Looking for "Change"

Penetang, Ont., May 17th, 1923.

Canadian Universal Film Co., Ltd.,
277 Victoria St.,
Toronto, Ont.

Dear Sir:—

In answer to yours of May 9th, re "Foolish Wives," this picture did more business for me than any feature I have ever run. The people were agreeably disappointed, absolutely not one complaint, although some said they expected something different. I would recommend this to anyone who is after the change.

Yours truly,

H. A. C. OSBORNE,
Mgr. Bijou Theatre.

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As the years roll by that game of childhood days remains with us. Today, in business life, in theatre circles, it is quite evident. What George does, Jim will make an effort to duplicate. Bill does likewise and so on down the line.

We'll call George

the leader. If he plays a certain picture hundreds will follow. Those in the line don't wait to see whether George slips the elastic off the bank roll to pay the losses; they just naturally keep on playing the game of their childhood.

It's About Time

we played a new game. Never mind what George does; maybe he is friendly with his banker and can stand the losses. If 6,487 exhibitors in the United States report to the Motion Picture News that 73.07% of First National pictures are "good" or "big," then your good common sense should tell you that they are the pictures for your theatre. And remember this—the man that is in the theatre business to stay is the one who is giving his patrons the best pictures he can buy—and the BEST PICTURES ARE FIRST NATIONAL PICTURES.



First National Pictures Lead the Field

CANADIAN MOVING PICTURE DIGEST

How First National Is Helping You

26 Full Page advertisements will appear in the Saturday Evening Post this year. Each of these displays attract your patrons' attention to several different pictures over a period of months, and in that way is of value to both the large and small town exhibitor.

Drop a line to the First National Advertising and Publicity Department at Toronto, and let them tell you how the Saturday Evening Post is assisting you in your town.

TORONTO, CANADA
JUNE 9th, 1923

SHORT SUBJECTS

Ought to Predominate in Your

SUMMER PROGRAM

YOUR PATRONS

will be looking for

Educational Pictures

to make your show

A WHOLE SUMMER EVENING'S ENTERTAINMENT

Select from These Educational—

CHRISTIE COMEDIES

MERMAID COMEDIES
(Jack White Productions)

HAMILTON COMEDIES

CAMEO COMEDIES

EARL HURD COMEDIES

LYMAN H. HOWE'S
HODGE-PODGE

WILDERNESS TALES
By Robert C. Bruce

And Specials such as—

"MAN vs. BEAST"

"THE ENCHANTED CITY"

"GOLF," as played by

Gene Sarazen



Canadian Educational Films Limited

Toronto

Montreal

St. John

Winnipeg

Calgary

Vancouver

"CANADA'S FIRSTBORN"

The
CANADIAN MOVING
PICTURE DIGEST

RAY LEWIS
Managing Editor

A. LEWIS
Business Manager

Subscription \$2.00
United States \$3.00
Foreign \$3.50



The
CANADIAN MOVING
PICTURE DIGEST

Published Weekly by

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27 JARVIS STREET,
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New York Representative
TOM HAMLIN
1540 Broadway

VOL. 15, No. 6

TORONTO, CANADA

JUNE 9th, 1923

"How Dead Is a House?"

HOW dead is a house is perhaps answered by how dead is its management. You have seen good houses killed, unconsciously, through a failure to understand the locality in which a house is located, and deliberately killed through malice aforethought.

We will deal with the house which is killed unintentionally. The exhibitor in a small town knows that he must become a part of that town, its people, in order to be successful; he must foster the community spirit unstintingly in order to give his patrons that which will entertain them, in order to build up and retain a patronage. He must always give them value for what he is receiving, and occasionally a bonus in the nature of an extra good show, which is really more than they expected. In this way he becomes heralded as a "good fellow" and his patrons forgive him his trespasses, when he does trespass with product which is below the standard, and patronize his house, not only because they expect to see a good show, but because they like "Bill" or "Jim," whatever the exhibitor's name may be.

The exhibitor of the first run house in a city of fair proportion must carry on his community spirit on a larger scale. It has been said of financiers, not the frenzied kind who enjoy a mushroom growth for a week, two or three, but the conservative financier who is being daily offered unlimited shares by corporations for the privilege of using his name on their board of directors, and who generally refuses because he is particular about the company he keeps, it has been said, of this class of financiers that they went to church during their developing period, or invariably go to church because it is good business, and establishes confidence. The application of this reference may not be necessarily literal, but it demonstrates the necessity of personal adjustment, a most important factor in the acquisition of wealth, or such success as you may desire.

Too many of our exhibitors, who have important theatre responsibilities, lose their relationship with everything which is outside of their theatre interests. It is a mistake and develops a lop-sided vision. You cannot understand people by separating yourself from them, "If the proper study of Mankind is Man," as Pope so aptly has said.

Aside from the information which an exhibitor can receive through his contract with possible patrons, he hears, outside of his picture circle, the public's viewpoint of pictures. In addition to the entering into the life of the city in which he lives and does business, the exhibitor of course has before him the problem of governing his house so that it is a paying proposition. The houses with sufficient seating capacity to warrant first runs and good prices are after mass business, it is true, but the masses today have developed a very decided

inclination to associate with the classes, it is the era of the new democracy; and are not happy in surroundings unvisited by the "Joneses." Therefore programmes must be arranged to give general satisfaction with no definite appeal to any particular class. A theatre must be absolutely oblivious to class distinction, its entertainment based upon the doctrine of universal appeal, without distinction of class, creed or color, but it certainly must be possessed of the quality which is "keeping up with the Joneses." In other words, it must have the refining surroundings and atmosphere, the dignity which people of refinement must have in order to enjoy the entertainment offered.

All people are brothers and sisters under the skin, and will generally laugh and weep over the same "emotional starters," the difference being the susceptibility to surroundings. The patron unaccustomed to a refined environment will nevertheless be impressed by it, and feel that even if the show was not so good, it was worth the money to have been in a particularly restful and beautiful theatre. So much for the exhibitor of the big house in the city. The managers of suburban or residential houses, have the same problem as the small town exhibitor to contend with, plus the competition of the downtown houses. The suburban house manager has a problem of catering to the "stay-at-home" class, not those who eschew entertainment, but the element which do not care to go down town to see a picture, and are therefore slightly different in temperament to those who are always down town.

It might be an excellent plan to establish suburban first runs, showing pictures which are ideal for residential presentation, for the first run in a suburban house, thus establishing two grades of first runs, instead of the second run policy as at present. In this way a good picture, but not with the appeal for the big downtown house, has a first run, at a first run suburban house, without hurting its prestige. It can follow in the downtown house, bringing that theatre the added publicity.

We have had at least one good example in Toronto, of "A Dead House," which proved very much alive when the right kind of entertainment was offered in that house. The reference is to Loew's Uptown Theatre, which froze the very marrow in your bones with its emptiness and in the hands of Vaughan Glazer and his stock company, played to capacity business weekly. At present we are watching the Strand, located ideally, close to one of the busiest corners in Toronto, the Strand was condemned as "Dead." Under its present management, top price, twenty-five cents, it is daily building up its receipts. Perhaps it will answer the question best, "How dead is a House?"

Original from —RAY LEWIS.
NEW YORK PUBLIC LIBRARY

ASSOC. FIRST NATIONAL STILL CONSIDERING ALLEN PURCHASE

(Ottawa Special To Digest.)

AN interesting development in connection with varied negotiations for the sale of Allen Theatres, Limited, with its chain of 36 theatres in Canada, now being operated by a trustee under court order, was the visit to Ottawa, Ontario, by President Lieber, of Associated First National Exhibitors, New York, and other directors of that organization. They conferred with Harry Brouse of Ottawa, a First National director with special franchise jurisdiction in Eastern Canada, regarding various details for a proposal to purchase the many Allen theatre properties.

There are approximately 25 Allen theatres in Eastern Canada, for which Jule and J. J. Allen, of Toronto, had secured individual theatre franchises for First National attractions some years ago. The one exception in this arrangement was the Allen's Regent Theatre, Ottawa, where Mr. Brouse has two theatres, the Imperial and the Family. A First National franchise was not given to the Ottawa Regent on this account.

Previous to this arrangement, the

Allens themselves already controlled distribution of First National releases in Western Canada. A general outcome of this country-wide tie-up between the Allens and First National has now come in a proposed purchase of all Allen theatre assets by Associated First National. President Lieber, of First National, returned to New York without making a decision in the matter, and it is understood that it is intended to hold a general meeting of First National directors to decide the matter.

An interesting feature of the conference at Ottawa, was the fact that Mr. Brouse left his sick bed for the first time, after eight weeks and two days, in order to discuss matters with the visiting directors of First National. Mr. Brouse went suddenly blind but partial sight has been regained. Specialists declare that he will not be able to read again, but that he will see sufficiently to get around without assistance. Mr. Brouse has intimated that the present consideration of First National is to purchase the assets of all the Allen houses and not merely a selected list of the theatres.

CRITICS LIKE EDUCATIONAL CHRISTIE'S NOVELTY, 'ROLL ALONG'

ALL of the trade paper reviewers, as well as the laymen critics, who have seen Christie's novelty offering in blackface, "Roll Along," have agreed on the fact that Al Christie has succeeded in once more adding variety in a "different" way in his new series of comedies.

When "Roll Along" was made it was produced with the intention of picking the best type of story to bring out the possibilities of negro comedy, something which has so far only been touched in moving pictures by way of small bits in feature productions. That the Christie organization has succeeded in making this an excellent basis for one of the outstanding two-reel subjects of the year is evidenced by the

the following extracts from the reviews so far published:

The Film Daily said:—"This entire idea is novel and entertaining to a degree. This is a first-rate number that gets far away from the average."

The Motion Picture News said:—"Here is a comedy which is decidedly above the average. The finish is a whirlwind with an O. Henry twist. An out-of-the-ordinary comedy."

The Moving Picture World said:—"A splendid comedy that will be a worth-while addition to any program. There is something entertaining every minute."

The Morning Telegraph said:—"A comedy with the commendable attribute of novelty is well worked out in this picture."

INDOMITABLE HARRY BROUSE PROVES THEORY, 'NEVER SAY DIE'

(Ottawa Special To Digest.)

WITHIN a day or two after arising from bed, where he had spent eight weeks as a patient for blindness, Mr. Harry Brouse, the prominent exhibitor of Ottawa, Ontario, once more

plunged into big business dealings, apart from his moving picture interests, by purchasing the large stock of Castle, Limited, a wholesale grocery firm of Ottawa, which had failed recently. Announcement of the pur-

chase was made on June 2nd, the value of the stock being placed at \$60,000. Mr. Brouse owns varied interests in Ottawa, including a big hotel, two theatres, dry goods store, jewelry store, cap factory, and considerable real estate.

"Grumpy" Coming St. John "Prodigal Daughters" Also

Theodore Roberts in "Grumpy," is coming shortly to St. John, and will be a general favourite. Mr. Hogan, manager Famous-Lasky, expressed himself as greatly delighted with "Prodigal Daughters," which picture he says is beautifully staged and acted and has a wonderful moral.

"The Stolen Story Is Two-Reeler Produced in Montreal

Jean Arsin, director and producer of "La Primeur Voce," ("The Stolen Story") a Montreal local and topical moving picture with local stars, and featuring local places, which is to be shown at Loew's, Montreal, was seen this last week by the Digest representative and stated that the picture is a two-reeler produced in conjunction with La Presse and Loew's Theatre. The picture took a good deal of time and trouble to film, the stars being unused to the work, and having to be carefully trained. They came through the ordeal with great credit and the first venture of the kind in Montreal looks assured of a resounding success.

Pictures Stimulating Public To Secure Books At Public Libraries

(Maritime Special To Digest.)

A distinct linking up of the Motion Picture Theatres with the reading public is noticed in the libraries. Both at the Public Library, St. John, and at the McDonald and other circulating libraries the librarians report that at once, when they know that a picture adapted from a book is being shown at the theatre, they get out the book for there is sure to be a general demand for it. Such was the case with "When Knighthood Was in Flower," "The Man From Glengarry," "Glengarry School Days," "The Rustle of Silk," "The Prisoner of Zenda," "Java Head," "The Flirt," "The Three Musketeers," to mention only a few of the popular and recent pictures and books.

L. T. Dow Visitor To Halifax

L. T. Dow, of the Art Films (Maritime) Ltd., has been spending some days in Halifax, recently.

BULK OF LOEW'S, OTTAWA STOCK AND NOTES HELD LOCALLY

(Ottawa Special To Digest.)

IN the recent transfer of the offices of Loew's Ottawa Theatre, Limited, from Montreal to Ottawa, Ontario, official announcement was made by the company June 2nd, that practically the interest now held in the Ottawa theatre, by Marcus Loew, of New York, was in a booking arrangement for the vaudeville and some pictures. It was pointed out that the booking fee was "reasonable." It was also stated that Mr. Loew also holds some common stock in the company but that he could not derive any benefit from this until all charges are paid, including depreciation and dividends on preferred stock.

The bulk of stock and notes on the theatre are now held locally, it was declared in the statement, and shareholders are now represented on the board by T. C. Bates of Ottawa, president of the company, and E. McMahon, vice-president, with a third Ottawa director to be elected shortly. A local secretary-treasurer is also to be appointed. Weekly audits are to be made in future by W. Y. Denison, a chartered accountant of Ottawa. The management of the theatre continues in the hands of Capt. Frank Goodale, formerly of Cleveland, whose policy has made a big difference in the operation and success of the theatre.

COLLEEN MOORE AND MAURICE CANON LONG CONTRACTS FIRST NATIONAL

ANNOUNCEMENT was made this week of two more screen players who have been placed under a long term contract to appear in future First National attractions. They are Colleen Moore, who, after a four years' picture career, finds herself one of the most popular leading ladies of the screen, and Maurice Canon, a French favorite, who is now appearing in Richard Walton Tully's "Trilby." Last week First National announced that Sylvia Breamer, Andree Lafayette and Virginia Brown Faire had been placed under contract.

The acquisition of Colleen Moore and Mr. Canon is in line with First National's policy of finding the best screen talent to appear in pictures in which the cast will share equally with the director and author in the responsibility of turning out high calibre entertainment.

Miss Moore, just out of her teens, has had a varied and thorough ex-

perience on the screen. She presents one of the most fascinating and piquant personalities and has built up a following of admirers which have given her name a high box office value. She played her first important role with Hayakawa in "The Devil's Claim," and later was signed by Neilan, for whom she made "Dinty," and "The Lotus Eater." Rupert Hughes gave her leading roles in "The Wall Flower," "The Bitterness of Sweets" and "Come On Over." In "Slippy McGee," an Oliver Morosco production, she played the leading feminine role.

Maurice Canon is a newcomer to the American screen, but for years has been an idol of the French public, playing featured and stellar roles in a number of successful plays. His first American appearance will be as "Zouzou" in Tully's forthcoming production of "Trilby," which will be released through First National.

S. H. Decker Appointed Mgr. Hodkinson Montreal Branch

S. H. Decker has been appointed Montreal manager of Hodkinson Picture Corporation. He announces that the big special, "The Affairs of Lady Hamilton," will be released here shortly. Another important release is "Headless Horseman," starring Will Rogers. Mr. Decker also stated that J. H. Plowright, Canadian representative for Hodkinson, and E. A. Brown, district manager for Hodkinson, were both in Montreal last week.

"Hunting Big Game In Africa," Universal Princess, Indefinite Run

Universal Films Corporation are going ahead strong with the release and exploitation of H. A. Snow's "Hunting Big Game in Africa," which is about to be shown at the Princess, Montreal, for an indefinite run. Miss R. C. Budnick has been appointed secretary to "Mike" Wilks, who is in charge of the publicity of the picture. This picture will complete the Princess season, which will be dark thereafter until the fall.

M. H. Hoffman Sends Digest Bag Of Broadway Gold

The Digest is in receipt of a bag of "Broadway Gold" from M. H. Hoffman, vice-president and general manager of the Truart Films. The Broadway gold, which was in nugget form and was, as you probably understand, only Broadway gold, that is camouflage, was enclosed in a yellow cotton bag—receipted in proper order and carried some news items in regard to the attraction that had a real prospecting or Wall St. flavor.

ESSAY REPORT STATED:

General Report—A pure gold combination.

Subject—Broadway Gold.

Leading Element—Elaine Hammerstein.

Supporting Elements—Elliott Dexter, Kathryn Williams, Eloise Goodale, and many others.

Moulded by—Director Edward Dillon.

Produced by—Truart Film Corporation.

Conceived by—W. Carey Wonderly in Young's Magazine.

Value—100 per cent. attraction—will transform into box-office dollars.

The Essay report signed A. Exhibitor, assayer for the industry.

It is a clever introductory bit of publicity and deserves comment and attention.

James Travers, Salesman Montreal Vitagraph Office

Following the resignation of S. H. Decker, James Travers has been appointed salesman of the Vitagraph office, Montreal. H. G. Buckley, the local manager, states that he had much pleasure recently in privately screening in the office the "Man Next Door." He claims the picture is one of the best. It passed the local censors without a cut and will be released there soon. Another Vitagraph picture, "Masters of Men," is very highly spoken of by the Ottawa house that recently used it during race week at the Capital. Against such opposition as "The Hottentot," "Robin Hood," it filled the theatre.

Chas. Lalumiere Handling "In the Devil's Clutch"

Charley Lalumiere, formerly Montreal manager of the Specialty Film Import, is now handling a great drug picture, "In the Devil's Clutch," which he is booking solid right up to July 23rd. In this city the independent chain has taken the picture and a raft of other local houses. A copy of the picture has been sold to the West and will be handled exclusively in the territory between Winnipeg and Vancouver.

Original from

The Only Moving Picture Trade Paper which Reaches Every Exhibitor in the Dominion of Canada, Assoc. First National Investigation Proves this Statement

THROUGH the courtesy of the Associated First National, we are permitted to submit to our readers a corroboration of our statement that the circulation of The Canadian Moving Picture Digest, of 1550, includes 1250 Canadian exhibitors, which means every exhibitor in Canada, from coast to coast. Those regularly engaged in the exhibition of moving pictures and those who exhibit pictures occasionally, all are included, none are excluded.

Our aim is to inculcate the spirit of a Canadian Moving Picture Industry, not a branch representation of a U.S. industry.

The success of any one particular unit of the Canadian Moving Picture Industry reflects creditably and to the advantage of each of the other units, cementing each unit together, for the success of the whole.

The establishment of a Canadian Moving Picture Trade

Paper is about as difficult as the establishment of other periodicals in Canada, because of the small population, which means limited circulation, however, from small things great things have eventually developed; and if we, in our efforts, can establish a self-supporting and profitable Canadian Moving Picture Industry, no one will be more pleased than those firms in the U.S., which are doing business through exchanges here.—(Editor.)

Toronto, June 4th, 1923.

Editor Canadian
Moving Picture Digest,
27 Jarvis St.,
Toronto, Ont.

Dear Miss Lewis:—

We are believers in handing out compliments when compliments are due, therefore this letter.

Recently we completed a very thorough investigation regarding the circulation of The Digest. We were interested in finding whether The Digest was reaching the desks of managers of the Canadian motion picture theatres. The result of the enquiry was indeed gratifying, and we have pleasure in passing along to you a few enclosures

covering some of the replies.

Canada needs a trade paper of its own, and the exhibitors of this country can make it an interesting periodical indeed, by submitting to you their joys and sorrows, knocks and boosts of this grand exciting business.

Yours very truly,
Assoc. First National Pictures.

C. J. APPEL,
Canadian Advertising and
Publicity Dept.

Cornwall, Ont., May 7th, 1923.
Associated First National Pictures,
Gentlemen:—

We acknowledge receipt of your favor of the 3rd inst., and wish to advise that we receive each week The Canadian Moving Picture Digest.

Yours truly,
C. G. MARKELL,
Mgr. Palace Amusement Co., Ltd.

Toronto, May, 28th, 1923.

Mr. C. J. Appel,
Canadian Moving
Picture Digest.

With further reference to your letter of May 2nd, regarding the Canadian Moving Picture Digest being received in towns in this territory.

I wish to advise that I picked out five towns and sent out enquiries, asking if they were receiving The Digest, and I have to date received replies from three, advising that same was being received by them.

Mr. Fowles, of the Lux Theatre, Banff, Alta., advised that he got two copies each week, one he subscribes to and one is sent to him direct, which he is not paying for.

No doubt the Canadian Moving Picture Digest is being read throughout the territory.

Very truly yours,
FRANK L. VAUGHAN,
Branch Manager,
Calgary.

Caledonia, Ont., May 8th, 1923.
Associated First National.
Dear Sir:—

Replying to your letter of the 7th, in which you ask my opinion of the Motion Picture Digest, I am a subscriber to this paper. I read the different comments and reports from different exhibitors with interest. I have at times got a good piece of advertising or exploitation from its pages. Hoping that this may help you with your investigation and sorry that my contracts with you after a very successful and entirely satisfactory run have expired. I remain,

Yours truly,
MRS. B. O'ROURKE,
Cogg Theatre,
Caledonia, Ont.

May 9th, 1923.

Toronto Office,
Mr. C. J. Appel.

I have already been in contact with ten theatres, and I find that all of them without exception, get the Motion Picture Digest.

Not all of them pay for it, which may or may not affect the value of the magazine.

It seems to me that if every theatre was properly canvassed and made pay for it, they would appreciate it more.

Paragraph four covers the situation very well. The way to impress Canadian exhibitors would be through a Canadian trade paper, and the way to reach the Picture Fans is through the medium of a well-known magazine, such as the Saturday Evening Post. This must be right, otherwise, we would not see full-page ads. of 2 in 1, Fleischman's Yeast, Hudson cars, etc.

Yours very truly,
W. J. MELODY,
Branch Manager,
St. John.

May 8th, 1923.

Associated First National Picture Co.,
Toronto, Ont.
Dear Sir:—

I have your letter of the 7th, regarding the Motion Picture Digest that I have been getting for some time. Now I might say that I do not give it much attention personally, but my operator, who does the advertising and tries to keep in touch with your pictures, which are advertised at a great deal of expense, I presume, in this magazine, he gets a lot of information from it which we appreciate very much.

Yours truly,
E. W. KNIGHT,
Blenheim, Ont.

May 9th, 1923.

Mr. Chas. Ramage,
Associated First National,
Toronto, Ont.

Dear Mr. Ramage:—

Regarding your request about Digest, can say that I get it regularly and read it through.

Very truly yours,
A. M. HERRON,
Mgr. Duchess Theatre,
Sault Ste. Marie, Ont.

Chatham, N.B., May 23rd, 1923.
Mr. W. J. Melody,
Associated First National Pictures,
St. John, N.B.
Dear Sir:—

Ran the "Isle of Lost Ships" two days to fairly good business. It is a wonderful picture—one of the best in a long time—congratulations! Had conditions been good, I am sure that my theatre would have been too small.

Thanking you for calling my attention to this big production, and with best wishes, I beg to remain,

Very truly yours,
L. G. BABINEAU,
Palace Theatre,
Chatham, N.B.

Dundas, May 16th, 1923.

Associated First National
Pictures Inc.,
Toronto.
Gentlemen:—

Replying to your letter of May 7th, I beg to advise that I take the Motion Picture Digest and read every word in it every time it arrives. Miss Lewis writes some very interesting editorials on most subjects pertaining to our business, which are very uplifting and educating to a man in this picture business. As for the advertising in the Digest, it helps me in an indirect way, as I know some time I will be running some of the company's stuff that advertise therein, and as I keep all these little books I often have to refer to them for an ad. if I am running a special or doing a lot of advertising on certain good pictures such as First National, Etc. Trusting this is the information you require,

Yours very truly,
R. L. BILLINGTON,
Mgr. Strand Theatre.

Chapleau, Ont., May 12th, 1923.
Messrs. First National Films.

Your letter of the 7th just to hand re-investigation of the worth of The Motion Picture Digest, and may state that I look forward weekly for this little paper, as it is the only Canadian paper that we get and lets us know what is going along in Canada.

Yours faithfully,
V. CRICHTON,
Chapleau Amusement Co.

Timmins, Ont., May 10th, 1923,
Mr. C. Ramage,
Associated First National,
Toronto, Ont.

Dear Sir:—

Re Motion Picture Digest, we receive this regularly and read it constantly.

Yours very truly,
NORTHERN EMPIRE
THEATRES, LTD.

Sussex Theatre Burnt

The Imperial Theatre, owned and managed by C. F. Givan, was totally destroyed on June 3rd, by a fire which burned thirty buildings in Sussex, N.B. Mr. Givan had already purchased, it is understood, ten additional feet of land, next the site of the Imperial, and announces that he will immediately rebuild. His many friends will regret to hear of this loss and wish him every success in his new theatre. The film in the theatre was all saved.

Where is Ben Smith? Wife Looking for Him

Mrs. Ben Smith has requested The Digest to endeavor to locate her husband, Mr. Ben Smith. Mrs. Smith reports that one of their children is ill and that she has not heard from her husband for about a year, and has also been left without means of support during that period. Mr. Smith was formerly associated with Famous-Lasky Films, Toronto, and at a later date is reported as having worked for Blain Irish, of Filmcraft Products. When last heard of, Aug. 30th, 1922, he was employed with Educational Films, Kansas City, Mis.

Mrs. Smith would be grateful for any information in regard to this matter. She can be addressed 1425 St. Urbain St., Montreal, Que.

Demand For English Pictures in Maritime

There is a big demand for the new English pictures "The Game of Life," "Me and My Gal," and they are booked in the key centres. "Souls for Sale" is booked very largely throughout the territory.

L. Ausplunt, Capitol Fredericton, Visits St. John

L. Ausplunt, manager of the Capitol Theatre, Fredericton, spent a week end in St. John, recently.

Phil Hazza Distributing "The Greatest Menace"

Phil Hazza, managing director of Equity Pictures, has taken over "The Greatest Menace," and will distribute this "drug exposure" picture over the whole province.

MR. H. RAWSON, IDEAL, LONDON VISITS NEW YORK AND TORONTO

TORONTO had an important visitor in the person of Mr. H. Rawson, of the Ideal Films, London, England.

In an interview with *The Digest*, Mr. Rawson stated that he had sold "This Freedom," big Ideal Special, to Fox Film, American and Canadian rights, for a price which equals that paid on the market for outstanding features. "This Freedom" is by the author of "If Winter Comes," A. S. M. Hutchinson. Perhaps no work of fiction in recent years has created more talk than "If Winter Comes," and "This Freedom" runs it a close second.

Mr. Rawson informed the writer that Ideal Films would present features this coming season, which would compare favorably with the best on the market. The publicity accessories and all poster work would be attractive and appealing, giving exhibitors a marketing exploitation of the highest order. Mr. Rawson stated: "We have at last obtained a grip on English picture production and know what is necessary for competition in world market. Producers in England as in the U.S., have heretofore centralized on the production of pictures for home consumption. It is true that the American productions have been technically superior to ours, a great deal of money being spent on lavish display; but our players, from the least important members of our cast to our leading artists have given what we deem more artistic and convincing performances. Unlike the artists on the American stage, who were available for picture work, our stage artists for many years refused to give up the Art of the Drama for picture work, and this attitude proved a handicap as we were obliged to resort to inexperienced players. Even at the present time, it is necessary for English picture producers, who have engaged theatre stars of reputation for their pictures, as we have done, to arrange the taking of the scenes in which these players appear, so as not to interfere with their theatre engagements, which no picture salary offered will induce them to give up. It may be that one will not find as much evidence of money spent in the new English productions, such evidence does not conform with the English manner of expression, but we promise you, for Ideal Films at least, adaptation of books and plays, original stories by well-known authors, players of international reputation and technical accessories which shall be as perfect and satisfactory as moving picture production can offer. Two recent Ideal pic-

tures will be distributed through the Sol. Allen Corporation. One "Grass Orphans," which should be most graciously received in your country and prove a financial success, the other, "Harbor Lights," an adaptation of the Drury Lane Melodrama of the same name, which has been conceded one of the most gripping of dramas. "Diana of the Crossways" will be released through Educational. This too should meet with general approbation.

I might say that Ideal have several American directors now in their employ and our aim is to make pictures with a world appeal." We are happy to get a close-up view of English picture situation through Mr. Rawson, its outlook and what we might expect. Knowing this gentleman's reticence to give expression to his views and his conservatism in bestowing praise even upon his own company's product, the successful season just passed, in fact still enjoyed with English pictures, will most likely continue with increased success.—(Editor.)

N. Lazanis Takes Operascope Theatre Renamed Alhambra

The Operascope, a Rosemount movie house in the north-east section of Montreal, which closed down recently, has been re-opened under the name of the Alhambra, and has been taken over by N. Lazanis.

Samuel Landry's Sudden Death Shocks Friends

Many persons were greatly shocked to learn of the death on Tuesday morning, of Samuel Landry, the operator at the Empress Theatre, West St. John. Of a very cheery disposition "Sam" was a very general favorite and he will be greatly missed among the exchanges where he made his visits. Mr. Landry was only thirty-three, a native of Portland, Maine, who came to St. John six years ago. He was a pioneer in the Motion Picture business, as he took up motion picture operating in 1908, and was known as an expert and a regular mechanical genius. He leaves a widow and many friends in St. John.

Mr. Landry's death was very sudden, as he was at the Empress, apparently in good health on Monday evening and died early Tuesday morning.

A. J. Mason, Parrsboro Takes Over Springhill Opera House

It is understood that the Opera House, Springhill, N.S., formerly under the management of Colin Dansen, has been taken over by A. J. Mason of the Opera House, Parrsboro, N.S.

J. H. Paquette Progressing Favorably After Operation

J. H. Paquette, formerly manager of the Auditorium Theatre, Quebec, has recently undergone an operation at the Royal Victoria Hospital, Montreal, and is progressing favorably.

Mr. FRANK A. VENNETT

wishes to thank all the

Canadian Exhibitors

with whom he has had the most friendly business relationship, for the courtesy extended to him during the past four years.

Mr. Vennett will be located at

OPERA HOUSE, WESTERLY, R.I.

on the Naragansett Bay

Canadian Exhibitors passing this way will find it a welcome stopping off place.

'THE MAN NEXT DOOR'

AUTHOR 'THE COVERED WAGON'

RECEIVING MERITORIOUS PRAISE

VICTOR SCHERTZINGER has finished "The Man Next Door," by Emerson Hough, author of "The Covered Wagon," for Vitagraph. "The Man Next Door" has lent itself peculiarly to the abilities of Director Schertzinger. It is one of Emerson Hough's most famous novels and gives to the screen all the wonderful characterizations that have marked this author's work. Emerson Hough knows the West of sweeping ranges and the sturdy pioneer cattlemen who built up that country West of the Mississippi.

Schertzinger's more recent productions are "The Kingdom Within." These were original stories written and directed by him, and he comes to Vitagraph with a reputation that assures box office success for "The Man Next Door." The cast is one of the most exceptional that has been gathered for any special production. It includes David Torrence, Frank Sheridan, James Morrison, Alice Calhoun, John Stepping, Adele Farrington, Mary Culver and Bruce Boteler.

STATEMENT BY SYDNEY S. COHEN

PRESIDENT MOTION PICTURE THEATRE OWNERS OF AMERICA

THE conclusion of the big convention of the Motion Picture Theatre Owners of America, in Chicago, finds the organization in the best position that it has occupied since its inception at Cleveland, and better able to give the fullest measure of protection to the independent theatre owner now than at any other time in its history.

Despite the allusions made by one publication, in particular to alleged "walkouts" at this convention as a result of misunderstandings and dissatisfaction, there was no walkout. This statement was made very plainly at the sessions of the convention on Friday, illustrating that the theatre owners generally want a strong, cohesive organization and realize that in the Motion Picture Theatre Owners of America that desire is being fully satisfied.

We hope to make this year the most constructive and helpful in the history of the organization. In this relation there are no yesterdays with us. We desire the complete co-operation and assistance of every theatre owner in the country. Not only is this co-operation asked for, but we want all to feel at liberty to participate in the affairs of the organization to the fullest possible extent and make themselves active living progressive units in all that appertains to the general welfare of the motion picture theatre owner.

One of the outstanding events associated with this convention was the direct participation of five of the government departments—the Post Office, Departments of Commerce, Labor,

Agriculture and Interior, wherein the different elements associated in these divisions of Federal service, were brought to the direct attention of the theatre owners, and lines of co-operation established which will be productive of wonderful results for the people in all parts of the United States.

The screen power of the nation has been placed at the disposal of the United States Government in this relation and this great element of expression and means of transmitting information—the screen, will bring to the attention of every citizen of the country, these wonderful lines of service and secure hearty co-operation from millions of Americans who have, up to the present, given but passing attention to these elements of government service.

The Board of Directors and officers of the organization convened immediately after the adjournment of the convention and prepared a comprehensive plan of action for the year, appointing such committees as will enable this governing body to function best in all parts of the country.

Leading exhibitors from every state represented in the convention, came to the National Officers of our organization at the conclusion of the sessions and pledged their complete support and co-operation, holding themselves in readiness at all times to be of such service to the organization and the cause of the independent exhibitor represented through our National body, as was within their power to render.

A considerable sum of money was

pledged in the convention and additional pledges have been made by prominent exhibitors and state and regional organizations throughout the country, assuring the National Organization of sufficient revenue to enable the officers to conduct its affairs along constructive and efficient lines during the year.

A pleasing circumstance connected with the convention was the announcements of several states for the introduction of the paid business managers' plan of action and that an intensive organization programme in these territories has been adopted and is now being put into execution.

With the great strides that theatre owners' organization is making, it augurs well for the advancement of the industry generally, because the theatre owner is gradually taking the dominant position in the industry, being the only direct line of contact with the public, and thus furnishes the only means by which motion picture films can be properly presented to the people of the United States.

The Motion Picture Theatre Owners of America will seek to establish lines of co-operation with the other divisions of the industry to take care of National legislative matters and also to advance the general welfare of our industry along all lines.

We look to the coming year to be productive of many lines of real advantage to the theatre owner and the business generally, and we will miss no opportunity to effect real lines of co-operation and progress in the industry.

The Motion Picture Theatre Owners of America, having passed through various lines of difficulties associated with its three years of life and weathered successfully every crisis, is now reaching a point in our industry where it is on substantial ground, capable of affording the most complete kind of protection to the independent theatre owner, and we will advance and develop it along these lines for the advantage of every section of our great industry.

"Rustle of Silks"

Proves Popular, St. John

(St. John Special To Digest.)

P. C. Hogan, manager of the Famous-Lasky, at St. John, and Ralph Thorne, salesman, report a wonderful convention at Toronto, splendid meetings and greatly enjoyed hospitality. "The Rustle of Silk," shown at the Imperial Theatre, St. John, had an excellent reception, many people going twice to see it. The picture follows the book very closely and the settings, being English, made it a very popular picture in this part of the world.

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"The Ninety and Nine" Playing Return Dates

"The Ninety and Nine," Vitagraph special, after having played a second run at the Capitol Theatre, Springfield, Ill., is to be booked for a return date. L. A. Burnstine wrote to Vitagraph the following comment on the drawing power of "The Ninety and Nine."

"I just completed my run on 'The Ninety and Nine,' and I want to say without any solicitation whatsoever, that you have a wonderful picture, both in drawing power and production. I can truthfully say that it is one of the best drawing-cards that I have ever had in my theatre."

The picture had previously played the Lyric Theatre in the same city for a first run of seven days. "Ninety and Nine" is meeting with congratulating success throughout Canada.

Frank Vennett Leaves Toronto To Manage Own Theatre, Westerly

Exhibitors will regret the departure of Mr. Frank Vennett, with whom they have had not only business but friendly relationship. Mr. Vennett resigned from Universal, with which exchange he was most congenially associated, to take re-possession of his theatre, the Opera House, Westerly, R.I., on the Narragansett Bay. Mr. Vennett hopes that Canadian exhibitors passing his way, will stop off for "Auld Lang Syne," when a "swatting" of news past, present and future may be indulged in. Mr. Vennett left Toronto, Friday evening, June 8th.

Satan's Paradise
Canada's First

Goldwyn Cosmopolitan Promise 44 Productions

Goldwyn-Cosmopolitan will deliver 44 productions next season. Each production will be a big picture produced by a director whose name has been associated with an important achievement.

Of the 44 pictures that Goldwyn-Cosmopolitan will release, 12 are Cosmopolitan Productions, 8 are Distinctive Pictures, 23 are Goldwyn pictures and Jesse D. Hampton and Achievement Films will provide one each.

F. J. Godsol, in announcing the next season's product, makes the following statement:

"An exhibitor must have pictures of outstanding merit and, in order to attract patrons to the box-office, each picture must have strong selling features in director, artists and story. Theatre profits depend upon these things. Also, exhibitors must be assured of a continuous volume of pictures with these magnetic, profit-making promotion angles.

"The merger of our distributing organization with Cosmopolitan Productions and the association of Distinctive Pictures together with certain other extraordinarily high-class individual productions, makes the exhibitor who presents our product, dominant in his field."

"The Man Next Door" Released in Canada

Another of Emerson Hough's wonderful stories of the great west has been pictured. Vitagraph are releasing "The Man Next Door," by the author of "The Covered Wagon." It has the added interest of being a story of city life as well as life on a ranch. A fine cast is headed by David Torrence, Frank Sheridan, James Morrison and Alice Calhoun, Victor Schertzinger directed the production.

"Golf" As Played By Gene Sarazen

Educational Film Exchanges, Inc., will release as their next Short Subject Special, the one-reel sport subject, "Golf As Played by Gene Sarazen."

The picture shows Sarazen, the United States Open Champion and United States Professional Golfers' Association Champion, as he demonstrates the science of golf in a series of scenes taken both at normal speed and by means of slow motion photography.

Sarazen, the twenty-two-year-old champion, possesses a golfing technique that is a perfect blend of time tried principle, with all the modern modification of the golfing lesson of unsurpassed value to those who are either just taking up the sport or seeking to improve their own game. In slow motion photography, the novice or expert can study Sarazen's methods, his famous interlocking grip, his distance and swing on all shots known to golf, in a way which has been denied them up to the present.

It is now admitted that slow motion photography is the greatest of all teachers of athletic form, and it is particularly adapted to the peculiar combination of things to do and not to do which constitute a golf stroke. By slowing the motion down to one eighth normal speed, the proper amount of back-swing and follow-through, the position of the head, arms, legs and body at the critical moment of impact of club-head and ball are shown more clearly than is possible by any professional by word of mouth or demonstration on the links.

The large and growing interest in golf by all classes assures a large support to this picture. A June release.

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THE EVENING TELEGRAM—NEW YORK,

"The Man Next Door" Is a Splendid Picture

It is a big jump from cowpuncher on the western plains to a debutante in New York society, but Miss Alice Calhoun did it with ease and grace last night in a new picture by Emerson Hough, entitled "The Man Next Door" which will run only this week at the Cameo Theatre, in West Forty-second street. It is a Vitagraph production and one of the best of this season.

Miss Calhoun, playing the leading role, is the daughter of the richest ranchman in Wyoming and as a cowpuncher she looks just as pretty as she does in evening clothes. Aside from the many stars appearing in the cinema there is also one of the most remarkable dogs on the screen. His name is Peanuts, and he does everything but talk.

To carry out the dying wishes of Mrs. Wright the ranchman, Colonel Wright (David Torrence), desires that his daughter should have an education, which she obtains and then, just as a surprise to her father, she builds one of the most fashionable mansions in this city. But her neighbors refuse to recognize her, despite her father's vast wealth. In the West all persons are neighbors, but the daughter finds this custom does not obtain in this city.

Heartbroken, she falls in love with Jimmie the gardener (James Morrison), who is merely working as a gardener to be close to the beautiful daughter of Colonel Wright. They become fast friends, despite the objections of her father, who wishes her to marry into society.

Following an elopement in which the young couple disappear for several weeks, Colonel Wright decides to go to his neighbor next door to complain against his daughter marrying their gardener. Just then the couple come in and following a little explanation, the bride is radiantly happy, when her father gives them his blessing. The gardener is almost as rich as the girl with the result that the young girl is not only taken into society but is its favorite.

Frank Sheridan as Curley, foreman of the ranch, and Colonel Wright's best friend, was humorous throughout the picture.

Larry Semon, in "Midnight Cabaret" is perhaps the best of his funny pictures. Despite his vocation as a waiter he is in love with the star of a review at a cabaret and after almost insurmountable obstacles he wins her.

AMUSEMENTS.

Two Companies at Blossom Time
Two Theatres in
Shubert Theat., 4th W. of B'y. Evs. 8:20.
Matinees Dec. Day & Sat. 2:30
8:15
Sat.
New
0"
W
1:20

THE EVENING WORLD NEW YORK

and screenically, is well up to the standard set by the Capitol.

"The Man Next Door," by the late Emerson Hough, author of "The Covered Wagon," is the feature offered on the Cameo screen for the week.

It is a corking good story of the East and West and goes right on to prove that Kipling was right.

The story, starting as it does by showing a rancher's daughter raised by cowpunchers and then sent East to a finishing school, and her discoveries in re society, has been done countless times before on and off the screen, but never quite so well as in "The Man Next Door."

The company presenting the film is an excellent one and the principal roles are played by such folks as David Torrence, Frank Sheridan, James Morrison and Alice Calhoun. To Victor Schertzinger, the director, must go a great deal of the credit for the real "finish" of the picture, and Vitagraph has given it as fine a production as could be desired.

It is a pity Emerson Hough did not live long enough to see his story screened, for those who do not see it will, in our opinion, miss a whole lot.

Dorothy Dalton, as far as we could

F
IRST

Like a beacon on a high tower First National guides you to better programs for your theatre.

The only reason Barnum got away with his stuff was because he pulled it just once a year. If he tried it once a week he would have had to walk out of town with his tent on his shoulder.

In this year of sophisticated amusement seekers you've got to show them the goods. If you are running a tent show and intend pulling up stakes and getting out, use Barnum's methods, but, if you are operating a real theatre, buy and present your pictures like a real showman.

Edwin Carewe's
MIGHTY LAK A ROSE

Thomas H. Ince's
SCARS of JEALOUSY

Milton Sills
in
THE ISLE of LOST SHIPS

Jackie Coogan
in
DADDY

Richard Barthelmess
in
THE BRIGHT SHAWL

Katherine MacDonald
in
THE LONELY ROAD

Norma Talmadge
in
WITHIN THE LAW

James Young's
WANDERING DAUGHTERS

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Pictures Like Them?*

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CANADIAN MOVING PICTURE DIGEST



When several thousand exhibitors say this trade-mark accompanies the world's best pictures and the owners of that trade-mark place their products in a class with those of the world's greatest manufacturers through the pages of the Saturday Evening Post, then you can understand us when we say

There'll be more than one million First National fans in Canada by 1924

TORONTO, CANADA
JUNE 16th, 1923

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"DON'T WEAKEN"

NOW that the exhibitors know where the Allen Theatres have gone, we hope that the discussion of the sale will not occasion as much unrest as the discussion which involved the possibility of the sale.

There are still about one thousand exhibitors in Canada who operate one or more theatres independently. How interested each of these exhibitors are in the continuation of the operation of these theatres remains to be seen. Cattle have a habit of stampeding. It has happened in certain crisis that humans have become infected by the animal stampede fatality, but this only happens when men are carried away by emotional excess and lose their reason and powers of judgment.

H. D. H. Connick, vice-president of the American International Corporation, to Kuhn, Loeb & Co., bankers, who did the underwriting for the \$10,000,000 preferred stock issue, for Famous-Players-Lasky handed in a lengthy report entitled "Survey of the Motion Picture Industry," with particular reference to the Famous-Players-Lasky Corporation, at the time of the Kuhn, Loeb underwriting. A section of this report was headed, "Mr. Zukor's Plan To Sell His Product Direct to the People." This is one of the exhibits in the case of Federal Trade Commission charges against the Famous-Players-Lasky corporation and its directors now going on in the U.S. The article outlines Mr. Zukor's plan of adding to the profits of the organization of which he is president, and should this plan be successful his organization will become the most important exhibitors of motion pictures in America, as well as the leading producers and distributors.

The following excerpt from the Connick report is of interest:—

"As indicated before, the largest returns of the industry result from exhibiting the pictures to the public, not from manufacturing them. The Famous-Players-Lasky Corporation Sales Department estimates that the gross annual return of the 15,000 American theatres during 1919, will be \$800,000,000 and that the total amount the producers will receive in the form of sales and leases of film and accessories will not be over \$90,000,000. It is apparent to any one who has had theatrical experience that this is not an equitable division. Producers claim that even when full consideration is given to the extra cost of the large orchestra and attractions required of the picture houses, they should receive from 22 to 25% of the gross theatre income.

"It is a fact that in all districts the smaller houses

follow in the footsteps of the larger ones of the district in exhibiting pictures. When the principal house exhibits a Pickford film the smaller house will endeavor to show it to their patrons for a smaller admission charge about three weeks later, they leasing the film at a reduced rental.

"Mr. Zukor's project takes full advantage of the practice. He plans to build or acquire about fifty theatres, properly located in the important cities of the country and several additional ones in the theatrical district of Broadway and in the minor theatrical districts of this city, and sell his product direct to the people and take the resulting profits. He also plans to make business connections with the principal motion picture theatres circuit owners in the vicinity of each of his large theatres to the effect that they take his pictures immediately after the key theatres finish with the first run. In these key theatres it is planned to give the highest type of motion picture exhibitions with a large, well-conducted orchestra playing good music."

You have heard the expression, exhibitors, "Sit Tight." According to a sound interpretation, it means "Don't get panicky," "don't lose your head." The fact that theatres of importance are changing hands and that these theatres are becoming the property of powerful interests, but confirms the essence of Connick's report, "that there is money in the exhibiting of pictures, more money than in any other branch of the Picture Industry. If the theatre proposition looks so good to the 'big fellow,' it should look just as good to the 'smaller fellows,' therefore hang on. Aside from the Connick report, the fact remains that the Famous-Players Canadian Corporation are buying theatres in Canada, and that the directors of this organization number some of our most representative financiers in Canada, men accustomed to handling big deals through long practice, men who are not carried away by any emotion, but facts and dollars during business hours. The exhibiting of pictures in Canada looks profitable to these men, take their word for it that there is money in it, follow their methods and acquire more theatres, hold on and improve those you have. You have heard it said, 'It's a great business if you don't weaken.' It's applicable in the present situation. Keep your heads, buy pictures, the good ones only, conservatively, not in 'job lots,' there will be plenty left, buy some theatres, providing they are not the ones the 'big fellows' do not want, buy theatres, slowly and conservatively also. But above all, 'Don't get panicky, don't weaken.'"

—RAY LEWIS.

VITAGRAPH'S 'MASTERS OF MEN' SELECTED BY OMAHA SHRINERS

TANGIER TEMPLE of the Order of Shriners, Omaha, Neb., selected as the picture for its annual show at which the expenses of the members of the Temple patrol and band on the annual trip to the National Shriners' Convention are raised, "Masters of Men," Vitagraph's picturization of Morgan Robertson's great sea story. Sixty members of the Shrine acted as a committee and for six months this committee had viewed pre-release showings of pictures submitted for this profitable tie-up.

"Masters of Men" played one week at the Sun Theatre, Omaha, under the auspices of Tangier Temple. This tie-

up resulted in all the big local advertisers carrying announcements of "Masters of Men," and the play date at the Sun. One of the novelties used in the campaign were stickers reading, "Masters of Men," which were distributed to all automobile owners in Omaha and surrounding territory. The popularity of the Shriners won extensive advance publicity and the week's run was one of the biggest ever enjoyed by the Sun Theatre. The Shriners used their share of the receipts to attend the conclave at Washington, on June 4th, 5th and 6th. "Masters of Men" is now being released in Canada, and is equaling its U.S. success.

MOVING PICTURE THEATRE OWNERS CONDEMN UNIFORM CONTRACT

THE Motion Picture Theatre Owners of America passed a resolution condemning the uniform contract. The clauses which are objected to by Motion Picture Theatre Owners of America are as follows:—

"The clause containing the ownership by the distributing company of advertising accessories after the exhibitor has paid for them.

"The clause requiring cash deposits.

"The clause denying us the right to cut out any part of a film, even advertising matter skilfully worked in, objectionable scenes or political propaganda.

"The clause requiring us to advertise the name of the producer and distributor in our paid newspaper advertising.

"The cumbersome method of fixing play dates and the omission of any method of changing play dates.

"The clause affecting the automatic rejection of application for contract.

"The arbitration clause which attempts to deny our constitutional right to trial by jury and to compel our members from California to Maine, to arbitrate under the laws of the State of New York, and under rules drawn up by the distributors.

"Resolved that we heartily approve the action of our officers and directors in rejecting the so-called uniform contract, and the resolution is signed in behalf of the theatre owners by W. W. Whitson, chairman; Charles T. Sears, Martin G. Smith, C. C. Griffith, Tom Arthur, Howard Smith, C. E. Williams.

ONE MONTH'S FRONT PAGE PUBLICITY RECORD ESTABLISHED CANADIAN EXPLOITATION

G. DE GRANDCOURT, Canadian director of publicity for the Fox Film Corporation, has just returned from the coast, after establishing a new publicity record in Canada. Through a unique children's contest which he devised, a strong tie-up was effected with the Vancouver Daily World, resulting in an entire month's front page publicity in that paper for the Fox Film Corporation and three of their special productions.

The Fox exploiteer also assisted the Rialto and Lyceum Theatres in Winnipeg, successfully steering the former house, for a period of six weeks, through a complete reversal of policy which involved a change from third and fourth runs to first run pictures only. De Grandcourt accompanied J. B. McCaffrey, Canadian general manager for Fox, and Leo M. Devaney, branch manager, to the annual convention of the Fox Film Corporation in New York.

Jackie Coogan in "Daddy" Receives Praise of New York Newspaper Critics

Jackie Coogan is at the peak of his career as a comedian and a dramatic actor in "Daddy," according to the screen critics of the New York newspapers. The screen's greatest child actor received homage from all for his ability to bring tears and laughter with equal ease.

In "Daddy," the star of "Oliver Twist" is seen in a modern story of American life, which permits him a wide display of his talents. E. V. Durling, in the Globe, gives the following opinion of the youthful star: "In 'Daddy,' Jackie Coogan completely establishes the fact that he is an actor of rare ability. To style him merely a cute and clever youngster any longer would be to do him a great injustice. The restraint, the play of expression, the full appreciation of the dramatic values of the various situations stamp this astounding child as a real genius."

Joseph Mulvaney, in the New York American, gives this description of Jackie's acting when he discovers his old friend, an aged violinist, is dead: "He passes his hand softly over the old musician's forehead, then glances around, puzzled a little, fearful a little. He cuddles beside the dead man and kisses him, and then abruptly realizes the truth. Jackie's face pales, his fists tighten and the little figure writhes in grief. He raises his face to the sky and lifts his arms in piteous appeal. A moment later anger follows supplication, and despair takes anger's place. The child that the crowded theatre was laughing at a minute before is transformed into a weeping, wailing crazed little animal tortured by sorrow."

"The performance is a revelation to the fondest admirers of this juvenile genius."

The Evening Mail, after paying a tribute to Jackie's naturalness on the screen, stated that "this prodigy of the movies had his spectators alternately in tears and laughter."

"The results are excellent, whoever is responsible," wrote the New York Sun, "Jackie is really superb in 'Daddy.'"

"Never before," according to the Evening Telegram, "has the starlet made so much of a chance to reveal his powers of pathetic appeal and tragic fervor. Humor, pathos, blithe merriment and prankish tricks follow one another across the silver sheet, evoking tears, laughter, thrills and chuckles, commanded by the great little actor."

EXHIBITORS

Your Report on Pictures.

"Plant Life" Beautiful Urban Popular Classic

One of the most beautiful of the Urban Popular Classics, which are being released through Vitagraph, is "Plant Life," in which the strange story of seeds and their curious formations are screened. The great salmon streams of Oregon and the life of the salmon from the time it battles and leaps up rushing mountain torrents to spawning fields until its capture, is told in "The Silvery Salmon," another one-reel Urban Classic. Exchanges are receiving this week, "The County Fair," in which "Ma Plunkit" describes what she saw there.

"Playing It Wild" Vigorous Vitagraph Western

"Playing It Wild," in which William Duncan and Edith Johnson are co-stars, is the most vigorous and swiftly-moving Western picture that Duncan has made under the Vitagraph banner. Duncan plays a cowboy who becomes the owner of a newspaper in a Western town. The character is carefree and youthful and gives this star full opportunity for all his talents.

"Playing It Wild" has a good vein of humor and a love story of real heart interest.

C. Graham Baker, whose original story it is, has provided many laughs, and for thrills the Duncan fans are sure to like it. In the cast with Duncan and Miss Johnson are Francis Powers, Dick la Reno, Edmund Cobb, Frank Beal, Robert E. Reis and Harry Todd.

Miss Tisdale Leaves For Summer Vacation

Miss Tildale, secretary of Mr. Clair Hague, general manager, Canadian Universal, has resigned to avail herself of a much needed rest and vacation.

Since 1916 Miss Tisdale has been a faithful associate of Universal, and it is with great regret that Universal parts with her services. Our very best wishes to Miss Tisdale for a happy vacation. California is on the list of stopping-off places Miss Tisdale will visit. Her holiday will cover many months.

Henry Thompson, Musical Director, Capitol, Montreal Opens Studio, Winnipeg

Henry Thompson, for a year musical director of the Capitol, Montreal, has opened a studio for teaching vocal work in Winnipeg, and is accepting numerous concert engagements.

The Ninety and Nine, with Colleen Moore.—Will have to take off our hats to Vitagraph for this one. It certainly made a hit in our house and we doubt that in our twelve years experience we ever got more favorable comments on a showing than on **The Ninety and Nine**.—T. H. Smith, Princess theatre, Colchester, Ill.—Neighborhood patronage.

The Ninety and Nine, with Colleen Moore.—**The Ninety and Nine** proved one of the biggest surprises since I have been an exhibitor. Truly a record breaker. **The Flirt** was a good money maker for me, but **The Ninety and Nine** outdrew it both nights. My patrons were very enthusiastic in their praise. I used twenty-five of each style, two styles, window cards supplied by Vitagraph on this picture. This picture did not have much of a first run, hardly any newspaper space being used to exploit it, which makes its drawing power all the more a surprise. —J. E. Stocker, Myrtle theatre, Detroit, Mich.—Neighborhood patronage.

The Ninety and Nine, with Colleen Moore.—A splendid feature which will hold interest to the very end. Fire scenes very good, and advertising can be got from Vitagraph that gets the patrons in. —W. T. Biggs, Unique theatre, Anita, Iowa.—Small town patronage.

The Ninety and Nine, with Colleen Moore.—A picture that got the business for me and seemed to please the majority. —Ernest Vetter, Majestic theatre, Homer, Mich.—Small town patronage.

The Ninety and Nine, with Colleen Moore.—A perfect audience picture. Good cast, good story and fine photography. The fire scene is great.—Chas. Prokop, Rex theatre, Wahoo, Nebr.—Neighborhood patronage.

The Ninety and Nine, with Colleen Moore.—A remarkable picture from standpoint of thriller as the last reel is taken up with thrilling forest fire that seems real to the hard-boiled ones, even. Story is good and holds up at regular admission price. An extraordinary melodrama.—W. H. Brenner, Cozy theatre, Winchester, Ind.—General patronage.

The Ninety and Nine, with a special cast.—One of the best melodramas in years. If properly exploited will get the business and please 95%.—C. R. Hatcher, Grand Opera House, Meridian, Miss.—Neighborhood patronage.

The Ninety and Nine, with Colleen Moore.—Great. Picture fine, but paid too much for it. Lost money. Cold wave hit us.—Lewis & Brisco, Princess Theatre, Elwood, Ind.—General patronage.

The Ninety and Nine, with Colleen Moore.—Fire scene equal to **The Storm**. A fine picture. Just as good as **My Wild Irish Rose**.—F. H. Guy, Bradely Opera House, Tecumseh, Mich.—Small town patronage.

The Ninety and Nine, with Colleen Moore.—Played this picture as against **Manslaughter** and **Oliver Twist** and will venture to say that we knocked 'em for a goal. This picture is wonderful.—Paul L. Shew, Rivoli Theatre, Clinton, Ind.—General patronage.

The Ninety and Nine, with Colleen Moore.—Very fine picture from every point of view. It will back up any exploitation you give it. The forest fire scene is great. Proved a good box office picture for two days.—Anderson & Weatherby, Gem theatre, Omaha, Neb.

The Ninety and Nine, with Colleen Moore.—Vitagraph has one great picture in **The Ninety and Nine**. Had more good comments than any picture that I have run. Forest fire starts where others leave off. Sure great. Photography great. Fine story and the acting of Warner Baxter wonderful. Class A A picture. A money getter for any exhibitor.—Ray M. Rector, Columbia theatre, Anadarko, Okla.—General patronage.

The Ninety and Nine, with Colleen Moore.—Entitled to take its place among the best pictures of the year. Intensely human story. Censor proof. In seven big reels. An excellent cast. It is gratifying to recommend this picture as one of the finest we have ever seen. Truly worthy of the name of "special." Book it.—A. J. Steggall, Opera House, Fayette, Iowa.—College town patronage.

The Ninety and Nine, with a special cast.—Old time melodrama, but it went over. Good punch scene. Business good. All seemed satisfied. Get the film trailer from your exchange. It is a good one. On seven reels.—Chas. H. Ryan, Garfield theatre, Chicago, Ill.—Neighborhood patronage.

The Ninety and Nine, with a special cast.—A very enjoyable picture. Very well done. Colleen Moore shows to particular advantage in this. In fact I think it's her best since **Broken Chains**. Took well here.—S. C. Chapman, La Salle theatre, Chicago, Ill.—Neighborhood patronage.

The Ninety and Nine, with a special cast.—Wonderful. Better than the ordinary specials. Be sure and book it. You make no mistake.—W. P. Sayers, O. K. theatre, Hill City, Kans.—General patronage.

THE NINETY AND NINE, with a special cast.—Biggest business for over two years. Pleased everyone. A lu-lu life-saver, yea, a record breaker in every respect. Railroad angle should be played up strong.

The exhibitor who doesn't use this and use it quick is deaf, dumb and blind as a bat. Vitagraph paper on this very effective. Good window cards. Picture well produced. Thrills well executed. Gets everyone talking and boosting. Come on, give us more of these dog fights that really get the money.—FRANK C. BUCKLEY, Princess theatre, Superior, Wis.

The Ninety and Nine, with Colleen Moore.—Here is a picture worthy of every exhibitor's attention. Will please everyone and make you good money if you buy it right. Play it up as a railroad drama and a real forest fire that makes **The Storm** by Universal look like a Sunday picnic. The start of the picture has many touching scenes that will please the women. An all around good bet.—C. J. Goetz, Beverly theatre, Janesville, Wis.—General patronage.

The Ninety and Nine, with a special cast.—A very interesting picture of melodramatic type, well acted, splendidly directed and the kind of story that holds the audience. Those who see it first day will boost. Good box office picture.—Rosenfield, Hopp & Co., Fort Armstrong theatre, Rock Island, Ill.—General patronage.

CODE OF ETHICS UNANIMOUSLY ADOPTED BY THE DELEGATES TO FOURTH ANNUAL CONVENTION

Motion Picture Theatre Owners of America, Chicago, Illinois
May 25th, 1923.

FIRST.—To build ever upon the firm foundation of honor and integrity, even when a different course might offer greater monetary profit.

SECOND.—To recognize my duty as a moulder of public opinion and an educator of youthful minds, by refusing to show upon my screen, any pictures that might have an unpatriotic, unwholesome or immoral effect upon the life or mind of any auditor.

THIRD.—To give full co-operation with city, state and national governments to all movements that will tend to raise the standards of morality and society and the ideals of the human race.

FOURTH.—To so conduct my business as to reflect honor upon my industry to the end, that the Motion Picture Theatre may take its rightful place as a real and valued asset to the community in which I reside.

FIFTH.—To honestly advertise all attractions with no effort to overpraise

or misrepresent them for the sake of monetary gain.

SIXTH.—To deal fairly and honorably with my fellow man, whether he is one whom I am serving or one serving me.

SEVENTH.—To use the full power of my screen to further the cause of education, helpful science and all religious, in order that the world may be a better place in which to live because of my work.

EIGHTH.—To be loyal to my patrons, honorable with my competitor and just to my employees.

NINTH.—To seek only such profit as is just and not attained at the sacrifice of truth, honor or manhood.

TENTH.—To deliver to all with whom I deal the highest quality of service, resolving all doubts against myself, and remembering at all times that any dishonest or dishonorable act of mine will reflect upon everyone engaged in the great industry of which I am but a small part.

JOSEPH M. SCHENCK ENGAGES FOUR DIRECTORS FOR THREE STARS

FOUR new directors have been engaged by Joseph M. Schenck for his three stars—Norma and Constance Talmadge and Buster Keaton.

Frances Marion and Chester Franklin will direct Norma in her next picture, which will be "Dust of Desire," an African story from the novel by Margaret Peterson.

Victor Heerman has been engaged to direct Constance Talmadge in "The Dangerous Maid," a seventeenth century comedy-romance.

Jack Blystone will direct Buster's next comedy.

Miss Marion and Chester Franklin will succeed Frank Lloyd, who will head his own production force releasing his photoplays through Associated First National Pictures, Inc.

Sidney Franklin will make his own pictures at the Warner Brothers studio, which his brother, Chester, is leaving in order to co-direct with Frances Marion.

TRI-STONE LIST FOR SEASON INCLUDES FAIRBANKS, HART, TALMADGES AND OTHERS

TWENTY-FOUR new editions of the greatest successes of the Triangle Film Corporation will be issued by Tri-Stone Pictures, Inc., this coming season, according to Oscar A. Price, president. The list includes four starring Douglas Fairbanks, three starring William S. Hart, three starring Norma Talmadge, two starring Lillian Gish, two starring Charles

Ray, one each starring Alma Rubens, Constance Talmadge, Dorothy Gish, Bessie Love, Frank Keenan, Dorothy Dalton, Jane Grey and William Collier, Jr., and two special productions, one made by Allan Dwan, and the other by Christie Cabanne.

H. E. Aitken, vice-president and general manager of Tri-Stone and former president of Triangle, selected

a list from the Triangle sales blanks, of the greatest successes of the stars who are popular today, and then made up the releasing list only of those in which the negatives are in perfect condition.

Each of the productions will be carefully re-edited and re-titled to conform to present wages, and entirely new advertising accessories will be prepared. Anita Loos and John Emerson have already completed the work in making new editions of two of the Fairbanks features, and probably will prepare the other two.

It is planned to release them at the rate of two a month, beginning June 15th. The following list, while subject to change in some of the distributing territories, indicates the order in which they will be available:

Douglas Fairbanks in "The Americano"; Alma Rubens in "I Love You"; William S. Hart in "The Bargain"; "The Food Gamblers" and Allan Dwan production with Wilfred Lucas, Hedda Hopper and Elda Furry; Charles Ray in "The Pinch Hitter"; Norma Talmadge in "The Mayor of Filbert," a Christie Cabanne Production; Frank Keenan in "War's Women."

Douglas Fairbanks in "The Good Bad Man"; William S. Hart in "Hell's Hinges"; Lillian Gish in "The Lily and the Rose"; Jane Grey in "Let Katy Do It"; Dorothy Dalton in "The Flame of the Yukon"; Norma Talmadge in "The Social Secretary"; Douglas Fairbanks in "The Half Breed"; Charles Ray and Frank Keenan in "The Coward."

William S. Hart in "The Disciple"; Bessie Love in "The Sawdust Ring"; Douglas Fairbanks in "Manhattan Madness"; Constance Talmadge in "Betsy's Burglar"; Dorothy Gish in "Atta Bay's Lost Race"; Norma Talmadge in "50-50"; William Collier, Jr. in "The Bugle Call," and Lillian Gish in "Daphne, the Pirate."

Mary Pickford's New Picture "The Street Singer," Ernest Lubitsch, Director

The end is in sight on the work of making Mary Pickford's newest United Artist's attraction, "The Street Singer," on which she has been working since early in March.

More than 2,000 players have appeared before the camera during the process of production, and forty-six sets have been built, two of which rank among the biggest and most spectacular that have ever figured in picture construction, we are told. Ernest Lubitsch directed.

Following "The Street Singer," Miss Pickford plans to plunge immediately into the making of another picture, probably "Dorothy Vernon of Haddon Hall," the scenario for which is now ready for the camera.

W. G. BUCKLEY, VITAGRAPH MANAGER ESTABLISHES BIGGEST WEEK'S HISTORY, MONTREAL BRANCH

W G. BUCKLEY, Montreal manager of Vitagraph, reports that recently he had the biggest week in the history of the branch here. This occurred when he had the first run pictures, "Masters of Men," in Ottawa; two Larry Semon comedies simultaneously at Loew's and the Allen here; "Ninety and Nine" at the Independent Amusement Chain, and a number of second and other runs throughout the city and district and province. Mr. Buckley says he will repeat or better this record at the end

of the month, when he releases "The Barnyard," a Semon Comedy, at Loew's and the Allen; "The Front Page Story" at the Imperial, and will run the same picture at the Auditorium, Quebec. "Masters of Men" will also then be on its second run in Quebec. Looking a little further ahead, there are "Smashing Barriers" and "Man of Might" coming in July, and already booked on the Independent chain of theatres, while in September, there will be released a number of Sam Hellman two-reel comedies.

UNIVERSAL'S 'HUNTING BIG GAME IN AFRICA' CLOSSES SUCCESSFUL ENGAGEMENT PRINCESS, MONTREAL

"HUNTING Big Game in Africa," H. A. Snow's Universal animal picture, ended its showing at the Princess Theatre, Montreal, last Saturday, and with its end the theatre becomes dark until August. Packed houses, mornings and evenings testified to the popularity of the film, which had some of the best press notices ever given in this city. It now goes to the Auditorium at Quebec and

to Halifax. A feature of the exploitation was the tie-up of the picture with upwards of fifty-two commercial concerns, prominent and outstanding among which was the case of the jewelers, Birks, who used that part of it having reference to the Kimberly diamond mines. This is the first time in the history of film exploitation in this city that Birks have agreed to allow themselves to be connected with any moving picture.

"Tilly of Bloomsbury" Latest English Picture Opens Big Matinee

"Tilly of Bloomsbury," an English picture, opened at the Allen, Richmond Street Theatre, to one of the biggest matinees of the current season. The receipts equalled the biggest matinees during the winter season, this despite one of the worst days for depressing heat atmosphere we have had in Toronto. Business continued good.

"Diana of The Crossways" Released Through Educational Opens Hippodrome, Toronto

"Diana of the Crossways," an Ideal-Educational release, adds another English winner to the long list of English box-office successes we have had here this season. "Diana of the Crossways" has been booked at Hippodrome, Toronto, for immediate date. It is an adaptation of George Meredith's book of the same name and presents Fay Compton in the stellar role.

Starland, Winnipeg, Getting Capacity Houses Weekly

Starland Theatre, in Winnipeg, is now under the management of Pete Egan, and with the help of Walter Dolman, the premiere organist of Western Canada's picture houses, the musical features are taking on an important effect. Community Singing Night, Friday, is a capacity house weekly.

W. O'Regan, Formerly F.-P. Canadian Corp. Mgr. Laurier, Hull

W. O'Regan, recently of the Famous-Players Corporation, Montreal, has been appointed manager of the Laurier Theatre, Hull.

Ted Gould Reports Business Very Quiet

Ted Gould, district manager of Regals, Winnipeg, returned from a trip to Saskatchewan, and reports business as very quiet in the chief centres, the people not appearing to have any spending money.

Mgr. J. O'Leary Gets "Toby Tyler" First School Vacation Week

A picture programme having special appeal to children has been booked by Manager Joe O'Leary, of the Imperial Theatre, Ottawa, Ontario, for the week of July 2nd, this being the first week of the summer vacation. The pictures secured for that week include "Toby Tyler," starring Jackie Coogan, and a comedy, "The Kid Reporter," starring Baby Peggy.

Sid Taube To Install Louis Klar, Educational Montreal Exchange

Sid Taube, of Toronto, who has been carrying the affairs of the Canadian Educational Films since the resignations of W. E. Allen, Montreal manager, and G. Gibson, salesman, announces that Louis Klar will come to this city shortly in charge of the office at Montreal. This exchange is releasing "Westbound Limited" at the Capitol, and later "Can Women Love Twice," and Johnny Walker in the "Fourth Musketeer."

Educational's Selected To Entertain Guests Aboard Leviathan

When the mighty Leviathan, the largest and most palatial liner afloat, left her dock at Boston, on June 5th, on her trial trip to southern waters, she carried as part of the entertainment for her four hundred distinguished passengers, guests of the U.S. Shipping Board, three selected Educational Pictures.

The guests of the Shipping Board comprised editors of newspapers from all over the United States, and a list of notables from public and private life.

The pictures exhibited were Christie's blackface comedy, "Roll Along," Jack White's Mermaid Comedy, "Backfire," a July release on the Educational programme, and the Robert C. Bruce Wilderness Tale, "From the Windows of My House."

The Leviathan is described as the last word in luxury and appointments for the comfort of the passengers and guests. The most powerful radio apparatus ever installed on board ship will furnish a news service, and a radio loud speaker has been installed in each first-class stateroom and cabin for the reception of concerts broadcasted from land stations. A permanent projection room with double equipment will provide the motion picture entertainment, and a portable projector, for use on deck, will also be carried.

FAMOUS-LASKY AND VITAGRAPH AGREE TO AGREE HEREAFTER

THE Famous-Players-Lasky Corporation and the Vitagraph Company have agreed to forget their past misunderstandings and Mr. Adolph Zukor and Mr. Albert E. Smith, the presidents of the respective companies, have joined hands with the other producers who are members of the Mo-

tion Picture Producers and Distributors of America, Inc., in an effort toward constructive work for the benefit of the entire industry. It is understood that the agreement to forget old scores was brought about through the intervention and good offices of Will H. Hayes.

"Anna Christie" To Be Assoc. First National Fall Release

John Griffith Wray, Thomas H. Ince director, is carrying around a nautical dictionary these days, studying up sea terms in preparation for the filming of "Anna Christie," for which Ince has purchased screen rights. The screen adaptation of the famous play will go into production within a few weeks. The picture will be released by First National this fall.

Miss F. Goldfeather Betrothed Rev. S.M. Yampolski

Congratulations are in order to Rev. S. M. Yampolski, to whom Miss Fannie Goldfeather, of the Regals Films staff has recently become engaged. Miss Goldfeather is one of St. John's very popular young ladies, and many friends are extending good wishes for much happiness.

Satan's Paradise
Canada's First

"Jim" Gorman Reports Business Keeping Up For Assoc. First National

Associated First National Features will be showing two big releases, "Within the Law" and "Daddy," this month, at the Capitol, Montreal. "Jim" Gorman, Montreal manager of this exchange, reports that business is keeping well up despite the season of the year, and he has no fear of showing poor results between now and the fall.

"Strongheart" To Appear In "The Sign"

"Strongheart," the wonder dog, is appearing in Jane Murfin's production of "The Sign" at the Thomas H. Ince studios.

Willard Mack Writes Two-Reel Comedy For Clyde Cook

Willard Mack, actor and author of "Kick In," "Tiger Rose" and 28 other famous Broadway successes, has just completed a two-reel comedy in which Clyde Cook, famous Australian comedian, will be featured by Producer Joseph M. Schenck. Clyde Cook is making his comedy at the Buster Keaton studio, which will have its release through Associated First National.

Constance Talmadge finishes "Dulcy," Norma Completes "Purple Pride," Buster Keaton, "Three Ages"

Constance Talmadge has finished work in "Dulcy," her latest comedy. Norma Talmadge will have completed "Purple Pride" (formerly known as "Ashes of Vengeance") by June 15th. And Buster Keaton has completed the editing of "Three Ages," his latest comedy which will soon be released through Associated First National.

Wm. Collier, Jr. Frank Borzage Film

Wm. Collier, Jr., who did such a clever piece of acting in "Enemies of Women," is on his way to Hollywood from New York to play a leading role in the next Frank Borzage film. It is to have an all-star cast including Myrtle Stedman, whose 1923 success, "The Famous Mrs. Fair," created such a favorable amount of comment.

May McAvoy Starred Ince's "Her Reputation"

May McAvoy is starred in Thomas H. Ince's forthcoming screen production, "Her Reputation," which will be released by First National this fall.

Universal Not Withholding Any Big Releases Jewels Available Now

In response to the inquiry from several exhibitors regarding the curtailment of summer releases, Universal are releasing four big Jewels during the summer months. "Bavu," "Trifling With Honor," "The Abysmal Brute" and "The Shock," playing Pantages, Toronto and Hamilton. Immediate dates are available for summer booking in conjunction with Universal's other big features.

CANADIAN DISTRIBUTORS OF—

Motigraph Projectors

Superlite Gold Fibre Screens

Rexolux Motor-Generators

Cinephor Lenses

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WE LEAD—Because:—

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- Our prices are consistent with excellent quality.
- Our service is a proven fact—not a catchword.
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ALLEN INTERESTS IN CANADA GO TO CANADIAN FAMOUS-PLAYERS

THE question of the disposal of the Allen Theatre interests has at last been settled with the announcement that the Famous-Players Canadian Corporation has acquired the Allen interests at a sum slightly exceeding \$500,000. Many reports regarding the purchase of these theatres have, from time to time, been made starting with an amalgamation proposition some two years ago, and following a year later with an offer to purchase by Famous-Players Canadian Corporation for a sum in excess of \$1,000,000. It was decided at that time by the creditors not to accept this offer but to allow the Allen Theatres to continue under the direction of a board of creditors. Associated First National and Goldwyn have also been reported as at one time in negotiation for the purchase of these theatres.

The recent deal which resulted in the acquisition of the Allen Theatres throughout Canada by the Famous-Players Canadian Corporation, does not involve any changes in the personnel of the forces at least for some time, according to N. L. Nathanson, managing director of the company, who gave a statement to *The Digest* this week with regard to the recent deal which added some 30 theatres to the Famous-Players Canadian Corporation.

"We have acquired the Allen Theatres throughout Canada because we wanted to operate more theatres, and the Allen Theatres were the best available," declared Mr. Nathanson, in outlining his organization's policy of expansion, "and we will operate these

newly acquired theatres under their present managers."

With regard to the names of the theatres which have been taken over, Mr. Nathanson said that none had been renamed yet, but admitted that new names would likely be found later on.

"Will the acquisition of the Allen Theatres involve the Famous-Players Film Service?" *The Digest* asked.

"We have taken no steps to acquire the exchange," replied Mr. Nathanson. "It is altogether likely that the Allens will operate the exchange as previously and we will purchase from them if they have what we want."

The acquisition of the Allen Theatres makes the Famous-Players Canadian Corporation the dominant exhibiting unit in the film industry of Canada. With the exception of perhaps the Lyceum in Winnipeg, this organization now practically controls first runs in every key city in the Dominion of Canada. The Regal film exchange, under the control of Mr. N. L. Nathanson, are the distributors for Metro, Pathe, Warner Brothers attractions, also Select programme. The reported rumor that they have closed a deal with Goldwyn, Cosmopolitan and Distinctive Pictures has not been officially confirmed.

English pictures will also have a place in the Regal distributing programme, Mr. Arthur Cohen having, during his visit to Europe, purchased several English productions.

Mr. J. J. Allen, when seen by *The Digest*, stated that he had nothing to say in regard to the transaction.

John Connors Visits St. John, Arranging Programs

John Connors, of the Savoy Theatre, was a recent visitor in St. John, arranging for new programmes of good films.

Eileen Percy Signed For "Yesterday's Wife" First Columbia Picture

Eileen Percy has been signed by the C. B. C. Film Sales Corporation for a leading role in "Yesterday's Wife." This feature, from the novel by Evelyn Campbell, to which C. B. C. has purchased the screen rights, will be the first of the series of Columbia Pictures which that company will distribute.

The C. B. C. feature product is being planned to guarantee the distribution of "A Feature a Month" during the entire 1923-24 season, starting with September 1st. This product will be divided under two producing banners—one, a series of big special productions which shall be called Columbia Pictures, the Gems of the screen; and the other a continuation of the big C. B. C. box office winners' series.

Allen's Regent, Ottawa, Included in Sale Allen Interests F.-Players Canadian Corp.

(Ottawa Special To *Digest*.)

Details of the sale of the lease of Allen's Regent Theatre, Ottawa, to the Famous-Players Canadian Corporation, Toronto, have been published in the press of Ottawa, the control of the Ottawa house being included in the assets of Allen Theatres, Limited, recently taken over by Famous-Players. This lease has about three years yet to run with option of removal at a rental that will be \$1,000 per month, it is stated.

The Ottawa Regent is owned by Lady A. P. Sherwood. The theatre is in a very prominent location at the intersection of the main streets of the Capital, Sparks and Bank streets.

Intimation has also been made locally that N. L. Nathanson, managing director of Famous-Players Film Service, has been negotiating with Keith Auderville interests for the sale of the uncompleted structure which was to have been a Capitol Theatre for Ottawa. The walls of the building barely reach more than 10 feet above the ground and no work has been done on the place for well over a year, work having been suddenly stopped.

It has been rumored locally that Famous-Players would purchase the property to the rear of the present Regent Theatre in order to construct a stage for prologues and to add to the seating capacity.

Educational Immediate Dates First Runs Montreal

"Westbound Limited," Capitol

The following dates have been secured for Educational releases, all are first runs:—

June 3rd, "Take Your Choice," Christie Comedy, Capitol, Montreal.

June 10th, "Hula Honeymoon," Christie Comedy, Allen and Loew's, Montreal.

June 10th, "Cold Chills," Mermaid, Capitol, Montreal.

June 17th, "Uneasy Feet," Lloyd-Hamilton, Allen, Montreal.

June 17th, "Hot Water," Christie Comedy, Capitol, Montreal.

June 17th, "Be Yourself," Christie Comedy, Loew's, Montreal.

"Westbound Limited" was booked at the Capitol, Montreal, week of June 3rd.

"Fourth Musketeer," Imperial, Montreal, week of June 10th.

Chas. Johnston Star Edmundston Visitor, St. John

Charles Johnston, of the Star Theatre, Edmundston, N.B., was a visitor in St. John recently, and signed up for some of the newest and best pictures.

"Glengarry School Days" Loew's, Montreal

Maurice West, of Burpee and West, reports that "Glengarry School Days," Ernest Shipman's all-Canadian picture, will be released at Loew's Montreal, June 17th.

J. Ad. Wilson Fox, Winnipeg Manager Off To Conventions

J. Ad. Wilson, Winnipeg manager of the Fox Films in Western Canada, was the western representative at the Fox convention, which opened New York, June 11th.

LLOYD HAMILTON TO MAKE ANOTHER SERIES TWO-REEL SPECIALS FOR EDUCATIONAL

LLOYD HAMILTON, the popular big comedian, has just put his signature to a contract with Educational for another series of two-reel comedy specials, according to an announcement made this week by E. W. Hammons, president of Educational Film Exchanges, Inc.

After several weeks in New York, combining his annual vacation with conferences with Mr. Hammons, regarding production and distribution plans, Hamilton has returned to the coast, and after a brief visit with his mother in Oakland, Cal., will start work on the first subject of the 1923-1924 group.

Increased facilities will be provided for Hamilton with the idea of making the forthcoming pictures the best comedy subjects ever made by the big fellow in his long career as a film comedian. Special attention is going to be paid to the scenario department, which will be enlarged by the addition of one or two more trained scenario writers.

In order to effect such comedies as will permit the spending of more money on the actual production of the comedy stories and pictures without too great an increase in the total production costs, the new Hamilton Com-

edies will be made by the Lloyd Hamilton Corporation on the same lot used by the Jack White Corporation, whose pictures for Educational next season will include twelve Mermaid Comedies and three Jack White Specials.

Hamilton, whose "No Luck" is now playing at the Rivoli Theatre, in New York, from where it will move to the Rialto for another week, has made six two-reel comedy specials in the season now drawing to a close, which have greatly enhanced his popularity with film patrons and increased the value of his name to exhibitors as a box-office attraction and as a pulling power in theatre advertising.

Beginning with "The Speeder," which has made a distinct hit in the finest houses all over the country, from the Rialto in New York to the Roth-Partington houses in San Francisco, and the Kinema in Los Angeles, the 1922-1923 series of Hamilton Comedies has included also such popular and now well-known subjects as "The Educator," "No Luck," and "Extra! Extra!" and the more recently released "Uneasy Feet" and "F.O.B."

The first picture in the 1923-1924 group of Hamilton Comedies will be ready for early fall release by Educational.

excellent, the action perhaps a little slow at the beginning, but building up steadily and holding the interest for a succession of climaxes, which makes this last effort of Emerson Hough's particularly representative and commendable.

—RAY LEWIS.

Montreal, May 4th, 1923.

Associated First National Pictures, Montreal.

Dear Sir:—

In reply to your enquiry of the 3rd instant, re Moving Picture Digest published in Toronto, would say that we receive a copy of this paper addressed to each one of our different theatres every week.

Yours truly,

E. F. McMAHON.

Sec.-Treas. Independent Amusement, Limited.

Opera House, St. John Returns to Pictures

The Opera House, St. John, will return to pictures after next week, as the F. Carroll Players are closing their successful engagement of seventeen weeks here. The people of St. John have demanded their return so they will re-open the last week of August.

In the meantime the management of the Opera House will show pictures, opening with "The Girl of the Golden West" (First National) and showing "East is West" and other good pictures. For two weeks in August the theatre will be closed for repairs and re-decoration under the direction of the manager, R. MacDonald.

'THE MAN NEXT DOOR'

"THE Man Next Door," Vitagraph's latest release, gives this organization another winner.

"The Man Next Door" is by the late Emerson Hough, author of "The Covered Wagon," and in this story there is just that same master touch of realism which made the earlier story so worth-while.

The story deals with the life of a rancher's daughter, who is transplanted from the Western plains to the atmosphere of the Bluest Aristocracy of New York. The home she builds and to which comes Colonel Wright (David Torrence) her father, and his foreman, "Curley" (Frank Sheridan) happens to be right next door to a very "grand family." This family proceed to deliberately snub, not only the cowpunchers but the daughter. The son of the house, however, is not much in the line of "snubbing," especially since Bonnie Bell Wright, the girl in question is pretty and good enough to love.

EDITORIAL REVIEW

The story carries one through the vicissitudes of these young lovers, presenting situations and compromises new and possible, and making the story true throughout, though interjected with plenty of dynamic action.

Alice Calhoun, as Bonnie Bell Wright, is a fine wholesome type of a girl, and unusually handsome. She has a role which calls for much versatility and registered equally as well in the garb of a cowpuncher as in the gown of a society debutante. David Torrence, as Colonel Wright, the rancher gave a fine, outstanding performance and brought to mind his most excellent characterization of the friend of the male lead in "The Covered Wagon." Frank Sheridan, as "Curly," joint guardian of Bonnie Bell, gave a happy and amusing characterization of this part, while James Morrison, in the role of "Jimmie," the gardener, son of "The Man Next Door," made a romantic and virile lover. The atmosphere and sets were

Charlie Chaplin Enthusiasts Crowd Imperial and Centre Theatres—Presentation "The Pilgrim"

Ottawa photoplay enthusiasts had their first glimpse of Charlie Chaplin in "The Pilgrim," during the week of June 11th, when it was presented simultaneously at the Imperial and Centre Theatres, Ottawa. As usual, with Chaplin in Ottawa, there was a grand rush of people, both old and young, to see one of his comedies. The Imperial is owned by Harry Brouse and the Centre by Ben Stapleton, both of whom are franchise-holders of the Associated First National.

Tabloid Musical Comedy Pictures For Family

The Family Theatre, leased by J. M. Franklin, of Halifax, is one of the six downtown theatres of Ottawa. Mr. Franklin will re-open the house next September with a combination of pictures and tabloid musical comedy.

EDUCATIONAL PROMISE TWENTY CHRISTIE COMEDIES FALL SCHEDULE SPECTACULAR SETTINGS A FEATURE

THE Christie Comedy organization is keeping busier and busier despite the fact that Al Christie, supervising director, is still in Europe. All of the comedy forces at the studio are at work on the first two pictures for the new series of comedies which will be released, beginning in August, through Educational Films Exchanges, a new contract for distribution having been signed some time ago by both parties, in fact before production of the present series was completed.

In line with the expansive policy which started last year, the new Christie schedule will lead off with another unusual attraction which is now being filmed with Dorothy Devore in the starring role. This is a comedy being made with the co-operation of the leading warships of the Pacific Fleet, headed by the giant battleship California. No details are announced as to the story of this picture but it is assured that this will be one of the biggest two-reelers from a production point of view which has yet been launched. The comedy will be directed by Harold Beaudine, and in addition to Miss Devore, the cast will include James Harrison, as leading man, and also William Irving, Ogden Crane and George French.

Other stories are under way to feature Jimmie Adams, Neal Burns and Bobby Vernon, and in the supporting casts of these will appear such people of the regular Christie forces as Vera Steadman, Charlotte Merriam, Hazel Deane, Earl Rodney, Ward Caulfield, Lincoln Plumer, Babe London and others. Scott Sidney will direct the next picture to go into production, this to be started before Mr. Christie's arrival home from abroad.

Beginning with the fall schedule, Christie Comedies will again make twenty pictures for the year. This is a smaller output than the studio made several years ago, but in consideration of the fact that more time is now being devoted to individual pictures, this production requires the efforts of the same sized organization which the studio had when a large quantity of comedies, both single and double-reeled offerings, were being produced.

While these activities are being carried forward for the new pictures, the recently completed comedies of the series of 1922-23 are being released, two each month. These new releases include Dorothy Devore in "Winter Has Come"; Jimmie Adams in "Roll Along"; Bobby Vernon in "Plumb Crazy," and Neal Burns in "Back To the Woods."

MGR. GOLDING, IMPERIAL, BROADCASTS SPIRIT OF PUBLIC SERVICE

MUSIC broadcasted from the Imperial Theatre, St. John, New Brunswick, is now a feature on Radio programmes. Quite recently the Maritime Radio Company, St. John, N.B., installed microphones on the stage of the Imperial Theatre, and music of the orchestra and singing of the Dumb-Bells Company, which played here recently, have been broadcasted. Walter Golding, manager of the Imperial, states that the farthest acknowledgment of the results has been word from St. Louis. The sing-

ing of the Paulist Choir will be broadcasted from the Imperial Theatre.

The Imperial Theatre acted as a news bureau on Monday last, when, on account of the holiday, no papers were printed and thus the news of a bad fire in Sussex, N.B., would not otherwise have reached the people. Bulletins headed "From the Imperial Theatre," were placed in prominent places, giving particulars of the buildings burned. Manager Golding's splendid publicity service to the people of St. John, was greatly appreciated.

Mgr. Geary Peebles Dauphin, Man., Reports Big Business

Geary Peebles, owner of the fine Dauphin Theatre, at Dauphin, Man., was in Winnipeg recently, buying a line of pictures for the summer. This theatre is doing a big business.

Garrick Draws Big "Can Woman Love Twice?"

The Garrick, in Winnipeg, drew capacity with "Can a Woman Love Twice," the 1250 seats being filled nightly, and good matinee audiences attending daily. "Timothy's Quest" and "When Love Comes" followed. The Gaumont News is showing daily at this theatre.

Frederick Truesdell Appears New Borzage Production One of All-Star Cast

Arthur H. Jacobs this week signed Frederick Truesdell, noted New York stage and screen actor, to appear in his new Frank Borzage production for First National, which will be commenced within a few days at the busy United Studios.

Truesdell is to play Malcolm Trask, husband of Myrtle Stedman, who is one of the all-star cast which includes J. Farrell MacDonald and others.

He just arrived from New York, where his last stage work was in the long run of "The Gold Diggers," a Belasco success. For many years he was associated with such popular stars as Lillian Russell, Mary Mannering, Lilly Langtry, Elsie Ferguson and many others. He was in the original cast of "Ben Hur," and is today one of the only three living players who appeared in that notable first presentation. The others are Wm. S. Hart and Emmett Corrigan.

About 800 Theatres Now Open in Canada

A casual investigation of moving picture theatres, which are at present open, places this number at about 800. Ontario showed about 300; Montreal, 125; Winnipeg, 131; St. John, 93, and Calgary and Vancouver, the balance. This list includes the theatres which are consistently devoted to moving pictures.

N. L. Nathanson Pays Annual Visit To Winnipeg

N. L. Nathanson visited Winnipeg the week of June 3rd, on his annual inspection.

John Hazza, Winnipeg district manager for Western Canada, for the Famous-Players, visited Calgary, where he inaugurated Pantages vaudeville in the Capitol of Calgary, as a fixed attraction the week of May 28th. It is reported that Pantages vaudeville will go into the Capitol, Winnipeg, the end of the summer and will be a feature of all the Western Capitol Theatres by the early autumn.

"Harbor Bar," By Peter B. Kyne For Associated Authors

Thompson Buchanan of Associated Authors trio is adapting Peter B. Kyne's "Harbor Bar," one of that author's most popular stories, for the screen. The film version of Kyne's story will go into production as soon as work on "Richard the Lion-Hearted," the initial release of the Authors trio is completed for distribution by Allied Producers and Distributors' Corporation.

First National Wins A World's Championship:--

The Motion Picture News of June 9th publishes the roar that came from the stands of several thousand exhibitors in all parts of the country, and gives in cold figures the open championship of proven best consistent money makers to First National.

Here's the proof—

FIRST NATIONAL

29 Features Listed

9 of the 29 are rated as 80% or better, giving a percentage of 31
21 of the 29 are rated as 70% or better, giving a percentage of 72.04

BIGGEST COMPETITOR

53 Features Listed

7 of the 53 are rated as 80% or better, giving a percentage of 13.02
22 of the 53 are rated as 70% or better, giving a percentage of 41.05

And following that came the announcement of the results of the Russell Sage Foundation's tabulation of thousands of high school students' choice of stars.

Three feminine names were requested—the results were

NORMA TALMADGE

CONSTANCE TALMADGE

—one other

Only one male star was selected as being the peer of all others—he is

RICHARD BARTHELMLESS.

That's the most notable victory in the history of motion picture production. Thousands of exhibitors throughout the country go on record as saying that First National Pictures are the biggest business getters they can buy. Are you right and all of them wrong?



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THE BRIGHT SHAWL

We have the greatest box-office attractions being offered exhibitors this year—

And each day there comes to our attention the knowledge that we are right.

Wise Exhibitors
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Wise theatre patrons
look for
this Trademark

TORONTO, CANADA
JUNE 23rd, 1923

THREE FIRST RUN WINNIPEG HOUSES BEYOND FAMOUS-PLAYERS' GRASP

**Contest Keen For Possession of Lyceum, Starland and College—
British Interests Versus N. L. Nathanson.**

(Winnipeg Special To Digest.)

ARRIVAL of N. L. Nathanson, managing director of the Famous-Players Canadian Corporation, Toronto, in Winnipeg, caused considerable flurry. The corporation had recently taken possession of the Allen Theatre interests and thus controls three first run houses in Winnipeg.

There is a chain of three houses there—the Lyceum, the best located house in Winnipeg for business, and which was improved to the extent of \$60,000 a year ago, and Starland and College Theatres, erected two years ago at cost of \$350,000 for buildings alone. These, Mr. Nathanson, it is reported, desires to add to his circuit in Winnipeg. John A. Schuberg, who was in possession of the Allen Theatre in Vancouver, and a few years ago was a large owner of theatres in Winnipeg, having lost the Vancouver in the deal put through by liquidator Clarkson, also arrived in Winnipeg, the same day, to negotiate for the three houses and as he has plenty of money the contest for possession will be keen. Harry J. Allen came into Winnipeg from Toronto, also on the same day to negotiate for the houses for the Allens, and a syndicate composed of an Ontario lumberman and British producers, who are anxious to have their product given a first run in Winnipeg. The owner places a high valuation on his chain of houses, and if they do not come up to his figures for leasing he will continue to run the houses himself.

The Allen Theatre there has been closed, the dark period extending from June 23rd over the following seven weeks. The idea in closing is that there is not sufficient business for the two houses—the Allen and the Capitol, and an extensive plan of decoration is to be carried out to make the newly acquired theatre ready for

the next season. The Famous-Players plan to play all the big features in the Allen, commencing with August 22nd, on which date it is understood the Pantages vaudeville will start in the Winnipeg Capitol, and go into all the Capitol theatres in the west, including Regina, Edmonton, Calgary and Vancouver.

If the Capitol Theatre in Winnipeg runs the Pantages vaudeville in their centrally located house this coming season, it is altogether likely the Orpheum circuit will build an uptown theatre with a Portage avenue frontage close to the Capitol.

MONTREAL PROPOSES BY-LAW TO PROTECT PATRONS OF MOVIES

(Montreal Special To Digest.)

A MEASURE of considerable interest to local moving picture theatres is the proposed by-law which the Executive Committee of the City Council is soon to bring up which will order that all moving picture theatres must be provided with fire-proof booths for the projecting machines. This is the outcome of a resolution passed by the City Council last year when it was agreed that the committee should study a means of assuring adequate fire protection in picture theatres, chiefly in respect to the machines and their surroundings. The new regulations will require that every movie theatre shall contain an entirely fire-proof booth at least six by eight feet, with walls and roof encased in concrete an inch thick. No wood shall be used in the construction. All

shelves and other fixtures in the cabinet shall be proof against fire. The booth shall be securely fastened to the floor and shall not be placed immediately over a door or other exit. The picture machine itself shall be stationary, and movable ones shall not be allowed. A ventilating pipe shall communicate with the exterior of the building. The foregoing will be compulsory upon existing theatres as well as upon all those which may be built in future and which must include the above specified booth in their plans. A feature of the by-law is that it will be retro-active and no licenses shall be renewed to any house that will not agree to put into force the new regulations. The importance of this step is insisted on by a Montreal daily in a special editorial, and it is probable it will be enforced in the very near future.

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JUNE 23rd, 1923

"SKIMMED MILK"

THE improvement of Motion Pictures from the public standpoint is imperative and of interest to exhibitors naturally, but the improvement of business ethics is closer to the heart of the problem, and would reflect itself in time, in the quality of picture production.

The contention of exhibitors has been, for many years, that exchanges should not operate theatres, for this reacts to the disadvantage of the exhibitor who has no exchange.

Exhibitors, not new-born ones, but those who have grown up with the Picture Industry illustrate their point by emphasizing the fact that wholesalers, who sell to retailers, do not enter into competition with their retailers, by opening retail establishments. Such procedure upon the part of a wholesaler would immediately sever his connection with the wholesaler's unit and lose for him the business he secured from the retail trade. Exhibitors contend that Exchanges operating theatres, give their own theatres the advantages of booking, in selection of material and prices, taking from Exhibitors the "cream" of the product and leaving the exhibitors "skimmed milk."

The exhibitor has only one field of operation from which to secure a livelihood, the Exhibitor-Exchange combination has the field of production, exchange and exhibition to sustain him. He is three fold strong.

If certain producers made pictures, sold them and exhibited them, what part of the Picture Industry would there be left open, outside of the manufacturing of the technical necessities; and the field involved in the production to others?

Let us suppose for one moment that Mr. A. is a producer, an important one. He opens an Exchange for the sale of his product and builds, and acquires theatres for the exhibition of his product. Let us suppose his productions are excellent and his theatres as excellent as his productions. There appears to be no reason why the public should not prefer to patronize his theatre rather than the theatre of an exhibitor who is showing pictures secured from B. C. D., inferior in quality to A.'s product. Let us keep on supposing for the sake of argument. Mr. A. discovers that B. C. D. have improved the quality of their productions, some of their pictures are just as good, one or two even better than his own product; and the public are turning their attention to that theatre which is exhibiting B. C. and D. pictures. B. C. D. are going along nicely, getting a little money for their pictures, but no big splashes and there does not appear to be as much glory in the game of catering to the little exhibitor as to

Mr. A., who has a fine chain of handsome theatres and presents pictures with much style. Therefore, when Mr. A. decides that he will play B. C. and D. attractions, (the best only) B. C. D. forget that A. is taking the "cream" off the top of their bottle of milk and leaving them "skimmed milk" to dispose of to other exhibitors. B. C. and D. producers get excited about getting a "First Run" for their product and think that now they are "in right." "In right" is a good word, it is the beginning of the end. The exhibitors, who have been handing out their change regularly for B. C. D. attractions, when they were not so good and who were in the habit of offering their public the bottle of milk with its creamed top, thereby establishing a balanced satisfaction, find that B. C. D. is offering them "skimmed milk" because A. has the big houses and is supposed to pay the big prices without which B. C. D. claim they cannot live. Heretofore, they have lived nicely without A. being nurtured and sustained, built up on what the smaller exhibitor has given them.

It might be interesting to look into the books of Exchange-owned-theatres and find out how big their price is in comparison with the price paid by the smaller exhibitors; and if this big price is not as "big bunk" as the fetish of the First Run. However, we are not at the present writing dealing with this phase of the question, we are following a development whereby B. C. D. flops over to A., swallowing the hook, bait and line. B. C. D. now becomes an integral part of A., abiding by the policy of A., and A.'s policy, if he happens to be human and not an angel in mortal guise, will be to book his own pictures first, those which he is certain will stand the acid test in his own house, the B. C. D. pictures of like calibre in his houses first, giving the smaller or distinct exhibitors what is left. Any exhibitor, placed in the same position, would not be different.

Let us now look into results. A. prospers, the other exhibitors languish, they cannot live on the "leavings," or pay what A. demands for "cream." They eliminate A. B. C. D. products from their programmes and look for E. F. G., but A. has foreseen this and has bought up E. F. G., who, fearing the annihilation of the smaller exhibitor, and possessing that most human failing, to be where Prosperity apparently sits, leave the smaller exhibitor "trapped."

How can the smaller exhibitor save himself? And does A. need theatres of his own in order to protect his production investments are questions we will discuss in coming issues.

—RAY LEWIS.

NEW YORK NEWSPAPERS CONCEDE 'THE MAN NEXT DOOR' PLACE AMONG THE BEST

NEW YORK city newspaper critics who witnessed "The Man Next Door," the super-feature adapted from Emerson Hough's novel of that name, generally praised the production as one of the most beautiful and best of the season. Excerpts from the daily press follow:—

P. W. Gallico, in the Daily News, said: "The Vitagraph Company, which in the past few months has been making consistently good pictures, has another excellent film at the Cameo this week, "The Man Next Door," by Emerson Hough. The story is rather novel and nearly always amusing, but the chief merit of the picture, we think, lies in the performances turned in by a very good cast. The Alice Calhoun Club and others will be pleased to learn that Miss Calhoun, as Bonnie Bell Wright, the spoiled daughter of a ranchman, is a delight to the eye as well as the intelligence. There is something singularly human about Miss Calhoun's work in pictures. She is more a young lady than a movie heroine. She obliged us

greatly by refraining from overplaying her scenes. The picture is so much better than we tell it that you ought to go see it for yourself.

Under the heading: "'The Man Next Door' is a splendid picture," Robert Welsh said in the Evening Telegram: "It is a big jump from cowpuncher on the Western plains to a debutante in New York society, but Miss Alice Calhoun did it with ease and grace last night in the new picture by Emerson Hough, entitled "The Man Next Door," which will run only this week at the Cameo Theatre, in West 42nd Street. It is a Vitagraph production and one of the best of the season.

Don Allen, in the Evening World, said: "It is a corking good story of the East and West and goes right on to prove that Kipling was right. . . . The company presenting the film is an excellent one. . . . To Victor Schertzinger, the director, must give a great deal of credit for the real "finish" of the picture and Vitagraph has given it as fine a production as

could be desired. Those who do not see it will, in our opinion, miss a whole lot.

The New York American said: "It is an entertaining story with an interesting presentation and effective acting."

The Evening Sun said: "Emerson Hough is represented again this week at the Cameo Theatre, in "The Man Next Door," a story of the West. Alice Calhoun, James Morrison, David Torrence and Frank Sheridan are well up at the finish of this well-done Vitagraph picture. "The Man Next Door" is now released for Canada. It was seen at a private screening by the writer and was reviewed recently in The Digest.

Superb English Film Draws At Hippodrome Warm Week in Toronto

"Diana of the Crossways," with Fay Compton, heralded as the Sarah Bernhardt, of England, is appearing in an adaptation of George Meredith's play of the same name. The general opinion is that this is one of the finest English pictures that we have had in this country and is being distributed in Canada by Educational.

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ADOLPH ZUKOR STARTS SOMETHING IN FIRST INTERNATIONAL CONGRESS

THE First International Congress of Moving Pictures Arts, called by Mr. Adolph Zukor and Mr. Jesse Lasky, in conjunction with the Authors' League of America, started something, which will have to be finished, when and how no present prophet can disclose. The Educationalists called Moving Pictures an interpretative and illustrative art, the Authors indulged in more illuminating language, which gave Moving Pictures a very unilluminated position, the political affiliations, represented by political satellites, stressed the point of the power of the screen, and that it should be kept free from censorship, while the Picture Interests tried to pacify the insurgents, in the form of protesting authors. It was an interesting two-day session, everybody getting a chance to talk because of the Open Forum.

The producing elements were convinced, apparently, that authors did not know what the public wanted, nor how to adapt their own creations for the screen. The Authors protested at the insane adaptations.

The Open Forum disclosed the idea that Moving Pictures was a business endeavoring to become an Art, and that writing was an Art endeavoring to become a business.

How to incorporate or fuse these two forces was the question which was not solved at the convention. However, a committee has been formed to delve into this problem and Mr. Adolph Zukor has made a yearly offer of ten thousand dollars for the best moving picture story. This may soothe the injured feelings of authors sufficiently to permit the adaptation of their works for the screen, according to the vision of the scenario department, which is sometimes like the good little girl, very, very good when good, and when it's bad, it's horrid.

The Congress was held at the Waldorf Astoria, New York City, June 7th and 8th. The honorary chairman, Henry W. Taft, permanent chairman, George Barr Baker.

Ellis Parker Butler, president of the Authors' League of America, called Congress to order at 10.30 the opening day.

Topic—"The Place of the Motion Picture in American Life and Culture."

Address by Henry W. Taft.

Address by Adolph Zukor.

Mr. Zukor stressed the point that since pictures had perfected themselves technically, it was now the desire of the most representative Picture Interests to advance and develop the

artistic possibilities of Moving Pictures, the Congress was the result of this desire. The appointment of committee on resolutions followed. Mr. William Hamilton Osborne, Benjamin DeCesseres and James R. Quirk being appointed.

"The International Scope of Moving Pictures," was handled by Monsieur Julien Jacques Champenois, representing the French Universities, and Mr. W. B. Maxwell, delegate from the British Society of Authors.

Monsieur Champenois advised the American producers to be careful in depicting historical incidents, lest they offend the foreign countries through which their pictures are distributed. If American producers must have historical backgrounds and incidents, why not concentrate on America? Monsieur Champenois also emphasized the fact that American producers in depicting incidents relative to the war between the North and South, handled the material with such delicacy that it could not prove offensive. The same delicacy of handling should be applied to the history of other countries, "Keep Away From War Incidents," he urged. "No man can depict the truth of its horrors."

He pointed out that the American producer's idea of French "atmosphere" was to introduce a Frenchman with a pointed beard, or a French maid.

Mr. Maxwell regretted that producers did not search the libraries for their material in place of the current issues of "Snappy Stories."

The Rev. John B. Kelly delivered his message after luncheon, and representing Archbishop Hayes, who represented one million two hundred and seventy-five thousand Catholics in New York, stressed the point of friendliness and the power of the screen to become a spiritual force in the world.

"Literature Which Has Not Yet Reached The Screen," was ably handled by Clayton Hamilton, who ridiculed the idea that the average intelligence of the Picture Public was eight years old, but even granting this absurdity, the Moving Picture Public was not getting the material in their pictures which eight year-old normal children love to read. "The Epic and the dramatic should be the themes for picture material," Mr. Hamilton stated. He cited some mythological characters which would prove tremendous screen subjects, some poems worthy of transferring to the screen, and among the gems in literature mentioned, "The Odyssey," perhaps

was the most daring as well as the most glorious suggestion.

Allan Dwan's subject, "What writers can do for the screen," revealed him a better director than speaker. It is fortunate that we were among friends and that the press were not looking for any sensational headings, or Allan Dwan, would have furnished them with a theme which Reformers would have licked up as a cat licks up a plate of cream.

Mr. Will Hays spoke forcefully and introduced an Open Forum not programmed for that particular session in which questions pertinent were asked. Mr. Hays stressed tolerance for an Industry which was only twenty-five years old.

Fanny Hurst gave a most logical address, speaking to the point and emphasizing the fact that scenario departments were under the impression that the public liked bananas, so that is what they received, despite the fact that as in the case of children, bananas were not good for them. She objected to the liberties which scenario departments took with stories.

Alice Duer Miller, another woman speaker, took an opposite point of view, she cared little what the producers did with her story after they purchased it from her. She felt sorry for the effect, the manhandling of her stories, had upon her friends, she wished she could help them, but as far as she was concerned producers could introduce a Zoo as a good bit of business if they so desired.

Miss Miller thought that what Pictures needed was a woman's supervision, the male outlook made all the women of the screen virtuous morons or intellectual vamps. She said the preference was obvious.

Dr. Henry Van Dyke talked about "Down To the Sea in Ships," "The Covered Wagon," "Robin Hood" and "The Three Musketeers" as being among the pictures he loved. "Give us life, the life of nature, of God, upon our screens and Moving Pictures will have their eternal appeal," was the sum total of Mr. Van Dyke's most interesting talk.

Mr. Otto H. Kahn was toastmaster at the banquet, which took place Friday evening, the closing of the session.

If Mr. Kahn had not made such a representative and admirable toastmaster, his speech embodying that axiom, "Brevity is the soul of wit," his presence would have added dignity to the Congress. A few more Otto Kahns in Moving Pictures and Moving Pictures will not have to sue or

(Continued on Page 6.)

MONTREAL CAPITOL PUTS OVER 'WITHIN THE LAW' AND 'DADDY'

**C. J. Appel Just Back From Organizing Fine Exploitation Stunts
For First National Features.**

C. J. APPEL, manager of advertising and publicity for Canadian First National, has just returned from Montreal, where he successfully launched a remarkable exploitation stunt with Manager Harry Dawn, of the Capitol Theatre, presenting "Within the Law" and "Daddy."

All forms of advertising on "Within the Law" carried the following catch line: "There is only one Norma Talmadge. There is only one "Within the Law." The picture was screened for officials of the police department and a copy of the letter received from them is printed elsewhere in this issue. The original was photographed and used together with one from William J. Burns, director of U.S. Bureau of Investigation, and one from D. J. O'Brien, chief of police, San Francisco. These three letters were used in a special window display in one of the large stores.

For a street ballyhoo a car built so that it was made to appear to run backwards on the streets was secured from the Overland people. This was worded: "You are always "Within the Law" if you drive the Overland new model No. 91." Special summonses for distribution in standing autos were also got out.

On "Daddy," 20 windows were secured, tying up with different lines of men's furnishings. The theatre is

also to send out neatly printed cards to each classroom in the city of Montreal, worded as follows:—

In honor of your devotion to study and attainment of leadership of your class, will you please be my guest at any performance during the week of June 25th, at the Capitol Theatre. You will see me in "Daddy."

Your friend always,
JACKIE COOGAN.

Complimentary.
Admit One.

The girl or boy heading his or her class will receive one, the prize being offered at all the schools.

As a further publicity builder, and that the above stunt might be better handled in the school rooms, the following card of invitation is being sent to all teachers and heads of schools:

In honor of the teaching staff of Montreal, who are just now completing another year of importance in every child's life, I would like you to be my guest at any stated performance during the week of June 25th, at the Capitol Theatre. You will see me in my latest picture, "Daddy."

Lovingly yours,
JACKIE COOGAN.

Complimentary.
Admit One.

SOUTHERN CALIFORNIA PLEDGES FULL SUPPORT TO SIDNEY COHEN

**Motion Picture Theatre Owners Wire Approval and Endorsation
of Appointment To Presidency.**

THE following is the wire from the Moving Picture Theatre Owners of Southern California, just received at the National Headquarters of the Motion Picture Theatre Owners of America:

Los Angeles, Calif., June 12, 1923.
Sydney S. Cohen,
President Motion Picture
Theatre Owners of
America,
132-136 West 43rd St.,
New York.

Following resolution unanimously adopted at our meeting today after all delegates from Chicago convention had made their respective re-

ports. Resolved that the Motion Picture Theatre Owners of Southern California approve and endorse the election of Sydney S. Cohen as president of Motion Picture Theatre Owners of America, and further pledge our whole hearted support throughout coming year's administration.

Motion Picture Theatre Owners of
Southern California.

GLEN HARPER, Secretary.

EXHIBITORS

Your Report on Pictures.

Movies in Life

Have you seen the "Life" issue of June 14—Movie Number? The front page is worth the price of admission. It is drawn by Penryn Stanlaws, well-known artist who became a moving picture director with Famous-Lasky-Paramount. What he thinks of us needs no further comment beyond what he has expressed in his group of drawings, "The Gamut of Emotion on the Screen." Thank you, George E. Kann!

Adolph Zukor Starts Something

(Continued From Page 5.)

beg for respect and consideration. It will be called a gentleman's Business.

An exhibitor, Irving Wheeler, by name, made a short but pithy speech which proved of special interest. His greatest box-office successes had been made with pictures which were considered too artistic to be successful at the box-office. When such a picture came into his possession he stated the fact to his public through the press, he asked his public whether the picture was too good for them and the public came and remained his friends. He found that generally speaking the better the picture the better was the response.

But the picture must be truly great, not great from the press sheet angle, such press sheets he emphasized being in the greatest need of reform and attention, as their mode of expression, their use of adjectives was a disgrace.

On the whole, the Congress was successful, it made people talk, talk about what they had been, were thinking; and now that the fireworks are over, those interested can become retrospective, take a survey and begin to build. The building is inevitable, pictures will have to improve intelligently, never mind about the artistic development, it is mental food in pictures which needs deliberation and consideration. Moving Pictures will have to prove not only entertaining through their appeal to the eye, but the optic nerve will have to have a picture which will impress itself upon the brain. With but a few counted exceptions the pictures in general have left no indentations, no marks of pressure upon the substance of grey matter which is regarded as the machinery with which we think. It has run off the brain like "water off a duck's back." It has not yet been made a "living breathing thing," the Spiritual Essence has not yet breathed into its nostrils the Breath of Life, it is but a marionette, a mannikin, it must be Created in the Image of Man, the Image of Life if it hopes and aspires to live.—(Editor.)

Harriett M. Ball Joins Digest Staff

Harriett M. Ball, well-known in Toronto newspaper and theatrical circles, as a member of the staff of the Evening Telegram, and formerly as dramatic editor and fashion writer for the Toronto World, has joined the staff of the Motion Picture Digest.

Miss Ball has had valuable experience in motion picture circles, getting her information first hand as scenarist for Filmcraft Industries of Toronto, with which company she has been associated during the past year in various fields including the publicity work for Filmcraft releases.

Miss Ball will concentrate on picture reviews. This department is to become an integral part of the Digest and it is the intention to review all pictures—current and pre-releases—weekly. Will the exhibitors please send in reports on pictures, designating the territory they represent, for instance, West, Middle West, etc.? These districts will be used in conjunction with the film reports instead of names of exhibitors who send in the reports. It has been brought to our attention by several exhibitors that they would gladly send in reports if their names were withheld.

In acceding to this request in the future, the film reports will be published without signatures, where exhibitors make such specification. If exhibitors will only co-operate in sending in reports, we are certain that these film reports will prove most advantageous to their interests.

Vitagraph's "The Alibi" Course of Production

The cast for "The Alibi," now in course of production at Vitagraph's Hollywood studios, is headed by Cullen Landis, Percy Marmont, last seen in "If Winter Comes," Alice Calhoun and Joseph Kilgour. Others in important roles are Maxine Elliott Hicks, George Pierce, Kitty Bradbury and J. Gunnis Davis. David Smith will direct the production, which is an original story by C. Graham Baker, who picturized "Masters of Men."

C. Graham Baker Editor Chief Vitagraph Called To Hollywood

C. Graham Baker, editor in chief of Vitagraph has been called to Hollywood to confer with Albert E. Smith, president of the company, concerning new special productions.

Two British Pictures Booked Into Garrick

"The Card" and "General Post," two British pictures, are booked to the Garrick, in Winnipeg.

The Ninety and Nine, with Colleen Moore.—Will have to take off our hats to Vitagraph for this one. It certainly made a hit in our house and we doubt that in our twelve years experience we ever got more favorable comments on a showing than on **The Ninety and Nine**.—T. H. Smith, Princess theatre, Colchester, Ill.—Neighborhood patronage.

The Ninety and Nine, with Colleen Moore.—**The Ninety and Nine** proved one of the biggest surprises since I have been an exhibitor. Truly a record breaker. **The Flirt** was a good money maker for me, but **The Ninety and Nine** outdrew it both nights. My patrons were very enthusiastic in their praise. I used twenty-five of each style, two styles, window cards supplied by Vitagraph on this picture. This picture did not have much of a first run, hardly any newspaper space being used to exploit it, which makes its drawing power all the more a surprise. —J. E. Stocker, Myrtle theatre, Detroit, Mich.—Neighborhood patronage.

The Ninety and Nine, with Colleen Moore.—A splendid feature which will hold interest to the very end. Fire scenes very good, and advertising can be got from Vitagraph that gets the patrons in. —W. T. Biggs, Unique theatre, Anita, Iowa.—Small town patronage.

The Ninety and Nine, with Colleen Moore.—A picture that got the business for me and seemed to please the majority. —Ernest Vetter, Majestic theatre, Homer, Mich.—Small town patronage.

The Ninety and Nine, with Colleen Moore.—A perfect audience picture. Good cast, good story and fine photography. The fire scene is great.—Chas. Prokop, Rex theatre, Wahoo, Nebr.—Neighborhood patronage.

The Ninety and Nine, with Colleen Moore.—A remarkable picture from standpoint of thriller as the last reel is taken up with thrilling forest fire that seems real to the hard-boiled ones, even. Story is good and holds up at regular admission price. An extraordinary melodrama.—W. H. Brenner, Cozy theatre, Winchester, Ind.—General patronage.

The Ninety and Nine, with a special cast.—One of the best melodramas in years. If properly exploited will get the business and please 95%.—C. R. Hatcher, Grand Opera House, Meridian, Miss.—Neighborhood patronage.

The Ninety and Nine, with Colleen Moore.—Great. Picture fine, but paid too much for it. Lost money. Cold wave hit us.—Lewis & Brisco, Princess Theatre, Elwood, Ind.—General patronage.

The Ninety and Nine, with Colleen Moore.—Fire scene equal to **The Storm**. A fine picture. Just as good as **My Wild Irish Rose**.—F. H. Guv, Bradely Opera House, Tecumseh, Mich.—Small town patronage.

The Ninety and Nine, with Colleen Moore.—Played this picture as against **Manslaughter** and **Oliver Twist** and will venture to say that we knocked 'em for a goal. This picture is wonderful.—Paul L. Shew, Rivoli Theatre, Clinton, Ind.—General patronage.

The Ninety and Nine, with Colleen Moore.—Very fine picture from every point of view. It will back up any exploitation you give it. The forest fire scene is great. Proved a good box office picture for two days.—Anderson & Weatherby, Gem theatre, Omaha, Neb.

The Ninety and Nine, with Colleen Moore.—Vitagraph has one great picture in **The Ninety and Nine**. Had more good comments than any picture that I have run. Forest fire starts where others leave off. Sure great. Photography great. Fine story and the acting of Warner Baxter wonderful. Class A A picture. A money getter for any exhibitor.—Ray M. Rector, Columbia theatre, Anadarko, Okla.—General patronage.

The Ninety and Nine, with Colleen Moore.—Entitled to take its place among the best pictures of the year. Intensely human story. Censor proof. In seven big reels. An excellent cast. It is gratifying to recommend this picture as one of the finest we have ever seen. Truly worthy of the name of "special." Book it.—A. J. Steggall, Opera House, Fayette, Iowa.—College town patronage.

The Ninety and Nine, with a special cast.—Old time melodrama, but it went over. Good punch scene. Business good. All seemed satisfied. Get the film trailer from your exchange. It is a good one. On seven reels.—Chas. H. Ryan, Garfield theatre, Chicago, Ill.—Neighborhood patronage.

The Ninety and Nine, with a special cast.—A very enjoyable picture. Very well done. Colleen Moore shows to particular advantage in this. In fact I think it's her best since **Broken Chains**. Took well here.—S. C. Chapman, La Salle theatre, Chicago, Ill.—Neighborhood patronage.

The Ninety and Nine, with a special cast.—Wonderful. Better than the ordinary specials. Be sure and book it. You make no mistake.—W. P. Sayers, O. K. theatre, Hill City, Kans.—General patronage.

THE NINETY AND NINE, with a special cast.—Biggest business for over two years. Pleased everyone. A lu-lu life-saver, yea, a record breaker in every respect. Railroad angle should be played up strong.

The exhibitor who doesn't use this and use it quick is deaf, dumb and blind as a bat. Vitagraph paper on this very effective. Good window cards. Picture well produced. Thrills well executed. Gets everyone talking and boosting. Come on, give us more of these dog fights that really get the money.—FRANK C. BUCKLEY, Princess theatre, Superior, Wis.

The Ninety and Nine, with Colleen Moore.—Here is a picture worthy of every exhibitor's attention. Will please everyone and make you good money if you buy it right. Play it up as a railroad drama and a real forest fire that makes **The Storm** by Universal look like a Sunday picnic. The start of the picture has many touching scenes that will please the women. An all around good bet.—C. J. Goetz, Beverly theatre, Janesville, Wis.—General patronage.

The Ninety and Nine, with a special cast.—A very interesting picture of melodramatic type, well acted, splendidly directed and the kind of story that holds the audience. Those who see it first day will boost. Good box office picture.—Rosenfield, Hopp & Co., Fort Armstrong theatre, Rock Island, Ill.—General patronage.

The above reports clipped from **THE EXHIBITOR'S HERALD**

BOSTON "TRANSCRIPT" SAYS BRUCE WILDERNESS TALES LEAD WAY

"BY no means, all the excellent photography which serves to leaven the weekly grist of films is discoverable in the much touted super features," writes the reviewer of the Stage and Screen columns of the Boston "Transcript," in a plea for more art in competition and photography in motion pictures.

"As a matter of record, the contrary is often true, and the shortcomings assume startling proportions in the great majority of 'programme' pictures. Not one in ten discloses a conscious attempt to better the pictorial technique of the summer motorist who 'kodaks as he goes.' Of course, there are exceptions—glorious exceptions."

After paying high tribute to the wonderful photography and composition in "Robin Hood" and "Knighthood," the writer continues:

"But such visions are few, bitterly few of those picture goers who look forward anxiously to the new day of the cinema, when a photoplay shall be built according to a technique quite different from the technique of the speaking stage or even of the pantomime. They might be tempted to be utterly down hearted sometimes, if it were not for the frequent signs that lesser makers of films are leading the way to the future. Unanimous praise, and praise richly deserved, has showered upon Robert Bruce for his 'Wilderness Tales.' He is one director whose influence upon dramatic technique in the reels will not be immediately apparent, but who is, nevertheless, learning to make seashore and mountain crag, long grass and waves and clouds and even the night winds truly actors in his pictures. These are things the stage will never compass."

CANADIAN HODKINSON FORCES HOLD CONVENTION AT MONTREAL

Plans For Expansion Dealt With and New Sales Policy With Unique Characteristics Inaugurated.

PLANS for the expansion of the activities of the Hodkinson organization in Canada were considered in detail at Montreal recently, when this organization held its first Canadian convention with headquarters at the Mount Royal Hotel. This meeting in Montreal, of all the Hodkinson Canadian live-wires, constituted one of the most unique gatherings of its kind ever held in Canadian film circles.

A vote of confidence was accorded the Canadian sales staff, which has done much estimable work during the past twelve months when business was not only doubled but tripled in the Dominion. In this connection a new sales policy was inaugurated which, when put into force, will introduce a genuine innovation in Canadian distribution methods, details to be announced very shortly of vital interest to the exhibitors.

The affiliation with the Literary

Digest, enabling the distribution across Canada, of "Fun From the Press," had been found to be very profitable.

The contract for Bray's Animated Cartoons in Canada, had already taken in this season receipts equal to all gross receipts on Bray's features during previous Canadian distribution. Prominent pushers of the Hodkinson organization, who put pep into the 4-day convention included the following: Joe Plowright, chief Canadian representative, with headquarters in Toronto; Manny Brown, T. C. Munroe, vice-president Hodkinson Corporation, and L. W. Kniskern, assistant vice-president.

Mr. Jack Droy was appointed Hodkinson Western supervisor, with headquarters in Winnipeg, and Mr. Billy Allen was appointed to special work in Montreal. The convention is to become an annual rally of the forces.

"Glengarry School Days"

"Glengarry School Days," an adaptation of Ralph Connor's Canadian romance with Pauline Garron and an excellent cast, is attracting large audiences to Pantages, Toronto, this week. This is another example of successful Canadian production under the supervision of Ernest Shipman.

Satan's Paradise
Canada's First

For Sale

Universal Moving Picture Camera, 200 feet model with Internal Shutter Dissolve. Extra Magazines, Goerz Iris, and Universal Tripod. Also Portable Printer. Outfit in perfect working order. Will take \$375.00. Write M. NELSON, Cranbrook, B.C.

For Sale

Small town theatre, built 4 years, seating 275, well equipped and in good condition, doing good business. Reason for selling, serious illness. Price, \$4,900, less than cost of building. Half cash. Apply owner. MRS. VIOLA DIESBOURG, Belle River, Ont. (Near Windsor).

Visiting Scribes Enjoy Pictures and Dancing On Trip To St. John

The Visiting Weekly Newspaper Men were the guests of the Imperial Theatre, when on their visit to St. John, N.B., recently. They were also invited to attend the Venetian Gardens to enjoy dancing by the courtesy of F. G. Spencer. The guests expressed themselves as greatly pleased with both these entertainments.

Mary Philbin To Play Opposite Wm. Collier, Jr. Borzage's Current Picture

Arthur H. Jacobs, producer of Frank Borzage productions for First National, this week signed Mary Philbin to play opposite Wm. Collier, Jr., in Director Borzage's current picture. Miss Philbin has finished the leading part in "Merry Go-Round," for Universal. She will start as soon as Collier arrives from New York.

The cast already selected includes, besides the two above, Myrtle Stedman, Josef Swickard, Frederick Truesdell, Frankie Lee, J. Farrell MacDonald, Aggie Herring, Bruce Guerin and Mary Jane Irving.

Four Ince Specials For First National

Thomas H. Ince is responsible for four specials for the First National Programme 1923-24, as follows: "Her Reputation," starring May McAvoy, "Anna Christie," which was adapted from Eugene O'Neil's stage success, awarded the Pulitzer prize in 1922, "Country Lanes and City Pavements," personally directed by Thomas H. Ince, and "The Just and Unjust," from Vaughan Kester's popular novel.

'DIANA OF THE CROSSWAYS' WINS --'THE EXCITERS' ALSO RAN

**Miss Fay Compton, British Stage Celebrity and Superb Cast,
Create New Demand For English Productions—Bebe
Daniels Wastes a Lot of Time and Energy.**

ENTERTAININGLY and artistic-ally "Diana of the Crossways" is perfection. Technically this remarkable picture dramatization of George Meredith's entrancing story is a guarantee of better work from the one department for which British picture producers have had to apologize up to date.

"Diana of the Crossways" paves the way to British supremacy on the screen. The photography of this production may, without hesitation, be catagoried "excellent," the lighting is good, the settings are superb, and of course it is scarcely necessary to say that the delineation of Meredith's group of fascinating characters is universally superb when it is noted that a cast of brilliant English artists support the well-known and beautiful London stage favorite, Miss Fay Compton.

"Diana of the Crossways," (Toronto first run, week of June 18th, at Shea's Hippodrome), is the story of a clever and beautiful woman unable to stand alone. The adventures of the lovely heroine carry us into the drawing-rooms of exclusive English society, to the sanctuary of Britain's premier, and into the noble beech wood forests of rural England at a time when gentlemen took time to bow and when the quaintness of the mid-Victorian crinoline lent grace to milady's curtsy.

"Dacier," an able young diplomat, is taken into the confidence of the premier with regard to an Indian policy. In all England, but these two know the plan. A great love and admiration prompts young Dacier to unburden his mind of this great secret of the lovely Diana. The proprietor of the "Thunderer," aiming to wreck the career of Dacier, cleverly and cunningly leads Diana to talk of the plans by feigning full knowledge of the scheme.

In a marvelous scene, Diana pleads for the "Thunderer's" silence. The following morning, however, Dacier, buoyant in the knowledge of requited love and fired with loyalty and ambition for his party, is stunned by the blazing headlines which make his resignation inevitable. The restraint and the slow dawning suffering apparent on Dacier's face (as the truth manifests itself on the man's brain, is one of the very finest bits of screen acting that the writer has ever seen.

Later when the prime minister denounces the young nobleman, the work of Henry Victor is again spell-binding.

Miss Fay Compton, as "Diana," who finally and convincingly "wins through," is appealing and inspiring throughout, but in spite of her charm and beauty her close-ups are a trifle over done, at times slowing up the story ever so little—but unnecessarily. Her make-up is not flattering, yet her charm of manner, her delicacy of feature and her ability to make a character live, utterly causes us to forget the Americanized standards upon which we have grown to base our ideas of what we believe to be our ideals with regard to screen entertainment. "Diana of the Crossways," checking up on all points, is the finest British production we have yet seen—some of the previous offerings have depicted more remarkable stories, but judged from the standpoint of improved technicalities and consistent and faithful character portrayal, the Ideal picture which is offered in this country by Educational Films, is a triumph.

"The Exciters"

"The Exciters" is not an exciting picture, but it is an impossible story, and not very interesting at that. There are three recommendations good for advance purposes—it's a Paramount picture, it features Bebe Daniels, and Antonio Moreno, co-stars. Unfortunately these important names mean little when the trusting fan has seen the picture. "The Exciters," playing at the Allen (Downtown) Theatre this week, was booked with the idea that it would be a first-class hot-weather feature. Its effect was to make the regular Allen patrons wish they had gone to Sunnyside Beach instead. Evidently, some people felt it wasn't too late at that, for there were frequent walk outs just at the very moments when the exciters were supposedly doing their best stunts.

Briefly, the story is this: Ronnie Rand (Bebe Daniels), a girl who loves all forms of excitement (such as faked aeroplane crashes), and whose watchword is speed, (with regard to mechanically propelled conveyances), is obliged to marry on a certain day or lose one or two—better say two million dollars. Of course there is the young dumb-wit all picked out from infancy, who is to play the minor role in future team work with

the speedy young heiress. Just when she has frightened her intended lord and master half to death, and when the odds are all against him any way, Ronnie meets, or rather gazes at, Pierre Martel, supposed member of a gang of crooks. She allows him to marry her in the absence of a more likely prospect to save the fortune for her daddy. Martel's confederates attempt to blackmail Ronnie, and when she refuses to sign on the dotted line the crooks—the real ones—attempt to do away with the beautiful heroine and her accommodating husband. (This is the way a good scene—first rate melodrama with Bebe looking well and acting well every minute). But just when it looks as if the picture might earn its title, in walk the police, daddy, mama and all the daring girl's satellites. Ronnie, of course, is terribly disappointed that her husband is just an ordinary defective and not a bootlegger or bandit or anything more repulsive than a detective.

If Miss Daniels did not have to play such a stupid impersonation she would undoubtedly please, for she is a pretty and graceful creature and popular for her success in former pictures.

Photographically, and from the standpoint of locations and costuming, the picture is good, but why waste all this and of "Paramount" importance, a good cast on "The Exciters"?

First Move Is To Close Allen Theatre, Ottawa

(Ottawa Special To The Digest.)

The first move to be made by Famous-Players Canadian Corporation, Limited, Toronto, with regard to any of the Allen Theatres, since the purchase of the latter by the corporation, has been to decide to close Allen's Regent Theatre, at Ottawa, Ontario, on July 3rd, for an indefinite period, in order to carry out a complete overhauling of the theatre. Clarence Robson, manager of the theatres at Toronto, for Famous-Players, visited Ottawa on June 12th, to confer with Manager Jack Kennedy, of the Ottawa Regent, regarding plans for the house, which will include certain alterations, redecorating and various innovations.

The Regent will remain open until after Monday, July 2nd, the Dominion holiday.

From Coast To Coast

"Enemies of Women" is booked in all the Capitol Theatres across the Dominion of Canada.

All Those Moving Please Sign Here

When The Digest reported last week, that N. L. Nathanson had not taken any steps to acquire the Famous-Players Film Service along with the Allen Theatres, this was believed to be the case. Either the interviewer who talked with Mr. Nathanson, came away under a misapprehension, or somebody has done some fast work, for on Monday, June 18th, the Famous-Players Film Service became a part of the Allen sale.

However, complications seem to be crowding in fast upon this latest move of the Famous-Players Canadian Corporation pilot, for in the midst of moving the Goldwyn forces to the Regal offices, and while the Hodkinson Corporation forces were proposing to take up new premises under the Educational roof, a restraining injunction was served on behalf of Messrs. Yolles and Rottenberg for monies due them from Famous-Players Film Service. In view of this interesting development, Mr. I. Soskin was appointed trustee to see that nothing moved. Incidentally, the fact that Hodkinson Corporation offices are to move from the shelter of the Famous-Players Film Service to new quarters, does not mean anything more than that they have moved. It so happens that Educational's new premises are spacious and more than enough to meet that exchange's present requirements, hence their willingness to rent to other distributing units desirous of excellent accommodation.

While on the subject of midsummer moving, it would seem that three other products are to have new Canadian quarters, for it is reported that Regal Films have secured distribution rights for Goldwyn pictures, Cosmopolitan, and Distinctive pictures. Although no contract has as yet been signed, it is understood that a gentleman's agreement entered into by the party of the first part—Regal—and the party of the second part—Goldwyn, Cosmopolitan and Distinctive—which has every indication of being ratified.

Winnipeg Salesman Buying in Quebec

Fred. W. Crosbie, of Winnipeg, a well-known film salesman, has gone to Quebec, where he will buy a number of pictures for western exhibition purposes. Mr. Crosbie has closed Mac's theatre in Winnipeg, and the manager, John Belmont, has gone to Los Angeles.

United Annual Outing For Winnipeg Film People

The exhibitors and exchange men of Winnipeg will hold a monster picnic on July 15th, in a grove adjacent to Winnipeg, when all the staffs of the industry in the city will be given a holiday, and a gala programme arranged. This is the first United annual outing ever held by the film people of Winnipeg.

B. F. Stapleton, Ottawa Back From Vacation

B. F. Stapleton, manager of the Centre Theatre, Ottawa, Ontario, accompanied by Mrs. Stapleton, has returned to the Canadian Capital after an extensive visit of many weeks to various sections of the United States. They left Ottawa early in March, for Miami, Fla., and from the winter resort they motored through Georgia, Alabama, Mississippi, Kentucky and Arkansas. They were in Hot Springs, Ark., when the flood and fire disaster nearly wiped out the town, but they escaped without personal injury or loss.

Mr. Stapleton, who is a franchise-holder of Associated First National, declared that a few minutes before the deluge took place, the weather at Hot Springs was perfect and the cloudburst which took place came without the slightest warning. He and his wife watched the tragic developments from the window of their hotel, which was undamaged. Mr. Stapleton returned home much improved in health.

Montreal Manager For Fox Attends N.Y. Convention

Fox Film Corporation, Limited, are releasing the latest Tom Mix picture at the Imperial, Montreal, "Three Jumps Ahead," shortly. Eddie Wells, Montreal manager, has been away at the Fox convention in New York, lining up the fall season policy of the exchange.

Tri-Stone Closes Detroit Territory

Oscar A. Price, president, and H. E. Aitken, vice-president and general manager of Tri-Stone Pictures, have signed the agreement granting to the Ray J. Branch Feature Productions of 202 Film Building, Detroit, Michigan, the exclusive right for the distribution of the New Edition Keystone Comedies, being released by Tri-Stone, for the entire State of Michigan, exclusive of the upper peninsular.

The comedies will be released in series of twelve. Six of the first series are now ready, the first three starring Charlie Chaplin, having been re-edited and re-titled by Syd. Chaplin. An entirely new line of accessories will be prepared on each of the comedies.

Family Theatre, Ottawa Stands Them Out For Tory Leader

The Family Theatre, Ottawa, owned by Harry Brouse, was filled to capacity for a "one night stand," on June 15th, the occasion being the appearance of Hon. G. Howard Ferguson, leader of the Conservative opposition in the Ontario Legislature, for a speech in the Ontario Provincial election campaign. The Family Theatre has been closed for several weeks, but it has been leased by J. M. Franklin, of Halifax, starting next September for pictures and vaudeville.

IT is the intention of The Digest to select special pictures which are worthy of Editorial mention for Editorial comment, in addition to the regular reviews which our columns will give. The first picture to come in for special mention under this new policy, is "Diana of the Crossways," an Ideal-Educational release. Had this picture been produced in America it would have been selected for special praise, because of the extraordinary sane appeal of its story, adapted from the novel of George Meredith, because of the excellent work of the players, the beauty of settings and the atmosphere, unaffected and unforced, which this picture possesses.

It is such a relief to witness a story, involved, but not too subtle, and yet subtle enough to conceal what must be an obvious finale. "Diana of the Crossways," unless one has read the story, keeps the beholder in a state of

suspense, an anxiety for the heroine, and a wonderment of how it will all end. That it ends logically, naturally and pleasantly is a picture combination unrivalled, and because of the usual forced endings, in the nature of a surprise.

Fay Compton's work was outstanding, but "Dacier," her lover, gave us a few scenes, in particular those connected with his reading of the announcement in "The Thunderer," and his dismissal from the government, which, with all due respect to American art, as only an English actor could have played them. His quietness was so tense that one felt such emotional control must cause the brain to snap. It gives us great pleasure to bring to the attention of exhibitors one of the most finished and interesting English pictures we have had.

—RAY LEWIS.

New British Film "Should a Woman Obey" Will Rouse Interest

The mooted question of whether a woman should obey her husband, will doubtless come in for a good deal more of discussion as a result of the presentation of some unusual angles of this domestic problem in the new British film, "The Woman Who Obeyed," which has just been completed by Mr. Sidney Morgan for the Astra-National Productions, Ltd.

Of late a number of brides in England and America have insisted upon the elimination of the word, "obey," from the marriage ceremony, and woman generally in this age of feminism insist that the time has passed when man has any right to expect his wife to be dictated to by him. On the other hand, there are many who contend that life moves in cycles, and maintain that the modern girl is beginning already to change her characteristics to the demure tendencies of the young woman of the Victorian era.

Mr. Morgan in this original film story has treated his subject with his eye on both sides of the question, and the conflicting emotions of the wife who did obey are shown in a highly dramatic manner.

An Appreciation From Detective Dept. On "Within The Law"

City Hall, Montreal, June 13th, 1923.

Police Department,
P. Belanger, Superintendent.
Wm. Leggett, Asst. Superintendent.

Mr. J. M. Schenck,
United Studios,
Hollywood, Cal.

Dear Sir:—

The opportunity was afforded me last evening, through the courtesy of your Mr. C. J. Appel, to assist at a presentation of the film "Within the Law."

I am pleased to state that I was very much interested and enjoyed the show thoroughly. The actors were splendid in their respective roles and Norma Talmadge deserves all my admiration.

I was particularly interested in that film, as it will go a long way to dispel the false impression that a certain public has in the application of the so-called third degree.

Sincerely yours,
HECTOR MERCIER,
Captain-Detective,
Commanding Detective Bureau.

LOOK TO FILM SPECIALS TO RETRIEVE "LEGIT" LOSSES

IN a joint statement issued by A. L. Erlanger and Lee and J. J. Shubert early this month, the exhibitors in Canada, as well as the United States, have an honest grievance, for with the uniting of the two interests it is proposed to form a new theatre circuit composed of legitimate houses for the showing of moving pictures, that otherwise would be played at regular picture theatres at regular instead of fancy prices, as will now be the case.

Commenting on the announcement in the Film Daily of June 12th, Charles L. O'Reilly, president of the M.P.T.O. of New York, said: "The announcement of the formation of the Shubert-Erlanger circuit of legitimate theatres for the showing of special pictures to take the place of legitimate stage attractions is merely an attempt to gauge the public by making it pay exorbitantly high prices to see pictures."

Mr. O'Reilly points out that this is just the thing that the motion picture theatre owners have been honestly fighting against for years in their effort to maintain a fair standard admission price and to present the public with the finest attractions at the regular box office scale. He further states that if the Erlanger-Shubert scheme is carried into effect, picture patrons will be inveigled into paying anywhere from \$2 to \$5 for special pictures that would be otherwise shown in the regular movie theatres at regular prices.

The formation of the new circuit looks as if Erlanger and Shubert are to take the cream from the regular exhibitors, for in taking for road showing purposes, in former legitimate houses throughout Canada and the United States, such pictures as "The Covered Waggon," which is said to be booked for the entire 1923-1924 season, it doesn't look as if the independent theatre owners are to have much chance at the good pictures.

In commenting on this purpose to "road show," so called super specials, ("The Hunch Back of Notre Dame," "Ben Hur" and "The Ten Commandments" are also intimated to be on the programme), Sidney S. Cohen, president of the Motion Picture Theatre Owners of America, declares in a despatch to The Digest, that such a combination is distinctly prejudicial to the rights of every independent theatre owner in the country and opposed to the interests of the theatre-going public.

Mr. Cohen further states:—

"The motion picture theatre is the

amusement place of the masses where millions of people attend every day to be amused, edified and instructed. They are entitled to this line of amusement at such prices as to bring the same within their abilities to pay, and this "road showing" proposition entails admission prices greatly in excess of present prices being charged the Motion Picture Public.

It is manifestly unfair that theatre owners all over the country who have invested so much of their own money in the building of wonderful theatres and who, aided and assisted by their public, have done so much to advance this great industry, should be denied the opportunity of first playing every picture of merit in their theatres at their prevailing admission prices.

"The screens of America should be used in a campaign of information relative to the real facts involved in this gigantic move. The contemplated road-showing move, if carried out, is one destructive to the interests of the independent motion picture theatre owner, and to thwart this move of certain interests in the production and distribution branches of our industry, concerted and unified action from the theatre owners of the country is required, and I believe same will be forthcoming to prevent this flank attack on their investments.

Barbara La Marr Signed By Universal

Barbara La Marr, famous star of many photo dramas, has been signed by Universal for a featured role in a production to be started early in the fall. It is possible that the vehicle will be "Dammed," one of the current best sellers, just purchased by Universal.

French Movie Shows Genuine Toothache

An aching tooth in action is the latest subject for the movies in France, in a crusade to improve the teeth of the people, according to a recent Paris despatch. During the war it was found that 75 per cent. of the manhood of the nation were dentally unfit.

The Ivory Cross, a national aid fund that has provided dental treatment of more than 800,000 cases, has now sponsored a film in which a throbbing nerve is pictured in its most excruciating stages. Those who saw the picture attested its vivid accuracy.

Mr. Mitchell—we thank you—

Not only are we happy to know our picture was a financial success but we desire to congratulate you on your ability as a showman

Opera House,
Windsor, N.S.
June 14th, 1923.

First National Pictures,
St. John, N.B.

Gentlemen:—

We mailed you our little E. Flat Campaign on "ISLE OF LOST SHIPS" to-day, and now we are telling you how the show went over.

Biggest business since last Fall. Biggest matinee in months and one of the most satisfactory pictures that we have ever played and we have played most of the good ones. Your picture actually appealed to all classes alike, and they all liked it and said so. Great title with plenty to work on. We think your press sheet rather too modest, for there is a lot more to the picture than you claim for it. One continuous thrill and thank heaven it slowed up just a little in the last 50 feet, for had it ended abruptly our audience would have fainted, they were so "het up."

Wonderful direction with a strangeness that is almost uncanny.

Tell any of my friends to go the limit on this one and they will not err.

Yours truly,
(Signed) H. S. MITCHELL.

Again sir, we thank you

ASSOCIATED FIRST NATIONAL PICTURES

CANADIAN MOVING PICTURE DIGEST

In the Moving Picture World

of June 23rd, 1923,

ROBERT E. WELSH says:

"Ninety per cent of present day showman-
ship is exercised OUTSIDE the theatre—
in the exploitation;—"

Right now—First National, with the leading
box-office attractions in the distributing field,
offers you an opportunity to exploit your
SCREEN as well as assist you to sell its
pictures to your patrons.

TORONTO, CANADA
JUNE 30th, 1923

A New Star Has Arisen!

"Of all the new actors who have been paraded across the screen in the hope that they will engage the attention of girls and young women — they are the main support of the movies — Alfred Lunt seems to me to be the most promising. He is the most personable actor I have seen since Wallace Reid's heyday."

— James W. Dean in his Celebrated New York Movie Letter.

"Alfred Lunt is as big a success in the silent drama as he was in the spoken."

— N. Y. Eve. Telegram

"Into the minds of those who saw his (Lunt's) finished work, his handsome bearing, his romantic feeling, there crept a persuasion that they were watching the man on whom may descend the mantle of Wallace Reid."

— New York Sun

"Alfred Lunt should prove an excellent addition to the picture ranks."

— N. Y. City Review

"Mr. Lunt . . . is destined to be one of the real vigorous heroic types of the screen."

— Variety

"Alfred Lunt leaps to the front rank of screen heroes."

— St. Louis Star

Alfred Lunt

Scores smashing hit in screen debut at premier presentation at N. Y.'s Capitol of

BACKBONE

By Clarence Budington Kelland

Presented by **DISTINCTIVE PICTURES CORPORATION**

Directed by **EDWARD SLOMAN**

Distributed by **GOLDWYN**

**CANADA'S
MOTION PICTURE
TRADE PAPER**

The Canadian Moving
Picture Digest

General Manager and
Editor-in-Chief

RAY LEWIS

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HARRIETT M. BALL

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TORONTO, CANADA

JUNE 30th, 1923

"CRUMBS"

IN the last issue of the Digest we took up the question of "Skimmed Milk," and in following up the idea, take up the problem of how the exhibitor can protect himself.

There is only one logical way and that is through organization.

If we glance over the evolution of mankind, casually, for such a subject can only be "skimmed," in our paper, we will find that the marriage custom was introduced to hold the woman and her offspring, for offspring and women, in the days of savagery, meant added numbers to fight the enemy. This introduced what is known as the "family" and the combination of families formed "tribes." "Tribes" were at first made up of intermarriage between families, but later on it was necessary, in order to protect the "family tribe" which not only comprised women, their offspring, but worldly possessions, to affiliate with other "family tribes," forming a nation. The combination of various nations followed naturally, but all such organizations, including National Treaties between countries, are fostered and introduced for protection against a known enemy, against a possible enemy.

Not all organization must be aggressive, all must be progressive. The nation or tribe, family or individual which does not equip itself with protection, in a world of conflicting forces, may believe that they are following pacifist idealism, but ordinary human beings would vote them not ordinary fools.

When the distributors organized in the United States and in Canada what was their motive? Assuredly a consolidation of strength in order to protect their interests.

The individual units of the Distributors and Producers Association had large sums of money involved and to safeguard their investment they found it necessary to combine their forces, each force understanding that there might be a call upon it to protect a force of equal or of lesser strength against an enemy.

Organizations find that a combination of forces is useful for expansive purposes and for the purpose of making "better bargains." Not all organizations are on the defensive, some organize to attack, and in moving picture language to force those with whom they are doing business to come to their terms and do business as they dictate.

An organization of this kind needs watching, and since power is an instrument as dangerous as dynamite, and all organizations, regardless of size, conceive, breed, and nurse power, those who may be dynamited, should not only take every precaution for the preservation of their interests, but should see that the necessary spark or concussion is rendered impracticable for fear it meets

with a counter-dynamiting force which destroys the destroyer.

Again we get down to moving picture language and explain to exhibitors that the "weakling" is never feared, protected occasionally because of a humane inclination, allowed to gather the "crumbs" from the "rich man's table," since the "rich man" does not care for "crumbs" and it eases the rich man's conscience to feel that he did not let the "weakling" die for lack of a "crumb."

How many exhibitors are willing to eat "crumbs from the rich man's table" when they have been in the habit of not always feasting, but at least cutting their own loaf of bread at their own table? Exhibitors you can only be the master of your own house, cut your own loaf of bread if you protect yourself and cease to gamble upon an 80 per cent. losing proposition.

Canada is a vast country, with unlimited resources, but with a very limited development at the present. That organization or individual which has the vision to see Canada ten, twenty-five years from to-day, should have the vision to see Canada to-day. The United States has pretty well used up all possible theatre space, it has all the people it requires without overcrowding; and added population is not part of U.S. propaganda. Canada must have, will have millions of people, it has room for as many people as the U.S., and then has room for still more without a danger of being overcrowded. Think of the theatres which will be built in Canada with the influx of the millions to attend them.

The man who gets to a country first plants a flag there and that flag goes until a conqueror plants his flag and tears down the first one. The pioneers who enter a country get what that country can give them in natural resources. It is a case of getting there first. In relationship to Moving Pictures, the time to "grab" if you are an ambitious grabber, is when there is not too big a proposition to "grab." The "grab" will grow normally with the growth of the country and it will be harder to stop it, or eliminate it, than it is before the "growing process."

It would not be difficult to "tie up" Canada in regard to Moving Pictures, especially if an organization got a good start. It might however be inadvisable, for no man or organization can look into God's bookkeeping and see how He balances His accounts. For fear, some people do not believe in the law of balance, and because He Whom We Call God Sometimes Takes Ninety-nine Years To Straighten Out His Books, and exhibitors have no guarantee that they will be here for the "Straightening," it is Advisable to Help God Out by Organization. This article to be continued in Issue of July 7th.

RAY LEWIS.

Before Buying Pictures Read The Digest Advertising Pages.

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WHOLESOME HUMOR AVAILABLE FOR WARM SUMMER MONTHS

First National Programme Offers Lighter Subjects of Merit Including "The Pilgrim," "The Hottentot" and "Minnie."

There is no shortage of feature comedies and comedy dramas for those exhibitors who feel that their audiences demand a lighter grade of screen entertainment during the summer months, as far as First National is concerned.

The problem of how to fill the theatre during the hot weather period is, in the opinion of many showmen, best solved by offering the theatre-goers a varied screen programme, including plenty of stories with a comedy element predominating. Respecting this demand, First National will have an attractive list of high-class comedy dramas available to exhibitors for the summer season.

First National exchanges already report that they are feeling the demand for comedy dramas for summer bookings. Charlie Chaplin's "The Pilgrim," and Thomas H. Ince's "The Hottentot" are two First National releases which are in consistent demand

for summer shows, and in some territories these two pictures have already been booked solid for July and August.

Marshall Neilan's "Minnie" is a heart interest drama, rich in comedy interest, which is expected to act as a panacea for exhibitors' summertime depression. Other First National pictures which are now available for summer runs and which are eagerly sought to fill June, July and August dates, are: "Brawn of the North," a story of the Northwest, featuring Strongheart; "Bellboy 13," Thomas H. Ince's delightful comedy drama with Douglas MacLean in the leading role, and "Daddy," Jackie Coogan's new First National picture, which, while it contains several scenes of intense pathos, is nevertheless considered ideal summer entertainment by exhibitors because of the tremendous drawing power of Jackie's name, and secondly, because clean and wholesome humor dominates the picture.

'LOYAL LIVES,' VITAGRAPH'S LATEST FINE MELODRAMATIC ROMANCE

"Loyal Lives," the melodramatic romance written around the hazardous life of a man in the post office service, which was produced by Whitman Bennett for release by Vitagraph, will enjoy the biggest and most far-reaching tie-up of any picture of the year.

The picture will be dedicated to the postmaster and his staff in all cities of twenty thousand or more. Five hundred postmasters have been requested to send their photographs to the Bennett studios in Yonkers. These photographs are being filmed and exhibitors in each city will be provided with film inserts of the postmaster of their town and an adequate dedication to him and his men.

No exploitation tie-up has ever approached the sure-fire box office draw of this. The postmaster general of the United States, Harry S. New, has personally endorsed "Loyal Lives" and appears in a dramatic scene with Brandon Tynan, who plays the leading role. Mr. New's enthusiasm has swept through the entire service and the bureau of information of the post office department has issued bulletins to the 52,000 postmasters throughout the country enlisting their support.

"Loyal Lives" will enjoy not only this direct tie-up but every postman

on his route, every mail box, every post office delivery truck, the very buildings which house the mail service are continuous advertisements for "Loyal Lives."

The picture has been assembled and is now being finally titled at the Whitman Bennett studios. Those who have been privileged to see "Loyal Lives" are most enthusiastic over the sympathetic manner in which the lives of these unsung heroes of the greatest and most efficient civil service in the world has been presented on the screen.

Charles Giblyn directed "Loyal Lives," and through the co-operation of the post office department, has been able to show the various daily hazards undertaken by the carriers of the mail. A thrilling attempted train robbery was staged by the post office department for the film, and shots showing the delivery of the mail through the air and by sea as well as the perils encountered by lowly rural mail carriers who face burning suns and blizzards in their daily duty were taken.

Brandon Tynan heads an all-star cast, among whom are Mary Carr, Faire Binney, William Collier, Jr., Blanche Craig and Charles MacDonald.

"Tillie of Bloomsbury" For Closing Week

At Ottawa Allen

The closing feature for the Regent Theatre, Ottawa, Ontario, formerly an Allen house, is the British production, "Tillie of Bloomsbury." Arrangements were made by Manager J. C. Kennedy, to hold this attraction over from the final week of June 25th to the one extra day, Monday, July 2nd, the latter date being Dominion Day, Canada's National holiday. The Regent is scheduled to close after that date for an indefinite period for complete overhauling by the news owners, Famous-Players Canadian Corporation, Toronto.

Vacation Briefs

Sam Weiner, manager of the Colonial Theatre, in Winnipeg, has gone by auto on a visit to friends in Chicago. Harold Green, organist of the Allen, also went down by auto as far as Chicago. Leonard Bishop, manager of the Capitol, Winnipeg, is spending a vacation in Chicago and Minneapolis.

Ted. Gould, district manager for the Regals, in Winnipeg, left June 15th on a trip to Portland, Ore., Los Angeles and San Diego, Cal.

John T. Hazza's "Rock"

Wins Blue Ribbons

At Winnipeg Horse Show

John T. Hazza, district manager for the Canadian Players Corporation, in Winnipeg, carried off first prizes at the Winnipeg horse show with his horse, "Rock," in all classes in which he entered. The competition was keen.

Makes Big Success

Of Province in 'Peg

Clarence Trembley, of Fort William, Ont., has taken over the management of the Province, in Winnipeg, is making a big success of the house. He has improved the ventilation and made the programmes more to the liking of patrons.

W. Hartnett, Ottawa's

Official Delegate

To I.A.T.S.E., Quebec

W. Hartnett, projectionist at the Fern Theatre, Ottawa, Ontario, was the official delegate of the Canadian Capital, at the district conference of the International Association of Theatrical Stage Employes and Moving Picture Operators, which was held at Quebec City last week.

Before Buying Pictures Read The Digest Advertising Pages.

Exhibitors Approve "The Man Next Door"

"The Man Next Door," one of the most artistic pictures released this season, is being praised by exhibitors as a picture that is "different," in that it is a modern story lavishly set and one which women fans are finding particularly delightful.

The pre-release, run in New York city, established "The Man Next Door" as a picture beautiful. Critics in the daily newspapers as well as in the trade journals, commented on the artistic values of this picturization of Emerson Hough's famous novel.

Exhibitors are arranging tie-ups which produce valuable advertising mediums with big department stores throughout the country. These stores are making drives on the sale of Emerson Hough's novels and carry in their daily newspapers advertising reference to the picturization of "The Man Next Door," and the theatre at which it is playing.

The screen favorite, Alice Calhoun, plays Bonnie Bell Wright, the heroine. She wears exquisite gowns which were especially designed for this production. The cast also includes James Morrison, who plays the juvenile lead, David Torrence, who plays the old cattleman, and Frank Sheridan, who is cast as Curly, the ranch foreman.

Rare Specimens of Feathered Kingdom

The current Urban Popular Classic, released by Vitagraph, is an interesting feature showing strange and remarkable members of the feathered kingdom. Many of them are birds are known only in South America. Among them are the spur-winged geese, the swiftest of all flying birds. In addition one of Raymond L. Ditmar's fables, "The Lion and the Fly," is shown in this release.

United Artists To Install B. F. Lyon as Manager New St. John Branch

Mr. Sourkes announces that the United Artists have decided to open an office in St. John, New Brunswick, their first penetration into the Maritime Provinces. This office will be inaugurated July 1st, and Mr. R. K. Evans, general manager of the company, will make a special visit to St. John for the purpose of introducing Mr. B. F. Lyon, of the Toronto office, into the management. It is understood there will be something of a special feature employed in the opening of this office which will mark the breaking of the company into new territory.

CULLEN LANDIS TO APPEAR VITAGRAPH'S SPECIAL, 'THE ALIBI'

WORK is progressing at the Hollywood studios of Vitagraph on the coming production, "The Alibi," an original story by C. Graham Baker. Cullen Landis, whose exceptional work in "Masters of Men" has won the praise of critics and exhibitors who saw the pre-release showing of Morgan Robertson's finest story of the sea, has been engaged for one of the important leading roles.

Landis played Dick Halpin in "Masters of Men." The sincerity of

this young actor's impersonation impressed President Albert E. Smith of Vitagraph, who personally supervised the selection of the cast for "The Alibi." Mr. Smith went to Hollywood about three weeks ago.

"The Alibi" is reported as another story with a punch; a story such as "The Ninety and Nine" and "Masters of Men"—a human picture with drama and thrills throughout. An entire section of a metropolitan city is being built to be used in a smashing finish for "The Alibi."

Weber & North Give Personal Co-Operation To Exchanges

One of the most intensive campaigns of co-operation in selling and exploitation ever offered by independent producers will be extended to state-right buyers of Weber & North's productions.

Sam Sax, sales manager of Weber & North, recognized as one of the experts in his field, will make an extensive tour of the principal cities and assist exchange men in handling Weber & North's product, in securing first-runs and getting the maximum revenue out of each release in their territory.

William Kraft, publicity and exploitation man of the organization, will follow Sax with active exploitation and publicity on important runs in all of the key cities, and an all-embracing advertising campaign consisting of novel and effective accessories and advertising tie-ups will be sent out in a steady stream on each release. By means of this concentrated propaganda, Weber & North expect to make their product stand out in box-office history. A number of high-powered productions are planned for release next season. Their calibre will be on a par with the biggest super-specials now in demand.

Ottawa Journal Introduces Daily "Movies" Column

The Ottawa, Ontario, Journal, has established a new daily feature in the form of a moving picture department which is published in the afternoon editions of the paper each day. The editor of the special column is Will McLaughlin, which has handled the moving picture section of the Ottawa Journal every Saturday for many years. McLaughlin is devoting space to current releases and the activities of the film players themselves.

Premier Showing of "The Brass Bottle" For "Windy City"

Chicago will be the scene of the American premiere of Maurice Tourneur's "The Brass Bottle," according to M. C. Levee, who is presenting the picture through First National. Mr. Levee returned to Los Angeles this week after a trip to New York, where he conferred with First National executives regarding the exploitation and distribution of the recently completed "The Brass Bottle" and other Maurice Tourneur productions which will be filmed for First National release.

Arrangements for the premiere at the Balaban and Katz Theatre in Chicago were made by Mr. Levee. The Tourneur film will receive its initial public presentation there on July 17th. Mr. Tourneur and various members of the cast plan to make the trip from Los Angeles to attend the showing. Immediately after the Chicago premiere the picture will be shown in Los Angeles.

J. M. Franklin Leases Family, Ottawa

J. M. Franklin, of Halifax, spent a few days in St. John, on his return from Ottawa, where he has leased the Family Theatre owned by Harry Brouse. Mr. Franklin will open the theatre September 1st, but has not as yet decided on his policy.

Mr. Franklin will continue his interests with St. John, Sydney and Halifax theatres.

Louis Goodman Returns Handling Films, Winnipeg

Louis Goodman, a well-known dealer in independent films in Winnipeg, who has been spending six months in Montreal, is back in Winnipeg.

FILMCRAFT DENIES BEING INVOLVED IN ALLEGED U.F.O. "MOVIE" WASTE

**Startling Accusation of \$400,000 Wasteful Expenditure
on Production of Canadian Movies.**

IN connection with the Provincial election came, among other disclosures, which seem inevitable at elections, a story about the waste of \$400,000 on "movies" by the U.F.O. Government during the farmer regime. We publish excerpts from the information given by Michael Shiels, at a meeting called in the Weston Town Hall in the interests of Dr. Forbes Godfrey, who was the Conservative candidate in West York.

The alleged misuse of Government funds in connection with a certain Canadian producing company, was answered by Mr. Irwin Proctor of the Filmcraft Industries in the Daily Star, June 18th, and in this connection we also publish a letter from Mr. Blaine Irish, general manager of the Filmcraft Products.

This Canadian producing company which appears to be involved in this "Movie controversy" are well-known to Canadian exhibitors thru their various producing activities, being among the few pioneer producing companies in Canada, who have endeavoured to consistently produce pictures here.

Election disclosures should be considered from the election angle. If all the statements made by those running for office, and by their supporters, against competitors for office were true, all the parties involved, would be deserving of not only dismissal but jail sentences.

However, some people believe and some do not, or no party would get in. The fact that a party wins is not an indication that they are the "cleanest" of the lot, it sometimes stands for "the lesser evil" and "better organization."

One issue, of vital interest to the people, has been known to submerge all other issues, defeating the party involved.

Producing in Canada is still virginal, not from the "being pure" standard, but because of its undeveloped state, but scandals of this kind will not stimulate the industry, or add to the Moving Picture Industry in Canada as a whole.

We have not allowed ourselves heretofore to become involved in political scandals and should be very circumspect about advancing into the limelight in this regard.

We are so constantly before the "public eye" that we must adopt

what is known as "company manners."

It might be advisable to consider, before plunging into political campaigns, what politics is going to do for us, the word "us" used collectively. On the other hand we should watch all political strings which are being pulled, lest they are being worked for the benefit of one unit in our industry to the detriment of another. We will have more to say about this political wire pulling when certain information which we are investigating in connection with a certain board in its relation to a certain unit in our business is substantiated. (Editor).

Charges of Alleged Waste.

That \$400,000 was the bill with which the U.F.O. Government had been saddled for motion pictures since it took office in 1919; that \$50,000 would have paid for all the pictures which could have been considered of any value to the province; that only 12 pictures of all those made in the three years were on agricultural subjects as against 32 pictures made during two years of the Hearst Administration for the benefit of farmers; that friendship existed between a certain cabinet minister and the directors of a motion picture producing company receiving orders from the Motion Picture Bureau; and that this friendship had enabled to be shown "Damaged Goods" a picture said to have been previously turned down by the censor board.

The above accusations stated to have been made by Mr. Shiels, were incorporated in a report published in the Evening Telegram, the report being dated from Weston, June 16, as a special.

Mr. Proctor's statement in which the alleged charges were denied appeared in the Daily Star of June 18th, and discussed at some length the relationship of the company to the Government, with regard to motion picture work.

Tenders for Work.

The Digest has received the following statement from Blaine Irish, General Manager of Filmcraft Industries:

In view of statements coming from men entirely unfamiliar with the activities of the Motion Picture Bureau during the last few years and for the disregard of the truth in these matters, we feel called upon to make clear

a few of the points brought up in recent newspaper reports.

Primarily we are not a motion picture producing company organized since the Drury Government came into power, but on the other hand, a company organized directly after the war and in fact our first motion picture contract was from the Hearst Government. When the Farmers came into power the writer called upon the Honorable Peter Smith, Provincial Treasurer, and made suggestions for the future activities of the Bureau which, after consultation with his assistants, were found valuable, and put into effect, the result being that for the following three years the entire work of the Ontario Motion Picture Bureau was given to Filmcraft Industries, Ltd., and the Pathe-scope Company of Canada, on an equal basis, each company offering suggestions as to the class of pictures to be produced and if suitable to the Bureau, were given out in their turn to the two companies. In 1922 another company came into existence and approached the Government for work. The demands upon the Treasury Dept. for consideration were so strong that it was decided by the Provincial Treasurer, that the requirements for 1923 would be allotted through sealed tender. Consequently the Pathe-scope Company of Canada, and the other company which to my knowledge had no name, and Filmcraft Industries, Ltd., were called upon to tender for the entire requirements of the Bureau. Naturally where a large amount of work prevails, close prices follow, and the tenders were opened by the Provincial Treasurer and his assistants, and before representatives from each motion picture company. The tender on the work from Filmcraft Industries, Ltd., was by far the lowest, and a tremendous saving for the Province effected. I might say, that even though the Directors of Filmcraft Industries almost without exception are life-long and prominent Conservatives, that politics at no time have nor should enter into the activities of the Motion Picture Bureau. Anyone possessing a knowledge of the motion picture business will readily realize the tremendous benefits that lie in store for the Province through the distribution of films throughout Canada, England and the United States, exploiting the industrial, the Agricultural and tourist possibilities of the Province of Ontario. Films produced by Filmcraft Industries have been highly commended by the Universities of Canada and the United States, and many films are being shown in England with marked success by the Agent-General of Ontario.

UNITED ARTISTS REMAIN INDEPENDENT ABRAMS DENIES ALLEGATION OF COMBINE

President of United Artists at New York Wires Definite Contradiction of Rumors—
"We Will Deal Direct With Exhibitors"

The acquisition of the Allen chain of theatres by the Famous Players Canadian Corporation has started a series of conjectures and rumors, which are not bad in that they start people talking and although some can talk without thinking, it is quite likely that among the "talkers" a few thinkers will be found.

Mr. A. C. Berman visited Toronto and following upon his "heels" came the rumor that he was here to close a deal with certain interests, which would deprive the independent exhibitor of any opportunity to secure the United Artists product, save

through a policy of dictatorial and coercive terms.

When interviewed by The Digest Mr. Berman stated, "It looks like cheap propaganda to intimidate and coerce the independent exhibitor and as far as the United Artists product is concerned the rumor has not the remotest truth or foundation upon which to stand." The following telegram sent by Mr. Hiram Abrams, President of the United Artists Corporation is convincing; and but one of many which the exhibitors of Canada will receive in regard to present and future developments.

The exhibitors will hear a great many rumors. It is advisable for them and the independent units to weigh rumors unemotionally. About five years ago, in 1919 there was a succession of rumors and much agitation in regard to big combines and a possible Canadian Picture Control. Did it happen? Follow your Canadian moving picture history for the past five years, and in making interests big don't discount how big you are, give yourself the same kind of publicity and propaganda as you are giving to others. (Editor).

CANADIAN NATIONAL TELEGRAPHS

GREAT NORTH WESTERN TELEGRAPH COMPANY

CANADIAN NATIONAL TELEGRAPH COMPANY

GRAND TRUNK PACIFIC TELEGRAPH CO.



Exclusive Connection with
WESTERN UNION TELEGRAPH CO.

Cable Service to all the World

To A. C. BERMAN,

NEW YORK, 6-28-23

UNITED ARTISTS CORPORATION, 6 DUNDAS ST. WEST, TORONTO, ONT.

I NEED NOT ASSURE YOU THAT ANY RUMORS REGARDING AFFILIATION OF UNITED ARTISTS CORPORATION WITH ANY OTHER DISTRIBUTING ORGANIZATION IS ABSURD STOP YOUR WIRE IS FIRST WE HAVE HEARD OF SUCH RUMORS STOP UNITED ARTISTS' CORPORATION TODAY AS ALWAYS STANDS ON ITS OWN FEET AND OWES ITS CONTINUED SUCCESS SOLELY TO THE MERITS OF ITS PRODUCTS AND THE MAINTENANCE OF ITS INDEPENDENCE STOP WE ARE IN BUSINESS SOLELY TO SELL GOOD PICTURES AND WE HAVE CONFIDENCE ENOUGH IN THE STRENGTH OF OUR OWN PRODUCTS TO DEAL DIRECTLY WITH THE THEATRE OWNERS AT ALL TIMES FOR AND BY OURSELVES WITHOUT REGARD TO THE AMBITIOUS PLANS OR POLITICS OF ANY OTHER DISTRIBUTORS

HIRAM ABRAMS

WESTERN UNION TELEGRAPH HELPS TO EXPLOIT "BACKBONE"

Distinctive Picture Gets Unique Support in Madison,
Wisconsin—Posters, Stills and Teasers Utilized.

For the showing of Distinctive's picture "Backbone" at the Parkway Theatre in Madison, Wis., Goldwynner Walter D. Nealand of the Chicago office and William E. Beercroft, manager of the theatre, tied up with the Western Union Telegraph office for

a window display which aroused a great deal of attention. A large hand-painted card on which was printed "The Western Union is the 'Backbone' of national communication" was used in the window in addition to posters and stills of the picture, "Backbone."

A teaser advertising campaign was used in the Madison newspapers.

Burdick & Murray's Department Store, which had used a big window display for "Souls for Sale" the previous week, turned the same window over to the theatre for a display for "Backbone", and "Vanity Fair," which divided the week between them. A number of other window displays were obtained and banners were placed in all street cars. The "Backbone" folders were used freely and proved good business getters.

Original from

"WITHIN THE LAW" A TRIUMPH "GO-GETTER" GOES TOO LONG

Norma Talmadge in Bayard Veiller's Story Scores a Home Run for First National—Paramount Picture Full of Action, but Too Much Footage for Subject.

Bayard Veiller's tremendously well known stage play "Within the Law" has proven a triumph on the screen. Perhaps the most satisfying feature in connection with this splendid picture is the faithfulness of the screen story to the original ideal of the great genius of melodrama. This is particularly gratifying with regard to "Within the Law" not only because of the wonderful construction of the play in the first place, but because the story is one so well known there is no question that too much liberty with the subject matter would have killed a very real sympathy. As it is, First National have a picture of which they may be justly proud, not only in general terms but specifically, which is more important. It is an amazingly handsome production—good all the way through—with what is vulgarly called "class" showing in every foot of the film. The so-called incidentals are pretty well faultless, and the lighting, photography, sets, exteriors, convey an impression of infinite care. One almost imagines the hand of Griffith in the prison yard scene where Mary Turner watches over a single rose in bloom.

This, mentioned in passing, is meant as a genuine tribute to the director, Frank Lloyd, for with the exception of the monotony of the first few close ups of Miss Norma Talmadge as Mary Turner waiting for sentence, the picture was handled with masterly skill. These close-ups, referred to, seemed a bit unkind as an introduction for this talented star, whose work after the first few above mentioned shots was absolutely splendid.

The gradual rise of the remarkable little shop girl to a position of power and affluence was given the most delicate shading and made absolutely convincing by this able actress.

There isn't a showman but knows the story of "Within the Law"—how Mary Turner is unjustly sent to the penitentiary for three years (convicted of the theft of merchandise in reality stolen by another little salesgirl), and her determination to punish the millionaire store-owner who discriminates between manied kleptomaniacs and pale, starving little thieves—his customers and the sales girls in his store respectively. After her release Mary plans to "get back" through staying right "within the law." With "Aggie Linch" (a bewitching creature as portrayed by Eileen

Percy) black mail, by way of breach of promise suits, is resorted to and Mary proceeds to "bleed" wealthy old gaffers who are only too willing to fall for the charms and graces of the two lovely girls. Finally the adored son of Mary's former employer becomes a victim. Love finally conquers revenge, but not before justice is meted out to the merciless head of the great emporium.

Second only in importance to the genius displayed by Frank Lloyd is the remarkable wisdom evident in the choice of the star's supporting company. It is said that Miss Talmadge herself chose Lew Cody for the role of Joe Garson, her confederate. If this is so Miss Talmadge not only deserves a gold medal but the silver one too. Her own work merits only praise in most glowing terms and the fact that such discretion was used in filling the other characters of this great play warrants double honor to the Scherck forces. As Dick Gilder, Jack Mulhall is equally well cast, while Eileen Percy as "Aggie" is quite irresistible. Joseph Kilgour a widely recognized artist was admirable as Edward Gilder, and Thomas Ricketts did a good bit of work as General Hastings, the eighty-year-old admirer of flapperdom.

The fact that the police departments in various cities where "Within the Law" has been shown, have commended the manner in which the scenes depicting the treatment of "suspects" are handled is interesting in view of the hallucinations cherished by the general public with regard to the "third degree."

"THE GO-GETTER."

Peter B. Kyne has certainly stirred up a lot of fuss all over a mere ten cent blue vase, but he gets away with it and consequently the movie fans are going to like the "Go-Getter." The "Go-Getter" is a spasm out of the life of the universally famous Cappy Ricks, and transcribed into screen entertainment loses very little under the well experienced hand of E. H. Griffith, directing for Cosmopolitan.

In the Paramount picture seen at the Allen Theatre, Toronto, a group of well-known and widely popular stars are slightly in danger of wearing out their welcome, for while the "Go-Getter" is a fairly good picture and crammed full of action it shrieks

in spots for less footage. Why must pictures with a good average theme be extended to the length that only outstanding productions should achieve. If a good story is good when its short tis a positive crime to stretch it. There is this to be said of the "Go-Getter," the thrills when they come are real.

Perhaps it is a bit brutal to put the hero to such a test when he has already come through the appalling realities of the great war, but human nature is that part of us that wants to see a real fight if there is to be one, so the "Go-Getter" stoges a hum-dinger of a fight—and, there you are. The scrap over the little blue vase will get 'em. Well, there is a young returned soldier who determines to "come back" in spite of the coolness that is said to be meeting the efforts of the soldier citizens eager for re-establishment—meaning chaps who want a chance to get a job and make good. Bill Peck played spiritedly by Roy T. Barnes is one of these. Formerly a lumber salesman, Bill has the tenacity to get what he goes after. When he gets a turn down in a big lumber concern he retraces his steps, and over the head of the superintendent, at the instigation of said superintendent's charming daughter (played by Seena Owen) he tackles the president—Cappy Ricks—and lands the job. Complications. The Go-Getter sells a huge consignment of lumber, which had proved a Jonah to all the other salesmen, but he sells it to Cappy's pet rival in the China trade. Bill is fired but with a grin re-hires himself and brings in flocks more orders. Such a nature intrigues the diminutive Cappy and the blue vase enters the scene. As the final test of his worthiness to remain on the Sales Staff of Ricks and Company Bill is made to fight two very tough birds indeed, after an all day pilgrimage, for the blue vase which must be delivered at the right time and place to the exacting Cappy. Bill races a train to Santa Barbara in a lighted aeroplane with a former comrade as his pilot, and flages the train with his gasoline ignited coat. Of course he exchanges the blue vase for a beautiful bride and a steady job.

T. Roy Barnes and Seena Owen are very acceptable leads, while William Norris as Cappy Ricks is irresistible. The picture is wholesome, meaning clean entertainment, and the little introductory plea for remembrance of those lads many whom are even yet in the military hospitals is in the right key. However while the picture opens in a military hospital don't for a moment think that it is going to be a war picture in that sense for it isn't. Incidentally the titles are excellent. H.M.B.

SIDNEY S. COHEN ENDORSES SHORTER LENGTH PICTURES

Theatre Owners Believe That Programs Can Be Greatly Improved
With Incorporation of Shorter Subjects—Artistic Merit Can Be
Maintained in Less Footage.

With a view to bringing about a shortening of the length of feature pictures so as to enable the Theatre Owners to present more diversified and consequently more interesting programs to their patrons, the following letter has been addressed by National President Sydney S. Cohen of the Motion Picture Theatre Owners of America to the different producers of pictures here and in Los Angeles:

"June 19th, 1923.

"Gentlemen:

At the Chicago convention of the Motion Picture Theatre Owners of America in May, 1923, I recommended in my annual report that shorter feature pictures be produced.

This recommendation was adopted unanimously by the delegates to the convention. In my report, I said the following respecting the shortening of feature pictures:

"Because of the length of some of these features which simply means to the public useless yards of celluloid in many instances, interest in our theatre programs diminishes and in order that we might bring this up to the proper point and always please our patrons, Theatre Owners should be in a position to present much more diversified programs. This will enable us to use short reels of entertainment and informative value, and give that necessary diversification to our entertainment which is often lacking under present conditions.

"I suggest that this matter be considered very carefully by a Special Committee appointed for that purpose who will report to the National Board of Directors after having discussed the situation with Producers and others agreed upon a comprehensive line of procedure which will enable us to bring about the results aimed at."

With this purpose in view the following committee has been designated: Messrs. M. E. Comerford, of Scranton; Harry Davis, of Pittsburg; R. F. Woodhull, of Dover, N.J., who are prepared to meet with you at the earliest possible moment to discuss the matter in its entirety and present to you the viewpoint of the theatre owners of the country, representing our public.

I hope that the conferences between you and the members of our committee will be of a very helpful character and that we will be able to arrive at understandings along the lines indicated, which will be of general advantage to our industry.

Awaiting your early reply in the matter, I am,

Sincerely yours,
(Signed) SYDNEY S. COHEN,
President."

For some time, complaints have reached National Headquarters from different parts of the country that feature pictures have been so long as to exclude everything else from the usual two hour's program.

It is generally believed that the artistic merit of all pictures can be maintained and the action of the show rendered more interesting, if the footage is less in the film and relief afforded through a more varied program such as can be gained through the introduction of comedies, scenics, reviews or other kinds of screen entertainment.

Election Returns are Quickly Made Known With Aid of the Screen

Official returns for the Provincial Elections as well as film subjects for the entertainment of the multitudes waiting for the news of the campaign were thrown on the huge open air screens outside the various newspaper offices in Toronto on Monday night, June 25th. The use of the screen as a medium for announcing election returns has proved distinctly popular with the public. In every instance "the big shows" put on outside the newspaper offices were distinctly pepped up with the entertainment provided on the big sheet.

Majorities, comedies and the words of popular songs and suitable parodies thereof, thrown upon the screens caused many thousands to spend the entire evening on the downtown thoroughfares, disorganizing, through congestion, the street traffic for hours until the Conservative victory was definitely announced.

"The Hero" at Loew's

"The Hero," playing at Loew's Theatre, Toronto, week of June 25th, is an interesting story of every day life, and a feasible one, proving that there are plenty of heroes in peace time—and sometimes reward for heroism.

CANADIAN DISTRIBUTORS OF—

Motigraph Projectors

Superlite Gold Fibre Screens

Rexolux Motor-Generators

Cinephor Lenses

Automatic Ticket Registers

Fulco Theatre Specialties

EVERYTHING
FOR
THE
THEATRE

WE LEAD—Because:—

We sell the best goods it is possible to obtain.
Our prices are consistent with excellent quality.
Our service is a proven fact—not a catchword.
Our experience covers a period of over twelve years.

Four mighty good reasons that have made us
CANADA'S LEADING THEATRE SUPPLY HOUSE.

PROMPT AND
EFFICIENT
SERVICE

THE COLEMAN ELECTRIC CO.

21 DUNDAS ST. EAST, TORONTO, ONT.

"COURTESY with SERVICE"

Hermant Bldg.

Main 3890

PRE-RELEASE BOOKINGS FOR "ENEMIES OF WOMEN" PROMISE TREMENDOUS FALL BUSINESS

**Cosmopolitan's Photodramatization of Vincent Blasco Ibanez's
Novel Featuring Lionel Barrymore and Alma Rubens
Enjoys Long Runs.**

"Enemies of Women," Cosmopolitan's picturization of Vincent Blasco Ibanez's novel, featuring Lionel Barrymore and Alma Rubens, is proving one of the biggest money-makers of the season. It is enjoying long runs in various of the bigger American cities.

After six weeks on Broadway, it is continuing its New York run indefinitely at the Cameo Theatre where it was transferred on Sunday of this week.

The picture opened at the Central Theatre at advanced prices, and remained there for three weeks. It was then put in the Rivoli theatre where it played to such big business that it was continued for a second

week. Its second week's receipts were so large that it was then moved to the Rialto Theatre.

Its appeal still far from being exhausted, as the business proved, it was then booked for an indefinite run at the Cameo. The engagement at the latter theatre means that "Enemies of Women" will have to its credit one of the longest New York runs that any motion picture has had.

The pre-release bookings indicate that the exhibitors of the country are going to find a gold mine in the film when it is released early in the fall by Goldwyn-Cosmopolitan. The production has been accorded exceptionally fine notices wherever it has been screened and the public has shown unbounded enthusiasm for it.

If Winter Comes And "This Freedom" On Fox Program

R. G. March, manager of the Fox Corporation office in St. John, N.B., has just returned from a two weeks visit to New York and has come back more than ever enthused over the Fox productions. He states that the Fox policy has been slightly changed to conform with the ideas of exhibitors, and that their twenty-six wonderful new productions will be greatly in demand. These include the promised "If Winter Comes," and the picturization of the second popular Hutchinson Book "This Freedom." The Tom Mix, Charlie Jones and John Gilbert series of comedies will continue up to the standard, and extra good programmes are lined up. Mr. March particularly enjoyed the new series of "The Imperial Comedies"

TO RENT

Moving Picture Theatre, fully equipped, seating nearly 600. Two Simplex machines, fibre screen. Apply
SCHNEIDER BROS.,
367 George St.
Peterborough.

Sing Them Again Educational Series

To be Released

Education Film Exchange, have just completed arrangements whereby they will distribute a series of one reel subjects to be known as the "Sing them Again" series, and which will be produced by Norman Jefferies, who has been associated with theatrical enterprises for the past thirty years.

The "Sing Them Again" series is designed as a modernized revival of old favorite songs which any gathering will welcome the opportunity of singing again. While the house musicians play the verse the scenes and characters of the old songs are depicted in life motion. Then the familiar words are thrown on the screen for everybody to join in the chorus while accompanied by the musicians.

Miss Ethel Dowey Weds in Montreal

The Digest extends best wishes to Miss Ethel Dowey, bookkeeper in the Canadian Releasing Corporation, Montreal, and Mr. Eyges, who were married recently. A handsome presentation was made by the office on the occasion of the marriage.

District Manager For First National Confers in St. John

Louis Bache, Canadian District Manager for First National was in St. John last week and was in conference with W. Melody, the local manager.

FOR SALE.

Universal Moving Picture Camera. 200 feet model with Internal Shutter Dissolve. Extra Magazines, Georiz Iris, and Universal Tripod. Also Portable Printer. Outfit in perfect working order. Will take \$375.00. Write M. NELSON, Cranbrook, B.C.

FOR SALE.

One Simplex projector, large magazines, 5 large reels, rheostat. One Powers six. single magazines, rheostat, etc., both in No. 1 condition. Cheap for quick sale. H.E. Cunningham, 533 Grey St., London.

ELABORATE PLANS ARE COMPLETED FOR MOTION PICTURE EXPOSITION

**Los Angeles To Witness Spectacular Pageant First Week in July
—Mammoth Feature To Be Produced For Screen.**

A despatch from Los Angeles to The Digest, this week, says:—With actual construction of the "Exposition City" completed, and an army of decorators and landscape artists adding their finishing touches to the picture, practically everything is in readiness for the grand opening of the American Historical Revue and Motion Picture Industrial Exposition, to be held in Los Angeles, July 2nd to August 4th.

Final details are now being worked out for the presentation of the big pageants and the many other spectacular features of the celebration.

Contracts have been signed by the exposition management with more than 100 noted singers, actors, impresarios, and producers of pageants and striking entertainment acts, who will participate..

The "Aztec City" that has been built

to house the exposition, blends the atmosphere of old Spain with the crude beauty of the Latin-American cities. The main thoroughfare is the Esplanade, lined with palms and embanked with flowers and tropical plants. In a lily-pond near the entrance will be a statue of President Monroc, brilliantly illuminated.

All exposition activities will radiate from the Court of Honor, an area way massed with flowers, situated between the two glittering Aztec towers.

The most popular feature of the exposition will be the picturization of "Motezuma, or the Fall of the Aztecs." More than 500 persons and tons of fireworks will be utilized in the production of this mammoth feature, said to be the most elaborate pyrotechnic display ever produced. It will be staged in the new Coliseum, seating 80,000 persons.

The Greatest Seat Seller
ever produced

"LOYAL LIVES"

**A SMASHING CRASHING
MELODRAMATIC ROMANCE of the
MAIL SERVICE**

By **CHARLES G. RICH** and **DOROTHY FARNUM**

BRANDON TYNAN and **MARY CARR**
FAIRE BINNEY, WILLIAM COLLIER JR.

A SUPERB ATTRACTION

BACKED BY

TREMENDOUS EXPLOITATION

DIRECTED BY CHARLES GIBLYN

Produced by WHITMAN BENNETT

Speaking of SUMMER BUSINESS---

—where else but First National will you find such pictures as these to combat the heat and attractiveness of out-door amusements.

RICHARD BARTHELMESS
with Dorothy Gish in
"FURY"

DOROTHY MACKAIL
in
"MIGHTY LAK A ROSE"

MILTON SILLS
and wonderful cast in
"THE ISLE OF LOST SHIPS"

MARGUERITE de la MOTTE
Lloyd Hughes Frank Keenan
"SCARS of JEALOUSY"

DOUGLAS MACLEAN
in
"THE SUNSHINE TRAIL"

NORMA TALMADGE
in
"WITHIN THE LAW"

JACKIE COOGAN
in
"DADDY"

RICHARD BARTHELMESS
with Dorothy Gish in
"THE BRIGHT SHAWL"

Those eight pictures played one a week WILL keep your theatre open during July and August. Write your First National exchange for press sheets—let us give you our ideas in the advertising of them—then when you play them you'll agree that First National doesn't only claim the best pictures in the distribution field but actually proves it in box office returns.

If you have a Big-Time theatre—you need Big-Time Pictures—First National has a wealth of summer gems for your screen that await your plucking—One pluck and you'll be proud to join the Motion Picture Industry's Best Family.

Associated First



National Pictures

They Lead the Field

July 7, 1923

CANADIAN MOVING PICTURE DIGEST

How close do you follow your business?

Have you noticed that First National announced a programme of summer pictures that have proven their worth in the box office of every exhibitor who has played them.

Have you noticed that your patrons are now referring to First National pictures as really fine entertainment.



TORONTO, CANADA
JULY 7th, 1923

Vol. 15, No. 10

27 Jarvis Street

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SHORT SUBJECTS

Ought to Predominate in Your

SUMMER PROGRAM

YOUR PATRONS

will be looking for

Educational Pictures

to make your show

A WHOLE SUMMER EVENING'S ENTERTAINMENT

Select from These Educational—

CHRISTIE COMEDIES

EARL HURD COMEDIES

And Specials such as—

MERMAID COMEDIES
(Jack White Productions)

LYMAN H. HOWE'S

"MAN vs. BEAST"

HODGE-PODGE

"THE ENCHANTED CITY"

HAMILTON COMEDIES

WILDERNESS TALES

"GOLF," as played by

CAMEO COMEDIES

By Robert C. Bruce

Gene Sarazen



Canadian Educational Films Limited

Toronto

Montreal

St. John

Winnipeg

Calgary

Vancouver



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TO THE MEMBERS OF THE MOTION PICTURE THEATRE OWNERS OF AMERICA:

At the end of my three years' service as President of the Motion Picture Theatre Owners of America, I feel a deep sense of appreciation to all who in any manner aided me in the performance of the myriad duties associated with the position.

I am keenly sensitive of the many obligations imposed upon me in this relation and of my own disabilities with respect to the handling of these great duties without the requisite assistance from my associated Theatre Owners.

This assistance came in a very gratifying manner from all sections of the country and enabled me to carry forward the work on hand in such a way as to bring our organization through the various trials and difficulties which beset it, to the point where we approach the fourth annual convention, stronger, better and more capable of handling the Exhibitors' problems than at any previous period in our history.

It is indeed with a sense of special pride that I recount the fact that the Motion Picture Theatre Owners of America is the only Exhibitor Organization that ever held a fourth consecutive annual convention, and this fact alone proves the virility, the stability and the integrity of our Organization, and the absolute certainty that it will continue to serve in a most efficient manner the interests of the independent Theatre Owners of the United States and all elements of our great Industry. Motion Picture Theatre Owners realize the benefits and necessity of intensified organization and the great interest manifested throughout our country today in our National Organization bespeaks its continued and even greater success.

I thank all for the assistance thus rendered me and in particular my fellow officers who at great personal sacrifice, inconvenience, and expense have so cheerfully responded to every organization call, and given of their best in support and encouragement that our Organization might live and grow stronger for the protection of all independent elements in our Industry.

I will always remember the many kindnesses and pleasant associations which have featured my three years in the Presidency of our National Organization, and cherish the friendships I have formed among the splendid membership of the Motion Picture Theatre Owners of America.

A handwritten signature in cursive script, reading "Sydney Cohen". The signature is written in dark ink and is positioned in the lower right quadrant of the page.

PRESIDENT'S REPORT.

Delegates to the Fourth Annual Convention of the Motion Picture Theatre Owners of America.

Fellow Exhibitors:

I desire to present for your consideration my annual report and also a summary of my three years' stewardship as your National President which commenced at the formation of this Organization in Cleveland in June, 1920, where a few hundred theatre owners gathered together that they might put into effect the lines of protection and elements of organization which they had in mind. Since that time, its constant growth is, to some extent, phenomenal, and must naturally be a source of great gratification to all theatre owners.

Events which have transpired since the inception of our organization at the Cleveland convention, mark a period of advancement and development with evolutionary phases which eliminated some factors, gave greater prominence to others and introduced new ones.

The past year has been a very eventful one in the affairs of the Motion Picture Industry, and many changes in persons and processes have been recorded. In all of these proceedings, the Theatre Owner occupied varying positions, and the interest and welfare of this division of our Industry was cared for by the Motion Picture Theatre Owners of America and affiliated state and regional organizations.

But the Theatre Owners' position has been steadily strengthened and now all independent Exhibitors realize the value of National Organization, the protection such joint effort affords them, and the elevating influence the same has on the Industry generally.

Previous to the formation of the Motion Picture Theatre Owners of America at Cleveland, Exhibitor organizations fluctuated considerably. Different movements were started of which many of you were enthusiastic adherents, and all in the inception of the same gave promise of fruitful results, only to meet later with obstacles and dissensions which served to divide the energies of the members and produced inevitable failure.

Many well-meaning Exhibitors had these rather sorry experiences in mind when the Cleveland convention was held. They somewhat reluctantly agreed to extend their support to the new organization. But the results of the movement thus started in Cleveland have been most gratifying to all and exceeded in every way even the expectations of its most zealous promoters.

Despite previous disasters to other exhibitors' organizations, the Motion Picture Theatre Owners of America gained strength steadily and with each succeeding month, established advanced positions and has weathered all the storms associated with experimental stages, until now it has attained a position of permanence in the affairs of the Motion

Picture Industry which renders it the greatest safeguard of Exhibitor interests in the country.

During the period of our organization activity, many constructive moves were made to advance Theatre Owners' interest.

BUDGET

The work of the Motion Picture Theatre Owners of America has grown tremendously during the past year, requiring the use of financial resources and systems which must be cared for by this convention in order that the activities of the Organization may go on unimpeded.

In this relation, I have prepared a budget plan which has been submitted to the National Board of Directors and which will be offered to this convention with their recommendations at another session.

Theatre Owners write several hundred letters a week to our National Headquarters, asking for information on various subjects and stating their difficulties with film companies and other concerns, and in each instance, it becomes necessary for us to suggest lines of relief, and in many cases, take the matter up for them at the National Headquarters of these different Producer and Distributor concerns in New York with a view to obtaining for them directly, necessary measures of relief. Elements over which we have no control, however, have entailed upon us lines of service which have taxed to the utmost capacity, the physical and other resources of our national offices.

Since the Washington convention, we have moved into larger headquarters and we were somewhat of the opinion that these would be satisfactory for a number of years, but the constant increase of the work on hand renders it absolutely essential that even larger headquarters be secured and that many additional human units be added to the office staff so that this work, so essential to the business advancement of the Theatre Owners of the Country, can be handled expeditiously and satisfactorily.

In this connection, it will be absolutely necessary that the proper amount of funds required to carry on this work be provided and that the same be worked out in budget fashion, so that every division will be able to carry on lines of activity within its domain without being hampered in any way through lack of financial resources. Keeping the money in a single fund is unsatisfactory, and I recommend that this convention provide a budget plan so that we will hereafter be able to move along without the financial worries which have handicapped us in the past.

There are a sufficient number of theatre owners in the United States who appreciate and understand and value the necessity of a National Organization, to provide the funds necessary for this pur-

REED SMOOT, UTAH,
CHAIRMAN.

United States Senate,

COMMITTEE ON
PUBLIC LANDS AND SURVEYS.

November 21, 1921.

Mr. Sydney Cohen, President,
Motion Picture Theatre Owners of America,
1482 Broadway, New York City.

Dear Mr. Cohen:

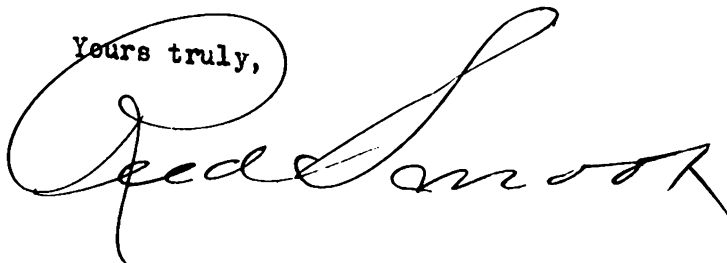
I thank you for your letter of November 17, 1921,
expressing your thanks for my efforts affecting the repeal
of the 5% film tax.

I took great pleasure in making the fight for the
Motion Picture Theatre Owners of America and was glad that I
was successful in the fight.

If I had my way I would have eliminated all other
taxes of a similar nature.

With best wishes, I remain

Yours truly,

A large, stylized handwritten signature in dark ink, reading "Reed Smoot". The signature is written over the typed name "Reed Smoot" and extends across the right side of the page.

pose. A very small amount of money from each would produce an aggregate budget sufficient to meet every necessary demand.

Our organization activities have been extended into nearly every state in the union and active state and regional divisions are carrying on the work with much vigor. During the past year these lines of effort have been advanced considerably through public service, Movie Chats, and other organization elements.

CONGRESSIONAL MATTERS

In the session of the Sixty-Seventh Congress which closed on Sunday, March 4th, 1923, the Motion Picture Theatre Owners of America have a record of achievement which it is well worth the attention of every independent Theatre Owner in the country. This session of Congress had before it the gigantic task of bringing about normal conditions to supplant those growing out of the World War.

In this relation, it was naturally very difficult to secure attention for anything which was not specifically indicated in the Administration program.

About 20,000 bills were introduced and about 3%, or 600, passed. Exactly 1893 resolutions were introduced in the House and Senate and but 90 of these passed, or less than 6%.

The Motion Picture Theatre Owners of America were able to secure the repeal of the FIVE PER CENT FILM RENTAL TAX, which saves the theatre owners of the Nation \$6,700,000.00 annually, and has been instrumental in enabling hundreds of theatre owners to remain in business during the serious business depression following the war. We were successful in so impressing the leaders of the House and Senate with the justice of our position that the repeal of the 5% Film Rental Tax became a fact at the close of the Special Session.

In this relation, I want to thank the Theatre Owners throughout the United States for their magnificent cooperation with your National Organization and its Washington Legislative Committee in effecting the repeal of this Film Rental Tax. It was the home touch of the theatre owner with his Senator and Congressmen which brought about the vote in Washington favorable to our interests.

An interesting sidelight in this connection is a letter received from United States Senator Reed Smoot, who was the active leader on the Finance Committee of the Senate, on account of the serious illness at that time of the late Senator Boise Penrose, of Pennsylvania. Senator Smoot's letter regarding the repeal of the 5% Film Rental Tax is as follows:

"Dear Mr. Cohen:

"I thank you for your letter of November 17, 1922, expressing your thanks for my efforts affecting the repeal of the 5% Film Rental Tax.

"I took great pleasure in making the fight

for the Motion Picture Theatre Owners of America and was glad that I was successful in the fight.

"If I had my way, I would have eliminated all other taxes of a similar nature.

"With best wishes, I remain,

"Yours truly,

"(Signed) REED SMOOT."

The distress of the Theatre Owners occasioned by the business depression throughout the country made this relief produced by the repeal of the 5% Film Rental Tax absolutely essential. All efforts leading up to the achievement of this result showed the very finest kind of cooperation on the part of the Theatre Owners in the various sections of the country. They appreciated the need for the move and rallied to the support of the National Organization by personally calling upon their Congressmen and Senators, and this united action enabled us to accomplish these very definite results at Washington. The appended letter of United States Senator Reed Smoot, of Utah, indicates the favorable impression the efforts of your organization made on Congress.

In the next session of Congress very substantial relief is promised along all lines affecting the interests of the Motion Picture Theatre Owners and the public. The Patents Committee of the Senate and the House, we are advised, will undertake the work of recodifying and rearranging the Copyright Laws of the country. The necessity for this is due somewhat to the upheaval in international copyright provisions brought about by the World War and the disorganization of so many European countries, but it is also to some extent, due to the very congested and confused condition of our domestic and copyright regulations.

Congress purposes to simplify the copyright laws, reduce everything down to a normal and acceptable basis and, we believe, when this is done, the new code will contain everything that is essential to the protection of the Theatre Owner and the public and will tend to solve the present Music License problem and make everything absolutely fair to all interests involved.

The activities of the different state and regional organizations also had the effect of protecting to a great extent the welfare of the Theatre Owners in various capital centres and preventing the enactment of laws prejudicial to the interests of the Exhibitors and the Motion Picture Industry generally.

MUSIC TAX

To relieve the Theatre Owners of the country from the exactions of the American Society of Composers, Authors and Publishers in the imposition of an unfair music license fee or tax for the playing of copyright productions, an amendment was proposed to the Copyright laws through a bill introduced in the last session of Congress by Congressman Florian Lampert, of Wisconsin.

Every possible effort was made by your National

(Letter of appreciation from President Warren G. Harding.)

THE WHITE HOUSE
WASHINGTON

April 19. 1923.

My dear Mr. Cohen:

I regret very much the necessity to decline your invitation on behalf of the Motion Picture Theatre Owners of America, to come to their convention and to address them. It would be a great pleasure to accept if that were possible. I cannot allow this opportunity to pass, however, without at least a word expressive of my great gratification with the cooperation which has been arranged between the motion picture theatre interests and several of the government departments, to use the theatre screens in advancing various governmental interests and activities. I am assured that this cooperation is already producing highly useful results and that it is certain to extend them greatly in the future.

Most sincerely yours,



Mr. Sydney S. Cohen,
Motion Picture Theatre Owners of America,
132 West 43d Street,
New York City.

Organization and the state and regional bodies to bring about a favorable line of action on this bill.

In the next Congress, we are promised definite relief along this line and we propose to handle it then in the same expeditious manner in which your National Organization brought about the repeal of the 5% Film Rental Tax.

In this relation there are several test cases in different parts of the country bearing upon the Music Tax situation to be decided. We believe the matter has never yet been definitely presented to the courts in such a way as to properly conserve the welfare of the Theatre Owners.

A Department of Music was established at National Headquarters following the Washington convention and association effected with different music publishers, which has enabled Theatre Owners to secure a liberal supply of tax free music to meet the needs of their Theatres.

We have also the cooperation of the Radio Broadcasters Association, Hotel, Restaurant and Dancing Master Associations, and can, when the occasion requires it, use our screens, our theatre programs and a portion of the space taken by Theatre Owners for advertising in newspapers to bring our side of this issue squarely before the public.

A full report of the Music License situation will be presented at one of the sessions of this convention.

WASHINGTON REPRESENTATION

With the Motion Picture Industry as a whole rapidly forging to the very front line in the United States and with the Theatre Owners the dominant element in this vast business because of their direct contact with the American people, the necessity for maintaining a close and intimate association with the different phases of the National Government at Washington is very apparent.

During the past year, and since the formation of the Motion Picture Theatre Owners of America, we have in as complete a manner as possible held this connection, but on account of our inability to have a definite representative at the Nation's Capital, we have been unable to accomplish all of the things we set out to do. Not only is representation at Washington on the part of the Motion Picture Theatre Owners of America necessary from the standpoint of watching legislation and exercising vigilance along other lines, but it is also essential from the standpoint of public service.

Our National representative at Washington would comprehend in his Department the different kinds of legislation which might come along respecting our Industry, and with special reference to the interests of the Theatre Owner, and also take into account the activities of the different governmental departments in this relation, as well as provide a very definite connection between these elements of government and the theatre from the standpoint of Public Service.

PUBLIC SERVICE

One of the most important developments in the history of the Motion Picture Industry and which has helped considerably to reduce the general opinion that the theatre is only a place for amusement, is the Public Service Department of our National Organization, of which M. J. O'Toole has been National Chairman for the past year and a half.

With the formation of this Department, Theatre Owners everywhere were quick to see the advantages of this point of contact with the people of their community and great progress has been made in this relation.

Exhibitors realized that if the theatre could not be made of indispensable service to the community, and ultimately to the state and national governments, he would have to leave his theatre through the back door to escape the adverse legislation and taxes pressed upon him.

A booklet treating on Public Service so extensively and comprehensively as to arouse every Theatre Owner to the duty which is his to make his Theatre a community asset was prepared.

Robert E. Welsh, Editor of the Moving Picture World, in the issue of September 9th, 1922, of that trade paper, comments on the pamphlet in the following manner.

"This manual is something which should be in the hands of every Exhibitor. And once in his hands, it is a business talk that he should read closely and absorb thoroughly. 'ABSORB'—not merely read.

No treatise on such a subject can be expected to serve as a working tool in the sense that it will provide specific instructions to be followed by every manager in every town.

But a manual that will inspire the theatre man to a desire to make his playhouse a community force, instructions that will at least start his own mind working out adaptations to fit local conditions—this manual will have accomplished all that can be expected.

And this the M. P. T. O. A. booklet does."

Elements of public service have been introduced in many sections of the country during the year. Many Theatre Owners have Public Service Departments connected with their theatres where distinct and definite moves along this line are being made daily. This involves close association with all of the outstanding elements in the community, and these features are made as much a part of the theatre's work in these sections as is the presentation of the regular picture program.

In most instances, these moves are operating in conjunction with the National Public Service Committee of our Organization, and we have been maintaining a line of correspondence with the Theatre Owners in question, and through advice and suggestion helps to coordinate the work so as to make

(Letter of appreciation from the American Legion to President Sydney S. Cohen.)

ATHLETIC COMMITTEE THE AMERICAN LEGION

Department of New York

Headquarters, 327 Montgomery St., Syracuse, N. Y.

BERNARD F. RYAN, Chairman

"TO CONSECRATE AND SANCTIFY OUR COMRADESHIP BY OUR DEVOTION TO MUTUAL HELPFULNESS."



August
Fifteen
1922.

Mr. S. S. Cohen,
Pres. Motion Picture Theatre Owners of America,
132-136 W. 43rd St.
New York City.

Dear Mr. Cohen:

I was indeed gratified when I received your communication of August 11th and must say that it is a pleasure to be affiliated with such true, red blooded Americans.

The contents of your letter have been carefully noted and we are now awaiting the call of your camera man. Incidentally, I might say that we can offer him some very interesting pictures.

This morning I heard from Mr. Hatrick, General Manager of the International News, and he informs me that they would be pleased to cover our try-outs at Cornell University and also take pictures of the Veterans Mountain Camp at Tupper Lake which will give the subject a human interest touch and will show for what purpose the funds are to be used.

I take this opportunity to thank you for your hearty cooperation and if there is any way that I can be of service to you or reciprocate in any way, shape or manner, a letter from you will do the trick.

Yours very truly,

BFR:FLK

B. F. Ryan.
Chairman, State Athletic Committee.

SEE YOU IN THE STADIUM--SEPTEMBER 22, 1922

public service in all theatres meet national, state and community requirements.

In public affairs, this public service work comprehends everything associated with American official life. In semipublic matters, it includes such elements as close affiliation with Trade and Commerce bodies, booster associations, Rotary, Kiwanis, Lions, Civitan and such clubs in advancing trade and business. In the work of fraternal societies along service lines, it meets the situation by open affiliation with the Elks in the furtherance of its playground proposals. In charity and benevolent work, its field is wide and takes into account health drives of every description, prevention crusades, associated with Tuberculosis and cancer campaigns, housing phases, settlement work, pure food moves, American Legion developments and Soldiers and Sailors features. The film and its advantages go everywhere.

Five United States Government Departments have exhibits in the Motion Picture Palace of Progress being held in conjunction with this convention. These departments are Commerce, Labor, Agriculture, Interior and Post Office. In this way lines of cooperation are being formed between the attending Theatre Owners and these Departments.

The real advantage of this definite cooperation of Governmental Departments will be in the close association thus formed with the Theatre Owners of the country and the consequent bringing of the efforts of these Departments to the notice of the public from now on. Such service gathers force and volume as it extends, and its usefulness to Government and people can hardly be calculated.

Another illustration of our organization advancing its Public Service work is the aisle devoted exclusively to the exhibits of fraternal organizations. The space to these fraternities, of course, has been given to them gratis, and will have the result of acquainting the Theatre Owner with the purposes and accomplishments of these orders, and in turn work out such lines of cooperation with the local organizations so as to acquaint the public with the same.

Public Service is one of the most pronounced phases of our National Work. The utility and worth of the Motion Picture Theatre Screen in this relation is becoming more and more apparent to the official, legislative and general public mind daily. The superior power of presentation associated with the Screen as a medium of expression and publicity force is everywhere recognized, and this voluntary and helpful cooperation of Theatre Owners with public officials is much appreciated.

This association, established between the Motion Picture Theatre Screen and the public is elevating, advancing, and adds further dignity to the theatre and places it in its true position as the Screen Press of America. It has led to a broader and higher public conception of the Screen, and means the abolition of the un-American political censorship and other unfair and unnecessary inhibitions, and the

freeing of the Screen for even greater elements of service to the people.

In order to produce the best possible understanding between leading elements in every community and the Motion Picture Theatre, I strongly urge that Theatre Owners avail themselves of membership in Chambers of Commerce and other trade bodies, in Rotary, Kiwanis, Lions Clubs and Exchanges, etc.

This will enable them to bring the service of the Motion Picture Theatre in all community work to its proper position, and also bring about a much better feeling toward the theatre as the activities will find a favorable reaction in the minds of all the people.

THEATRE OWNERS' SERVICE BUREAU

I recommend the establishment of a Theatre Owners Service Bureau with headquarters in the office of the National Organization and with well-defined branches taking care of different territories throughout the United States. This should be in charge of paid business managers who would be able to formulate plans and processes to aid Theatre Owners along such lines as would be of vital benefit to them in the conduct of their business.

Matters of an entirely national character which would require the attention of the national officers and the managers of these departments, could be handled from National Headquarters, but such other details as would apply to the different localities would be cared for in each section by the Manager in charge of the particular service station for that territory.

Everything of interest to the Theatre Owners, such as discriminations of every character, state and local legislation and such other elements as operate to the general business of conducting a theatre, would be made the subject matter for the attention of the service station managers in different parts of the country, and this would all be coordinated in their efforts through the clearing house established at National Headquarters.

I urge the establishment of a service station in Chicago to care for the interests of Theatre Owners in the middle west. Another office should be established in Washington to handle affairs in that section, another in Boston for the New England territory, another in Atlanta, one in Denver, one in Los Angeles, California, (the seat of production). This matter could be further developed by all state and regional organizations having a paid business manager in charge and rendering service all of the time to the theatre owners in the territory.

REFERENCE LIBRARY AND DEPARTMENT OF INFORMATION

I suggest the formation of a Department of Information at National Headquarters for the purpose of furnishing Theatre Owners with such useful information along any lines affecting their in-

(The Motion Picture Theatre Owners of America, in cooperation with the Post Office Department of the United States, as indicated in the Official Postal Bulletin and letter from Postmaster-General Work.)

The Postal Bulletin

Published daily, except Sundays and legal holidays, by direction of the Postmaster General, for the information and guidance of officers and employees of the Postal Service.

VOL. XLII.

WASHINGTON, THURSDAY, OCTOBER 26, 1922—Two Pages.

No. 12999

FIRST ASST. POSTMASTER GENERAL,
Washington, October 23, 1922.

To postmasters:

Sydney S. Cohen, president of the Motion Picture Theater Owners of America, has written the Postmaster General a letter offering the free use of the motion-picture theater screen of the United States to aid in upbuilding and perfecting the Postal Service of the country. This is appreciated as a generous offer, and the suggestion is made that you study the situation within the jurisdiction of your office with a view to determining to what extent you may avail yourself of it.

You may find it advisable to get in touch with the motion-picture owners of your city and study ways and means of assisting the service locally by establishing better cooperative relations between your office and its patrons.

Carefully arranged slides will convey such messages of cooperation as you have in mind from time to time.

The question of mailing early before the holidays and early in the morning of each day, and the advantage of both to the mailer, as well as many other questions, will readily suggest themselves to you.

The object of this bulletin is to communicate this offer of assistance and to suggest your acceptance as far as practicable.

JOHN H. BARTLETT,
First Assistant Postmaster General.

MAIL RE-STACKED

Letter C



Office of the Postmaster General
Washington, D. C.

February 10, 1923.

Mr. Sydney S. Cohen,
President, Motion Picture Theatre,
Owners of America,
1482 Broadway, New York.

My dear Mr. Cohen:

Hon. E. M. Morgan, your postmaster, has just brought to my attention the generous aid rendered by you in moving the heavy Christmas mailings, and I want to express to you the appreciation of the Department, and to thank you personally for this splendid cooperation.

Sincerely yours,

Hubert Work
Postmaster General.

terests, to be used in newspapers in their localities and in such other forms as may best contribute to their general welfare.

In this Department, we should have capable public speakers, selected from different lines of activity not altogether confined to the Motion Picture business, but who would understand our problems. These speakers could present the case of the Motion Picture Theatre Owners before public bodies like Chambers of Commerce, Rotary Clubs, Kiwanis, Lions Clubs and other institutions.

They could also appear before legislative committees, women's clubs and make such necessary efforts on behalf of the Theatre Owners as the mutual interests of those concerned would suggest.

In this connection we could use the Screens of our theatres to broadcast this information to be sent to Theatre owners from National Headquarters, and also provide one-reel films indicating what the Industry is doing along any given line and show the same where advisable at these meetings of public bodies, supplementing the activities of the lecturer.

This would add to our Public Service efforts in many ways because we would be able to give to the Nation and State these elements of service far superseding in point of utility to the public any taxes which might be imposed on the Theatre Owners, the desire being to effect a mutual line of reciprocal service between Theatre Owner and Nation and State. This would be measured in real service and would be readily recognized as such so that in a comparatively short time, censorship and other unfair measures would disappear.

It is very essential for the Theatre Owners in the United States to pay considerable attention to the so-called Blue Law situation where, unless carefully guarded, an organized minority will overthrow the opinions and the rights of the unorganized majority of the people of the country.

In this connection I suggest that we maintain at National Headquarters of the Motion Picture Theatre Owners of America, a library of facts dealing with all the outstanding conditions which confront Theatre Owners in different parts of the country, so that as occasion may require, we will be able to throw the energies and resources of the National Organization into the scale in favor of the public and the Theatre Owners in any part of the United States.

This big clearing house of information will enable us to so concentrate our energies as to make our opposition to adverse moves so formidable as to enable the Theatre Owner to protect the rights of the public at all times in this regard.

ORGANIZATION BULLETIN

The need for an organization bulletin regularly issued and carrying definite information to the Theatre Owners of the Country, is so manifest as to practically require no elaboration. There are so

many things happening all of the time within our Industry that the Theatre Owner must be kept informed officially on these events, and the only way to do this is by the regular issuance of an Official Bulletin from National Headquarters, bringing to our members information on matters of interest which will be beneficial to them and can be used to advantage in the conduct of their business. I suggest further that some process should be devised at this convention to effect a cooperating arrangement with the trade papers in this industry, so that they can be of greater service to the Theatre Owner and other branches of the Industry by publishing news and helpful exploitation phases which can be taken up by Theatre Owners and applied to the business in their different localities.

I strongly urge that the man power, brain power, screen power and the concerted effort of all forces in the Industry be utilized in a nationwide effort to induce millions of people to become patrons of our theatres who now remain away, either because of lack of proper information concerning the meritorious character of our shows or through misinformation supplied by those who misunderstand our purposes.

These people now lose the benefits and advantages of motion picture theatres and the many lines of useful information, entertainment and education afforded therein. An effort of this kind will not only be of material advantage to the theatre owners, but will also have the very gratifying effect of relieving our Industry of a considerable amount of unwarranted criticism on the part of those who, however well intentioned, misconstrue our position by lack of touch with our theatres and cooperation generally with our industry.

It will also have the excellent effect of completing as far as practical the lines of Public Service which are now being so widely extended to the theatre owners, and enabling all people in every community to become active participants in this phase of theatre work.

MOVIE CHATS

Our original idea in the presentation of OFFICIAL URBAN MOVIE CHATS was two-fold in character. One was to make it the official screen organ of the Motion Picture Theatre Owners of America through which we could offer to the American public such suggestions of visualized elements as would tend to advance the interests of the Exhibition branch of this Industry, and at the same time create a wholesome feeling among the people for the business as a whole. Our second thought was that through this reel a sufficient amount of revenue would come to the Motion Picture Theatre Owners of America to take care of a number of projected developments of our organization.

To some extent both of these phases have been realized but, however, only in part, and the way to

(Congressman McGregor of Buffalo, N. Y., introduced a bill to eliminate admission taxes on all amounts up to twenty-five cents. Your National officers moved to secure its passage. Following closely on this effort came a resolution from Congressman Longworth which automatically prevented the passage of the bill. To ascertain the exact status of this situation, Mr. O'Toole of our National Legislative Committee wrote to Mr. Longworth in the matter, receiving the following reply:)

NICHOLAS LONGWORTH

1ST DIST. OHIO

SIXTY-SEVENTH CONGRESS.

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 WILLIAM R. GREEN.
 NICHOLAS LONGWORTH.
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 PETER F. TAGUE.
 ERNEST W. CAMP, CLERK.

COMMITTEE ON WAYS AND MEANS

HOUSE OF REPRESENTATIVES

WASHINGTON, D. C.

April 4, 1923.

M. J. O'Toole, Esq.,
 C/o Motion Picture Theatre Owners of America,
 132 West 43rd St., New York City.

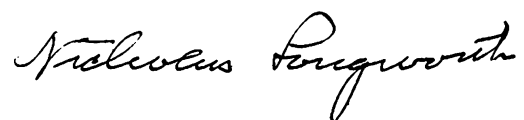
My dear Sir:

I have yours of the 29th with regard to the resolution introduced by me and adopted by the Ways and Means Committee with reference to revenue legislation in the last short session of Congress. That resolution was as follows:

"Resolved: That it is the sense of this Committee that no bills affecting the revenue should be reported at this session of Congress except those of a purely emergency nature or of direct assistance to the Treasury in the administration of the fiscal affairs of the Government."

It was aimed at no particular bill, but in view of the very large number of bills to amend the revenue and the tariff laws it was thought unwise with so short a time for consideration to undertake the amendment of our revenue system.

Yours very truly,



a much more complete development of both divisions is still open to us.

The MOVIE CHATS messages from distinguished men and women throughout the country, both in and out of official life and taking into account leaders in public action, have greatly increased public appreciation of the value of the Motion Picture Theatre in all communities. This has helped mould favorable public opinion and, to a great extent, this increase in good will toward the theatre has had a favorable reaction in combatting antagonistic and hostile legislation.

It is a notable fact that through this association of MOVIE CHATS with the public, that the sentiment in favor of the theatres has reached such a point as to practically preclude all adverse legislation during the present year with the law-making bodies of most states in session.

Our slate in this relation has been practically clean, which is of itself a wonderful advantage to the Motion Picture Theatre Owner.

Public opinion is an asset that is difficult at times to obtain, but when once secured, constitutes a business basis which should not under any circumstances be looked upon lightly or abandoned.

While the extension of the circulation of OFFICIAL URBAN MOVIE CHATS among the Theatre Owners of the Country has been of a most gratifying character, and as far as practicable, the excellence of the reel has advanced in the same manner, yet there is a great deal to be done in connection with this development of our National Organization, which should receive the direct attention of the Theatre Owners at this convention.

OFFICIAL URBAN MOVIE CHATS is a distinctive reel in many ways. It is not a current topics picture, but contains elements of interest penetrating into almost every conceivable division of life, which never loses interest but can and does form a permanent film library for our organization.

MOVIE CHATS has the distinction of carrying important messages to the public from such prominent persons as President Harding, Secretary of State Charles E. Hughes; Secretary of Labor James J. Davis; Secretary of Commerce Herbert Hoover; U. S. Senator James Reed of Missouri, Secretary Elihu Root, Senator Robert Owen of Oklahoma, Senator Reed Smoot of Utah and many others.

Their speeches dealt mainly with the service utility of the motion picture theatre to community, state and Nation, with the un-American phases of censorship and with the very high position the Motion Picture Theatre Owner has attained in the rapid growth of the motion picture industry. In a separate pamphlet, we have many of the outstanding elements of these messages recorded for the information of the Theatre Owners attending this convention.

In the matter of Daylight Saving, MOVIE CHATS has been of wonderful assistance to Theatre Owners in many sections of the country. In the City of Milwaukee, Wisconsin, this reel carrying a message on Daylight Saving was presented in all of the theatres, twenty extra prints being supplied from our National Headquarters to the Milwaukee Exhibitors.

In other lines of advantage to the Theatre Owners the reel has proven its worth and we commend it to every Theatre Owner gathered at this convention, as well as through the country.

A GENERAL COUNSEL

To further the interests of the Theatre Owners in a legal way both nationally and in all parts of the country, a general counsel should be engaged whose services would be at the command of the National organization and the Theatre Owners at all times.

There is so much to be handled in this relation and because of the absence of this definite legal division in our National Organization, it happens occasionally that certain rights which theatre owners possess in a legal way may be permitted to lapse. It is impossible to give detail attention to everything and as your leaders are not lawyers, but as near as we can make it, practical theatre men, this legal assistance must be brought into the situation to enable us to care specifically for that end.

In this regard, I would suggest that associate counsel be engaged in different parts of the country so that we can zonize our territory and take care of the Theatre Owners in their respective districts in quick and definite manner.

As many problems of a somewhat perplexing character confront the independent Theatre Owners, it frequently happens that they do not fully insist upon their legal rights because of not fully comprehending the same.

The operation of a theatre is much the same as any other business, being influenced by general community conditions and having certain details of a special nature requiring attention. But in every instance, the National and State laws protect the Theatre Owner in his rights the same as those in other lines of endeavor.

Some, at least, of the business problems of our Industry are easily adjusted by the application of law to the same. Where the business relations between the Film Exchanges and the Theatre Owner are unfairly oppressive and cannot be satisfactorily arbitrated, the Theatre Owner can often obtain proper relief in the courts. It happens that many suffer these injustices without appealing to the courts, believing the presentations of the Exchange people without making any investigation. Theatre Owners are not in a position to handle every varying problem of this character, and organized effort will alone assure them the necessary legal protection. So many of these business problems are the same in the case of different Theatre Owners that joint action always operates most advantageously.

NEED FOR EXECUTIVE SECRETARY

To carry on the work of our National Organization along most efficient lines, the need for an executive secretary who shall have had experience along national organization lines in the matter of organizing and developing service stations in different parts of the country, is most apparent.

This Executive Secretary would be parallel in practice and activity to similar officials and organizers associated with such very successful organizations as Rotary International, Federation of Labor, Elks, Moose and other organizations of like character. This executive secretary should have a Department with several assistants in different parts of the country so that he could, in his work, comprehend the national needs of the Theatre Owners and operating under the direction of the National President and the Board of Directors, coordinate all efforts in different sections and bring about strong state and regional units. This would mean an efficient mobile organization, capable of concentrating its energies at any time along any given line and bringing about the required results.

PICTURE PUBLICITY BUREAU

The character of pictures desired by the American public must be transmitted in some way from the Exhibitor to the Producer. The producer has absolutely no contact with the public and is in no position to determine the popularity of a picture until that is evidenced in box office results at the Theatre. It therefore follows that the Theatre Owners should have such elements of direct contact with the Producer as to shape the kind of picture best adapted to the welfare of the people generally. While the public in each section differs materially with respect to tastes, there is yet a common line of understanding which is reached on all subjects, and this can be made to comply with the same efficiency in the production of motion pictures as to any other commodity or any other form of entertainment presented to the public.

As the situation now stands, producers of pictures assume to know what the public desires and rarely question the theatre owner on that matter. Thus the Theatre Owner takes the picture as it comes from the studio of the Producer and presents it to his public without having anything whatever to do with the kind or character of the production.

Because of the present inability of the Theatre Owner to make definite moves at the source of production to influence the character of pictures and make the same conform to the sentiment of the public, sameness of pictures results, and in many instances large numbers of pictures possess practically no phase of public appeal or box office value.

It happens that many instances those who are most pronounced in their opposition to motion pictures and the theatres generally do not attend motion picture performances. When they are asked what particular picture they object to, they simply give you a title as they have noticed the same in the newspapers or on the billboard and cannot describe any part of the production.

Many frankly state that they do not attend the Motion Picture Theatres, and yet they assume to dictate the character of shows to be presented and even criticize productions they never saw.

In this connection, I would suggest that a special department be created at national headquarters for the purpose of broadcasting this form of publicity to the public and inform them of the many worthwhile things that had been done by Theatre Owners all through the country, and thus enlist their sympathetic interest and support.

This would also enable us to give to one section of the country the opinions and recommendations to those in another section regarding the character of pictures that we most desire, and thus establish a clearing house in the Motion Picture Theatre Owners of America through which the opinions of the people could be definitely ascertained and stated.

These are conditions with which the Theatre Owners must grapple. We must first form definite means of influencing the production at the source and then be able to give such publicity to good pictures as to enable our public to know exactly what they are going to see and in that way have satisfied and cooperating patrons instead of as at present but partially agreeable patrons on the one hand and a group of opponents who never attend motion picture theatres on the other.

SHORTENING PICTURES

Attention must be given by the Theatre Owners to the reduction of the footage of feature pictures in order to make the same more acceptable to our patrons. Despite the claims of improvement which are being constantly made by some of the large producing companies, the fact remains that art has been to some extent minimized in production and factory processes introduced which render a picture, however elaborate, somewhat similar in character to other pictures, and thus devoid of that degree of public interest which would attach to a wider development of the artistic phase.

Because of the length of some of these features which simply means to the public useless yards of celluloid in many instances, interest in our theatre programs diminishes and in order that we might bring this up to the proper point and always please our patrons, Theatre Owners should be in a position to present much more diversified programs. This will enable us to use short reels of entertainment and informative value, and give that necessary diversification to our entertainment which is often lacking under present conditions.

I suggest that this matter be considered very carefully by a Special Committee appointed for that purpose who will report to the National Board of Directors after having discussed the situation with Producers and others agreed upon a comprehensive line of procedure which will enable us to bring about the results aimed at.

(Letter from Motion Picture Theatre Owners of Michigan, expressing appreciation of the National Organization's effort in the "Robin Hood" controversy in the Detroit territory.)

Motion Picture Theatre Owners of Michigan, Inc.

AFFILIATED WITH

Motion Picture Theatre Owners of America

HOTEL WOLVERINE

Phone Cadillac 3470

DETROIT, MICHIGAN

February 5th, 1923.

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General Manager

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PHIL GLEICHMAN, Detroit
Vice-President
H. T. HALL, Detroit
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District 10
W. C. Watson, Bay City
Districts 11-12
H. S. Gallup, Marquette
District 13
C. W. MUNZ, Detroit

Mr. Sydney Cohen, President
Motion Picture Theatre Owners of America,
132 West 43rd Street,
New York City.

Dear Sydney:

Personally, I feel that it is only fitting that I say to you that which I did not have the opportunity of saying before I left New York, and that is - my sincere appreciation of what you did while we were in New York in attempting to iron out the United Artists situation in Michigan.

I feel that your part in settling the whole matter was more important than even the efforts put forth by McLaren and myself, and I want you to know that I appreciate it a great deal and intend to make this point very plain to the Board upon its meeting Tuesday.

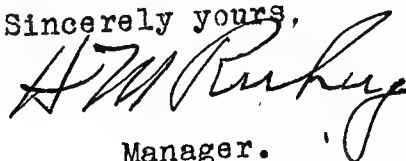
I believe that I understand just what it meant to you to give us practically all of Friday and Saturday of your valuable time and your effort to adjust this situation, and I feel that the entre that you provided us, paved the way for the satisfactory solution of the situation.

I don't want you to feel that your action in this matter was a surprise, for it is the same conception of Sydney Cohen that I have always had, but I think it was brought home to me a little more forcibly this time than any other time.

I shall take up the matter of finances with the Board, Tuesday, and will advise you regarding this within a few days.

With my very highest, personal regards, I am

Sincerely yours,



Manager.

HMR:RM

CONFERENCES WITH WILL H. HAYS

In conformity with the mandate of the Washington convention, the members of the Board of Directors, Executive Committee at large, and other National officers entered into a conference with Mr. Will H. Hayes on June 12th, 1922, in New York City, for the purpose of arriving at a better understanding between the Producer-Distributor and Exhibitor Divisions of the Industry and drawing up a fair and equitable contract.

The results of this meeting will be made the subject of a detailed report to be presented later to this convention by members of the Committee having the same in charge.

NON-THEATRICAL SITUATION

The rapid extension of the use of feature and other drama films into non-theatrical centers is becoming a very pronounced menace to the Theatre Owners of the country.

Definite departments in some film distributing companies are now devoting all of their energies to the extension of these feature drama pictures into non-theatrical places. Lists of these centers are kept at the headquarters of these distributing companies and the exchanges throughout the country, and these institutions are solicited for the sale of drama film with the same zeal which characterizes the exchange salesmen in their dealings with the legitimate Theatre Owner.

The Board of Directors of the Motion Picture Theatre Owners of America brought this matter of unfair non-theatrical competition to the attention of Mr. Hays during our conference with him relative to the uniform and more equitable contract provisions we desired introduced in our Industry.

Mr. Hays stated when the situation was explained to him by your National Officers that "It is all wrong and should be stopped." Yet despite this fact, the furnishing of drama film to these centers continues as indicated here.

This unfair competition where drama films are used in these non-theatrical centers, has a disastrous and disturbing effect upon the theatre owner.

These non-theatrical centers have no overhead expense, no state or government taxes to pay, and in many instances are not provided with the safeguards which apply to the regular theatres.

Amateurs in many instances, without the requisite skill, handle the films, subjecting the patrons to an element of danger that must be taken into account. As this not only concerns the non-theatrical centers in question, but in the event of any accident there due to this inexperience, the odium would also include the regular theatre.

Fireproof booths, sufficient exits and fire prevention appliances, all of which are provided by the theatre owner for the safety of the public, are oftentimes not present in these non-theatrical centers. This constitutes one of the many reasons why theatre owners are opposed to this practice because

the situation presents a grave public danger and any accident would be held against the entire theatrical business.

There is a place for biblical, pedagogical and wholly educational pictures, and I would suggest that these pictures be shown in the theatres wherever practicable, by arrangements with the churches and schools, so as to entirely safeguard the public.

Such performances could be given in the mornings or at such other times as the regular program of the theatre permits, and this line of action would be very much appreciated by all concerned, and because of his great service to the community, the clergy and the school authorities would welcome such elements of theatre cooperation as would supply their needs in the matter of the religious and educational films.

THE FAMOUS PLAYERS LASKY SITUATION

When the Independent Exhibitors of the United States gathered at Cleveland in June, 1920, for the purpose of forming an organization to protect their interests, one of the principal grievances complained of at that time was the attitude of the Famous Players Lasky Corporation representatives in the matter of coercing, threatening and otherwise intimidating Theatre Owners, and the Organization at that time adopted the following resolution condemning these practices:

"Your Committee on Business Relations begs leave to report that the following resolution was passed unanimously.

"WHEREAS, this Committee, after carefully deliberating upon the data placed before it, and after interviewing, individually and collectively, many independent exhibitors who are accredited delegates from all points of the United States to your convention, find that the Famous Players Lasky Corporation is the most flagrant offender against the independent exhibitor movement, inasmuch as this corporation, over the protests of independent exhibitors, has continued to extend its theatre activities in unfair competition with the independent exhibitor, BE IT THEREFORE

"RESOLVED, that it is the sense of your Committee that this Organization urge every independent exhibitor to protect himself, by all lawful means, from the aforesaid mentioned corporation until such time as they furnish competent evidence that they have changed their plan of producer-distributor-exhibitor control of the motion picture industry and will deal fairly and equitably with each independent exhibitor throughout the United States.

"COMMITTEE ON BUSINESS RELATIONS,
C. C. Griffin, Roland Hill, J. C. Ritter, John Evans, Moses Horowitz, C. A. Hayman, C. H. Burkey, S. E. Samuelson."

(Unanimously adopted by the Convention)
SAM BULLOCK, Executive Secretary.

In pursuance of the purpose of the resolution and in keeping with the mandate of the convention, the following letter was sent by your National President to Adolph Zukor:

"June 30th, 1920.

"Mr. Adolph Zukor, Pres't.

"Famous Players Lasky Corp.

"489 Fifth Avenue, New York.

"Dear Mr. Zukor:

"The Motion Picture Theatre Owners of America recently met at Cleveland to advise as to the best ways

and means of resisting the unfair competition from your organization which has for some time past pursued a destructive policy towards the independent exhibitor.

"We desire to inform you that the evidence to sustain our allegation is in shape to be presented to any group of fair-minded men, either within or without the Industry. In fact, our evidence is ready to be used at the proper time.

"The Convention has given me a strict mandate to seek a remedy against your policy of destruction, and it has placed its power behind this mandate. As I understand the instructions of the Convention, a fair and amicable adjustment of the troubles which have arisen is their first desire. I am happy to say that this view fully accords with my own feelings in the matter and I, therefore, deem it my duty to exert every effort possible in the direction of a settlement on a basis of mutual understanding.

"Your rise to wealth and power in this Industry would have been impossible without the appreciation and assistance of the great exhibiting body of the Country. I am glad to say that the same progress which attended the development of your organization resulted in benefits to exhibitors, and you will bear witness when I say that the exhibitors of the Country applauded your pictures and supported your efforts in a very substantial way. There is a feeling of sincere regret among many of us who have thus associated your name with their own success at the thought of the profound change which has taken place in our relationship. For years we have been your constant friends, friends in a definite and concrete way. You have compelled us now to regard you as our most dangerous enemy, the man who is seeking to destroy the properties which we have built up, to be sure to some extent with the aid of your pictures, but also with the aid of our own unremitting efforts, our own money and our own ability.

"It may be, and I believe it is, difficult for you to measure the bitter resentment that you have bred in quarters where formerly your name was honored and respected. Exhibitors throughout the Country now think of you as a man bent on creating a monopoly in this field, regardless of what the cost may be to those who stand in your way. Motion picture theatre owners in this country are firm in their belief that you want to make them a sacrifice to your ambition, which they believe aspires to a complete control of this great art and industry. The motion picture theatre owners represented at the convention at Cleveland, in person or otherwise, have in their judgment as much right to seek their livelihood in this Industry without any dictation from you, even as you believe that you have the right to regulate your organization without dictation from any outside source.

"Having thus established a legitimate and substantial interest in the Industry, as legitimate if not as substantial as your own, we believe the exhibitors of the Country have a right to ask certain plain, straight-forward questions of you and that you have a duty to answer them in a plain, straight-forward way. We ask for nothing less than an avowal of your intentions.

"Some of your representatives have threatened to drive the independent exhibitor out of business if he does not submit to the dictation of your company in some form or other. Some of your branch managers and other representatives have threatened independent exhibitors in different parts of the country in various ways to force and coerce them into disposing of their theatres to the interests you represent. They have threatened and intimidated exhibitors, and have told of a contemplated theatre in close proximity to the exhibitor's theatre, using same to try and force the exhibitor into a deal he otherwise would not entertain.

"You have made the claim that you were forced into doing this because exhibitors unreasonably refused to show the pictures of your organization in their houses. Conclusive evidence in our hands shows that this excuse will not hold water. Our facts show cases where an exhibitor built up the reputation of your pictures, creating a valuable patronage, only to have it taken away from

him by means of a competitive theatre acquired in close proximity to his own by your organization.

"It is hardly possible that the men in Wall Street have such an unshakable grip on your organization that they are in a position to force you into this policy, whether you deem it wise or foolish.

"We have this plain question to ask of you, which we think is fair and legitimate, arising out of the interests which we have in our theatres and in our profession. **IS IT THE PURPOSE OF YOUR ORGANIZATION TO CONTINUE ITS PRESENT POLICY OF ACQUIRING AND BUILDING THEATRES IN COMPETITION WITH THE INDEPENDENT EXHIBITORS THROUGHOUT THE UNITED STATES?**

"A plain definite avowal of your intentions will clear the air quickly, and I have no doubt, remove the odium under which you personally and your organization are resting at this moment. We are approaching you in a spirit of fairness, almost in a spirit of conciliation although you have been the wrongdoer and not us.

"This question has a profound significance for the public which visits our theatres. Its importance not only to the public but to the whole society in which we live, may not be fully appreciated by you. The fact is, that the motion picture today is more than a mere amusement. It is a medium of expression and it is to the public interest that every medium of expression remain free and untrammelled. The people of this Country would view with profound alarm monopolistic combinations towards placing the materials out of which our newspapers are made into the hands of one man or group of men. It would view with equal alarm an attempt of one individual or group of individuals to obtain complete possession of all publications in the Country. The public will not long countenance a plan to monopolize this Industry, to bring all the sources of production as well as the motion picture theatres under the control of one man or a group of men.

"Current rumor has it that financial groups desirous of strengthening their hold on our industry, have selected at least one of the well-known independent producers whose efforts have been applied to producing pictures and not in acquiring theatres for their special consideration by impairing the credit of this concern, no doubt, with the hope of curtailing the output of the independent field. This will gain them nothing as the independent exhibitor throughout the country will rise to the support in a very substantial way of the independent producer who is being threatened by the same forces who have also been endeavoring to eliminate the independent exhibitor from the field.

Aside from other important public considerations, they know that monopolistic control of this field would mean poorer pictures and higher prices of admission. We realize that if we take this fight to the public we will win, for no man has the power to stand up against the popular will. However, we have no desire to engage in a warfare with you with the public for our judges, unless we are forced to do so in self-defense.

"In conclusion, we beg to remind you of your own stand publicly and emphatically announced some time ago when you and your organization took the position that it was wrong for the exhibitors and injurious to the prosperity of the Industry to have the theatre owners invade the producing field.

"If you will only adhere to the policy which you then so well defined, you may restore normal conditions in this Industry, both to your own benefit and to the benefit of the men who own theatres.

"AS A TEST OF YOUR GOOD FAITH, ARE YOU WILLING TO PUBLISH A COMPLETE LIST OF THE MOTION PICTURE THEATRES UNDER THE CONTROL OF YOUR COMPANY, YOUR ASSOCIATES, OR YOURSELF IN THE UNITED STATES? WILL YOU AGREE TO DISPOSE OF THESE MOTION PICTURE THEATRE HOLDINGS TO THE INDEPENDENT EXHIBITORS WHO ARE DOING BUSINESS PREFERABLY IN THE ZONES IN WHICH THESE

FORM NO. 778

VOUCHER-CHECK

VOUCHER No. _____

Famous Players-Lasky Corporation
485 Fifth Avenue, New York

To MOTION PICTURE OWNERS OF AMERICA

IN SETTLEMENT OF THE FOLLOWING:

In full payment

A/C Mrs. Pauline K. Dodge,
of Morrisville, Vermont

DETACH HERE BEFORE DEPOSITING

VO. No. _____

NEW YORK June 22nd, 1921 192

No. 5573



Famous Players-Lasky Corporation
485 Fifth Avenue, New York



PAY TO THE ORDER OF MOTION PICTURE OWNERS OF AMERICA

\$5016.53

EXACTLY FIVE THOUSAND SIXTEEN DOLLARS FIFTY THREE CENTS

In full payment, A/C Mrs. Pauline K. Dodge, Morrisville, Vt.

COLUMBIA BANK,
NEW YORK CITY.

Adolph Zukor Pres.
Norman Collier
ASST. TREAS. ASST. SECY.

FORM NO. 778

VOUCHER-CHECK

VOUCHER No. _____

Famous Players-Lasky Corporation
485 Fifth Avenue, New York

To MOTION PICTURE OWNERS OF AMERICA

IN SETTLEMENT OF THE FOLLOWING:

In Full Payment,

A/C Mr. H. Schwartz,
of Willimantic, Conn.

DETACH HERE BEFORE DEPOSITING

VO. No. _____

NEW YORK June 22nd, 1921

No. 5574



Famous Players-Lasky Corporation
485 Fifth Avenue, New York



PAY TO THE ORDER OF MOTION PICTURE OWNERS OF AMERICA

\$3500.00

EXACTLY THREE THOUSAND FIVE HUNDRED DOLLARS NO CENTS

In full payment, A/C Mr. H. Schwartz, Willimantic, Conn.

COLUMBIA BANK,
NEW YORK CITY.

Adolph Zukor Pres.
Norman Collier
ASST. TREAS. ASST. SECY.

THEATRES ARE LOCATED, PROVIDING THAT NO FINANCIAL LOSS WILL ACCRUE TO EITHER YOUR COMPANY, YOUR ASSOCIATES OR YOURSELF?

"This organization is prepared to meet you on a fair basis so that no loss will accrue to you and so that the great motion picture exhibiting body will be independent, and the market open to your product as well as that of other producers, where merit will be the first consideration.

"We are enclosing an authentic copy of the resolution unanimously passed at the Convention of the M. P. T. O. A. at Cleveland, Ohio, June 10th, 1920.

"Awaiting your response, I beg to remain

"Sincerely yours,

"MOTION PICTURE THEATRE OWNERS OF AMERICA,

"SYDNEY S. COHEN,
"President."

This resolution and letter was requested by the representatives of the Federal Trades Commission, now in session in New York, considering the complaints made against the Famous Players Lasky Corporation, and in response to a subpoena were presented to the Commission and are now a part of the records in the case.

Your National President has been directed by the Commissioner conducting the hearing in the case to appear before him with all the letters and other documents in his possession bearing on the activities of the Famous Players Lasky Corporation, as the same were brought to the attention of the Motion Picture Theatre Owners of America. This testimony will be given as soon as your National President reaches New York after the conclusion of this convention.

ADMITTED UNFAIR PRACTICES

Those who attended the Minneapolis convention will remember how Mr. Zukor, President of the Famous Players Lasky Corporation, attended a meeting of your National Officers and Executive Committee at Minneapolis, and not only admitted that his company had made an unwarranted invasion of Exhibitor territory, but stated that this process of acquiring theatres would cease entirely. When the cases of Mrs. Dodge and Mr. Schwartz were again brought to his attention, Mr. Zukor admitted the part of his company in these unfair transactions and agreed to make restitution to the former owners.

This was done and checks reimbursing these two theatre owners for their losses which were given to the Organization previous to the convention were presented to the delegates. I am appending in this report, photograph reproductions of these checks.

Mr. Zukor agreed at that time to take up the matter of the acquiring of theatres by his organization and the methods they had employed with a committee of our organization with the purpose in view of remedying the same. This committee met several times with Mr. Zukor and his representatives on these matters with the result that Mr. Zukor entered into a written contract with the Motion Picture Theatre Owners of America in which he agreed to stop the further acquiring of theatres and personally pledged his company to turn back to the independent theatre owners of New England

all the theatres in the Black Circuit as soon as they, the Famous Players Lasky Corporation, acquired complete control of the same, and content himself with the other work of his division of the Industry—that of supplying films.

However, despite this written contract and verbal promises Mr. Zukor gave supporting it, the acquisition of theatres continued. In fact, the agreement was violated immediately following the signing of same, as has been indicated by H. J. Connick, formerly vice-president of the Famous Players Lasky Corporation, in testimony given by him at the hearing before the Federal Trades Commission held in New York City on April 25th, 1923.

About ten months ago, the Famous Players Lasky Corporation acquired complete control of the Black Chain of Theatres. Mr. Black, the principal in that group of theatres, stated to myself and other National Officers at the Copley Plaza Hotel in Boston during a convention there of the theatre owners in the territory, that he had sold out his entire interest to the Famous Players Lasky Corporation, and this statement was further confirmed by Mr. Ludvigh, of this company, at a later date. When it became apparent that the interests of Mr. Black in the New England Theatres had been sold to the Famous Players Lasky Corporation, your National President at once communicated with Mr. Zukor in the matter. The first letter written on this subject was on July 17th, 1922, and is as follows:

"July 17th, 1922.

"Mr. Adolph Zukor, President,
"Famous Players Lasky Corp.,
"485 Fifth Avenue, New York.

"Dear Sir:

"With the announcement of the acquisition of the Black interests in the New England Theatre circuit by your Company, giving you complete control of these theatres, several exhibitors have requested us to present for your consideration the possibility of your disposing of some of these theatres to independent theatre owners in the territory.

"On several occasions you stated to members of our Organization your great desire to be relieved of the ownership and operation of these theatres, and we would be glad to have an expression of opinion from you relative to same.

"Very truly yours,

"MOTION PICTURE THEATRE OWNERS OF AMERICA,

"SYDNEY S. COHEN,
"President."

No reply was made to this letter and another letter emphasizing the need for action was sent. This letter follows:

"July 19th, 1922.

"Mr. Adolph Zukor, President,
"Famous Players Lasky Corp.,
"485 Fifth Avenue, New York.

"Dear Sir:

"I have been requested by the Board of Directors of the Motion Picture Theatre Owners of Michigan to take up with you the resolution unanimously adopted by that Board and forwarded to you. Another matter of much importance has developed in the South that I would like to discuss with you also.

"The urgency of these matters makes it necessary that an early meeting be held and with this purpose in

view, I would like to arrange a meeting for Thursday afternoon at your offices.

"Will you kindly advise me by phone or letter, setting a time convenient for the meeting?"

"Very truly yours,
"MOTION PICTURE THEATRE OWNERS
OF AMERICA,
"SYDNEY S. COHEN,
"President."

Your National President received no answer to this letter and finally the following telegram was sent to Mr. Zukor's home:

"July 25th, 1922.

"ADOLPH ZUKOR,
"NEW CITY, NEW YORK.

"HAVE WRITTEN YOU AND PHONED YOUR OFFICE REPEATEDLY TO GET IN COMMUNICATION WITH YOU ON MATTERS OF GREAT IMPORTANCE. VERY NECESSARY WE MEET YOU BECAUSE OF INSISTENT DEMAND OF THEATRE OWNERS UPON US FROM NEW ENGLAND, MICHIGAN, MISSISSIPPI AND CALIFORNIA THAT WE TAKE UP IMPORTANT MATTERS EFFECTING THEM WITH YOU. DESIRE TO MEET YOU IN NEW YORK OR ELSEWHERE WEDNESDAY OR THURSDAY OF THIS WEEK SO WE CAN MAKE SUITABLE REPLY TO OUR MEMBERS. WOULD APPRECIATE IMMEDIATE RESPONSE BY WIRE OR TELEPHONE.

"MOTION PICTURE THEATRE OWNERS
OF AMERICA,
"SYDNEY S. COHEN,
"PRESIDENT."

On the following day Mr. Ludvigh called your national office by telephone and said he was authorized by Mr. Zukor to meet a committee and was empowered to act in the matter. A committee consisting of your National President, National Directors W. A. True, M. E. Comerford, and E. M. Fay; National Committee Member Harry Davis and M. J. O'Toole called on Mr. Ludvigh.

At this conference the New England, Mississippi, California and Michigan matters were brought to Mr. Ludvigh's attention. We urged him that he settle the matters, but Mr. Ludvigh said he could do nothing definitely for us in the matter as it would have to be taken up with Mr. Zukor. He promised to let us hear from him within a few days, but despite our repeated attempts to secure action in the cases, nothing has been done.

CONFERENCES OF NO AVAIL

For over two and a half years we have been endeavoring to prevent the continuation of this unfair competition by Famous Players Lasky Corporation. We have had numerous conferences with them in the matter, and have given of our time and effort to this problem, but all to no avail. They continue acquiring theatres and extending their fields of activity despite their definite promises and written agreements and with the control of motion pictures they produce and distribute, this has proven to be very detrimental to independent Theatre Owners and independent Producers, Distributors and Directors.

After every reasonable and proper effort was exhausted to bring about a constructive solution of

this vexatious and destructive policy, and at the insistent demand of independent theatre owners all through the country for relief from high film rentals and this unfair competition, it was deemed advisable by your National Directors and Exhibitor leaders everywhere to recommend the formation of an independent distributing corporation that would enable them to operate and continue in business. Such a company would also afford an outlet for independent forces in the Industry for greater growth and development of the business generally.

It is manifestly unfair for independent Theatre Owners' money to be used by these interests to acquire theatres in competition with the same Theatre Owners, but in the absence of an outlet for the distribution of pictures of merit, independent theatre owners have been at the mercy of Producer-Distributor theatre combines.

DISCRIMINATING ADVERTISING PROCESSES

Among the methods of unfair competition complained of by theatre owners, was the process of discriminating advertising put out by Famous Players Lasky Corporation. This was particularly the case in Mattoon, Ill., where the newspapers were used in an attempt to crush the independent exhibitor there. After much discussion in the matter, Famous Players Lasky Corporation reached an agreement satisfactory to the independent theatre owner in Mattoon and declared they would discontinue such moves. However, the Mattoon methods have been duplicated since, indicating that promises and agreements are meaningless to these interests.

Many of these elements of complaint are being brought out in the Federal Trades Investigation now being conducted in New York. This convention is in a position to know all of the facts in the case and to take such action as will entirely meet the situation and provide the necessary elements of protection for independent theatre owners, not only of New England, but of all parts of the country.

Our experience, based on nation-wide conditions, convinces us that it is unfair to permit the control of distribution, either nationally or in any regional territory, by the same interests who are operating a circuit of theatres, nationally or regionally, as they use this control of distribution to the disadvantage of independent theatre owners, either by withholding pictures from them or forcing booking monopolies or compelling independent Theatre Owners to either sell out at prices named by these competing interests or be driven out of business and forced to close their theatres.

These conditions are destructive and have grave consequences. The same require more definite action than the mere adoption of resolutions to curb effectively the unfair aggressions of these selfish interests and save our industry and the public from a threatened centralized control of Production, Distribution and Exhibition of Motion Pictures.

MOTION PICTURE THEATRE OWNERS OF AMERICA

ACCOMPLISHMENTS

Five Per Cent Film Tax Repeal which has resulted in keeping thousands of theatres open through the saving of \$6,700,000 a year to Theatre Owners.

Making many adjustments for Theatre Owners with Distributing Companies at the home offices in New York City and elsewhere.

Extending this line of helpful cooperation with Theatre Owners in all parts of the United States, taking into account everything of constructive value and business service.

The formation of new organizations in different states and the strengthening of units already formed, bringing the national body into a strong cohesive condition.

Our determined effort to prevent all centralized control within this Industry and opening up avenues of distribution for independent products has given great encouragement to independent Producers.

The universal showing of MOVIE CHATS, sponsored by our National Organization, has set up a medium by which the public are being enlightened on all questions affecting not only the motion picture theatre and the industry as a whole, but also their own liberty. MOVIE CHATS is so moulding public opinion that eventually it will be impossible for laws to be passed against the motion picture theatre or against American liberty at the request of some well organized minority, whose purpose seems to be to revive the antiquated Blue Laws.

The EXHIBITORS' BULLETIN has been published, which, together with tons of other printed matter, has been mailed to every theatre owner—an invaluable and inexhaustible source of information and advice.

Our National Organization has been instrumental in securing the refund of money taken improperly from people for practically valueless Motion Picture producing company stock, and because of this has received commendations from high official quarters in our National Government.

Your National President attended the bankruptcy hearings of the Selznick Company and procured an agreement from the chairman of the reorganization Committee to care for in full of all money on deposit from Theatre Owners in that corporation, and in this relation several adjustments have already been made.

A Music Department has been established which enables you to secure an excellent variety of tax-free music.

Public Service association with the National Government exemplified in the direct connections estab-

lished with the Post Office, Commerce, Labor, Agriculture, and Interior Departments, as the same are presented in the Motion Picture Palace of Progress.

Similar service associations with the American Legion, Rotary International, Loyal Order of Moose, National Tuberculosis Association, Benevolent Protective Order of Elks, etc.

Close cooperation with educational and other institutions, Government officials and men and women in public life in the matter of setting aside censorship, Blue Laws and other lines of adverse regulation opposed to the interests of the Theatre Owners.

In this relation, thousands of copies of the Public Service Booklet issued by the Motion Picture Theatre Owners of America, have been circulated with wonderful results in the matter of creating good will for the theatre.

We have succeeded in bringing about better relations between the Producer-Distributor elements and procured for the theatre owners concessions along these lines which would have been impossible to achieve in any other way.

Because of the work of the National Organization in this relation, an almost entire absence of antagonistic legislation was noted in the various states where the legislators met the past winter, and some of which are still in session.

Through the public service efforts of the National Organization, the Motion Picture Theatre Owners of America have several times been strongly commended on the floor of the United States Senate and House, much of which appeared in the Congressional Record.

This is the first time that any Exhibitor organization received such commendations from outstanding public officials.

These lines of service on the part of our National Organization have built up a degree of appreciation of our Industry and Theatre Owners generally among the public, which has a very pronounced effect in each locality in protecting the interests of the Exhibitors.

Campaign against Daylight Saving, aided by the National Organization with "Movie Chat" prints which was so successful in Milwaukee, Wisconsin.

We have moved forward! Results have been achieved for the theatre owner! We want and intend to do still more. This is a critical period, a time when the best brains and the most constructive energy must be exerted to save the theatre owner from the destructive effect of adverse legislation, from the trustification of the industry, and from the theatre owner's elimination from the field with heavy loss of investment.

MOTION PICTURE THEATRE OWNERS OF AMERICA

RECOMMENDATIONS

Elimination of all war taxes against the theatres.

A fair and equitable contract between the Producing-Distributing and Exhibiting division of our Industry which will be predicted on a mutual business understanding and will bring about a closer relationship among all branches of the business.

Reduction of accessory cost which will result in a greater amount of exploitation and advertising being done by the Theatre Owner, thus helping Producer and Exhibitor.

A concerted drive by the combined screen, man and brain power of this Industry to bring into our theatres millions of people who do not now attend. This will create a more healthy public opinion for the theatres and render the same more popular.

Elimination of unfair non-theatrical competition by arrangements with producing and distributing companies, as well as through the strengthening of our mutual relations with church, school and other elements in each community where a fair understanding will be reached that all can be helpful to each other and yet none trespass upon the province of any.

The establishment of a central service station and branches to effectively comprehend the needs of Theatre Owners in all parts of the country along every line calculated to advance their business and general welfare.

Paid organizers to assist in the work of maintaining close association of Theatre Owners with the state and regional bodies and maintaining in a very definite way complete unity with the National Organization.

An adjustment Bureau at National Headquarters supplementing similar efforts of state and regional organizations for the purpose of giving special attention to the differences that exist between Producers and Distributors and Exhibitors, and being able to make such adjustments of a definite character as this business association will permit.

Department of Information where all subjects affecting the welfare of the Theatre Owner will be considered and enable Exhibitors to ask such questions as appertain to his or her business and have the same answered in a satisfactory and helpful manner.

Developing and strengthening our National Music Department in such a manner as to stimulate the writing of new music and take advantage of our screen publicity in this relation.

Taking up with the Interstate Commerce Commission the matter of reducing express rates to Theatre Owners for the transportation of film.

Strengthening of our Public Service Department so as to extend its work into all divisions of National, State and community life, and have the same so applied as to be of reciprocal business value to the Theatre Owner.

With the united assistance of the theatre owners of the Country, we hope, during the present year, to bring about as near as possible, absolute freedom from the danger of the trustification of the industry.

We are now establishing our own Insurance Department which we are assured by competent actuaries will save our members from 25 to 35 per cent annually on the premiums now being paid.

We are also putting into effect a Publicity Bureau which will enable us to secure in all parts of the Country favorable publicity in newspapers and magazines. This will be a wonderful advantage to the individual theatre owner, as it will dignify his business and advance his interests everywhere, build up good will and bring more patronage to his theatre.

This has been written to demonstrate fully that organization is the real insurance of your business. We hate to think of the position the independent theatre owner would be in today, if it were not for organization. We need you, and you must have organization.

A Reviewing Committee from which Theatre Owners will receive honest information about new pictures which will enable them to protect their own interests in the buying of the same and also the welfare of their patrons.

We desire to eliminate the abuse of the application system now so prevalent in the matter of securing films from different exchanges.

We are encouraging individual Producers and Directors to make worth-while pictures, and we must work out definite and concrete plans to give them encouragement along business lines to warrant their continuing to make pictures.

Shorter feature pictures and a more diversified program to meet the desire of the Motion Picture Theatre patrons in all parts of the Nation.

All Theatre Owners should try to make their competitors in each territory their colleagues in order that they may exchange ideas and otherwise advantage their position as Exhibitors and extend their service along all lines to the communities.

Issuance of an Official Bulletin regularly at intervals of at least every two weeks, carrying the official messages from the National headquarters to all members of the organization, giving such helpful suggestions as may be brought to our attention so that all Theatre Owners may directly profit by affiliation with the Motion Picture Theatre Owners of America.

**CANADA'S
MOTION PICTURE
TRADE PAPER**

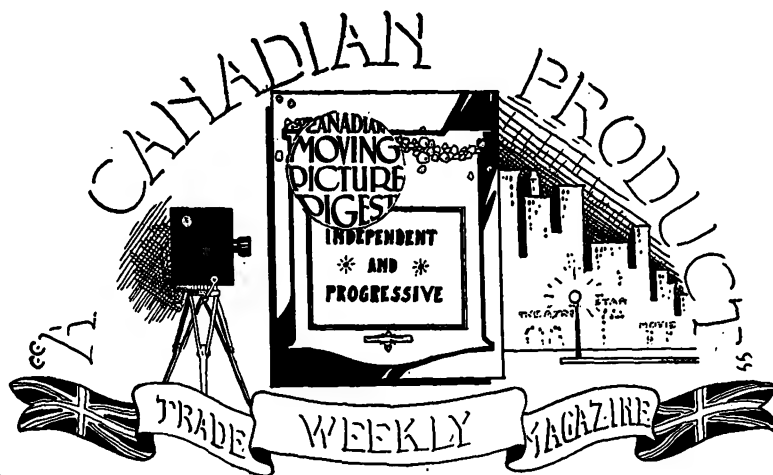
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General Manager and
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RAY LEWIS

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TORONTO, CANADA

JULY 7th, 1923

“KICK! KICK HARD”

ORGANIZATION for protection comes first, last and all the time, but there are other accessories to the fact as they say legally. Has it ever occurred to exhibitors that they spend a great deal of money advertising stars and pictures: and that their theatre and its management is generally forgotten?

Every time an exhibitor advertises a “star” or picture, the exhibitor is “making money” for the “star” and the Trademark he is advertising. We are taking into consideration that while he is playing the “star” and Trademark, he is getting returns on his investment, but it quite frequently happens that he only plays that particular star and trademark a few times a year, and it would pay him to spend his money advertising the fact that his theatre stands for excellent pictures and his name for good judgment in selection.

Get a personal touch into your advertisement exhibitors. Get acquainted with your patrons through your advertisement and make the name of your theatre a familiar-sounding one to your patrons. The public are very susceptible to such intimacy, by and by your patrons will begin to call you by your first name and say “our theatre” when referring to your house. Every time you advertise a picture or a star advertise your theatre and your name as prominently.

It works upon Trademarks in a like degree. A little of this kind of consistent and persistent advertising, with special attention to the dignity with which such advertising must be presented; and Exchanges and Trademarks will begin to think that you are a “regular exhibitor” and that your house is a “Real House.”

You are as big as you think yourself and you can make your house as big as you desire it to be, if not in size, always in quality. The houses which belong to Combines, which because of their size are called, important, big, all-reaching and a few more superfluous adjectives, take care, if you will take time to notice and watch advertisements, to establish their theatres, making their houses synonymous with Good Shows. They never fail to impress their public with the fact that this particular big picture is playing at their particularly Big House; and in this way are able to build up a steady patronage even on pictures which are not so big. If the Countess of Dash or the Princess Blank were wearing a string of imitation pearls, the general public would declare that they were genuine pearls because Countesses and

Princesses have established a certain standing in the minds of the people. It is a case of the association of ideas. Our thinking system is built on just such an association and since our actions are the result of such thinking, consciously and involuntarily, through habit, exhibitors can establish for their theatres and for themselves the same kind of rating in regard to Genuine Entertainment as that enjoyed by Countesses and Princesses in regard to Genuine Jewels.

Some time ago we published a two page advertisement containing a statement from Warner Bros. to the effect that exhibitors desiring to buy their pictures need not buy any other programme released by any distributing unit which was distributing Warner Pictures. Exhibitors can protect themselves in regard to bookings by following the suggestion offered by the Warner Bros. announcement. Buy the Trademark you want and if that Trademark is distributed by an Exchange which is distributing other Trademarks and is trying to force you to take, in order to get the Trademark you want, other Trademarks, write to the Home Office, state your case; and we can safely guarantee that you will buy only what you want.

No Trademark is going to be used as a Sales-Club for other Trademarks. The struggle for business is too strenuous and competitive to permit *any such imposition or foolishness*. No Trademark has built up its product and business for the purpose of “boosting” the business of “weaklings,” “Kick, and Kick Hard.” A good kick in time might save your theatre and incidentally a Good Trademark for exhibitors, who are anxious to do business with a Trademark which the public will buy, and which is good enough to sell by itself. However, don’t kick from the knee, it is better to register no kick at all, unless you can land one straight from the hip. “Kick” where the “Kick” will count.

The line-up of pictures for next season looks like a large and healthy family, all looking for your theatres in which to be housed. Never has the exhibitor, in regard to programmes, had less cause for worry. Remember about starring yourself and your house in your advertising and remember if pressure is being brought to bear in regard to what you desire to purchase, “Kick, and Kick Hard,” right to where it counts.

RAY LEWIS.

Before Buying Pictures Read The Digest Advertising Pages.

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MUTUAL BENEFIT DERIVED FROM EXCHANGE OF PICTURES

About eighty per cent. of the films shown in France are American-made," stated Valentin Mandelstaum representative of the Authors of France, speaking before the Motion Picture Arts Congress, at the luncheon session, on June 8th, at the Waldorf Astoria. M. Mandelstaum urged the wisdom of supervision by Frenchmen, or at least those conversant with French customs and life in producing pictures with French "atmosphere." This policy, with regard to such productions, he believed would be of great value to the American public, and enable them to learn about real France and not about the France that exists in the imagination of scenario departments. Also from a commercial point of view such pictures would undoubtedly possess more appeal for French audiences.

M. Mandelstaum pointed to the mutual benefit of the exchange of American and French films intellectually and industrially.

Elmer Rice, well-known dramatist, gave a splendid paper at the same session of the congress on "Writing Directly for the Screen." George Ade unavoidably absent, sent along a characteristically clever paper, while Jack Cunningham, who adapted "The Covered Wagon," addressed the Congress on the same theme.

Father John B. Kelly, of New York, in a convincing address, emphasized the powerful influence of motion pictures in moulding the ideas and ideals of the public, and on behalf of Archbishop Hays, charged the motion picture promoters with their responsibility to the millions who derive their healthy instruction and amusement from pictures.

DISTINCTIVE COMPLETING WORK ON "THE GREEN GODDESS"

**Alice Joyce Comes Back to the Screen in Remarkable Production
Featuring George Arliss—"Backbone Knocking 'Em Dead".**

After six months of steady production work, "The Green Goddess" is rapidly assuming shape at the New York studios of Distinctive Pictures Corporation, and promises to be one of the great spectacles for fall showing. Distinctive will furnish eight special features for Goldwyn distribution next season. "The Green Goddess" is third on the list, the first two already having been delivered: "Backbone" and "The Ragged Edge."

"The Green Goddess" is the production which will bring Alice Joyce back to the screen in support of George Arliss. With them will be David Powell, Harry T. Morey, Ivan Simpson and Jetta Goudal. "The Green Goddess" is the biggest special ever undertaken by Distinctive and

ranks in magnitude with the half dozen outstanding productions of the last decade.

Sidney Olcott, who made "Little Old New York," which is also on the list of Goldwyn releases, is directing "The Green Goddess," from Forrest Halsey's adaptation of William Archer's famous stage success.

Distinctive also announces its decision to put Alfred Lunt in a farce comedy part, and to this end has purchased "Second Youth," a novel by Allen Updegraff. Immediately after his film debut in "Backbone," Lunt was hailed by many New York critics as the personality certain to fill the void left by Wally Reid's death. The favourable impression was strengthened by his work in Distinctive's "The Ragged Edge."

Famous-Lasky Loses in Favor of Dan Cupid

Friends in St. John and elsewhere were interested to learn of the marriage of Miss Roberta Marguerite Carson to Mr. Ward Martin Hunter at Main Street Baptist Church recently.

Mrs. Hunter as Miss Carson was employed with the Famous Lasky Film Service Ltd., from whom she received a handsome chest of silver as a wedding gift.

Bayne and Bushman in "A Modern Marriage" At Montreal Strand

Montreal, Can.—J. P. O'Loughlin, managing director of Canadian Releasing Corporation, will release the picture "Modern Marriage," which is the come-back into the screen world of Beverley Bayne and Francis X. Bushman, who have been absent from it for the past three years. It will be shown at the Strand here.

Montreal Amends Amusement Tax Collection Clause

At a meeting recently of the Montreal City Council the collection of the Amusement Tax on picture theatres was specially considered. Among the clauses in the amended by-law is one which authorizes the city to refund a commission of five per cent of the price of the amusement tax to the proprietor of a theatre. Provision is made whereby the city may allow individual exceptions to the general rule of payment of this tax by special ticket of this tax. In order to instruct the public on these regulations, the city may place at the entrance of every place of amusement a billboard on which notices pertinent to the collection of this tax may be placed. Tax tickets must be sold in rotation from the rolls as obtained from the city and tickets must not be detached or kept loosely. The taxable sum must be sold as one ticket and several tickets making up the total collection impost may be sold to one purchaser. Full freedom must be given to the civic inspectors to inspect the ticket boxes at all and any times and these must be kept in proper repair at the exhibitors own expense. It is forbidden to buy or sell amusement tax tickets outside the City Hall or place of amusement to which they are destined. Where a deposit is made to guarantee payment of the tax for some special occasion, a report of the receipts must be handed in following the attraction otherwise it will be deemed that the by-law has not been complied with. Fines of from \$10 to \$50 are imposed for the first offence; from \$100 to \$500 for the second; and imprisonment not exceeding one year for the third or subsequent offence.

Halifax Organist In Montreal To Make New Musical Records

Harry Thomas, of the Casino Theatre, Halifax, organist and pianist, accompanied by Irving Sourkes, Montreal manager of the United Artists Corporation, has just arrived in Montreal, where he will make a stay of some days in order to complete a visit to the Berliner Gramophone laboratories here with a view to making a batch of new musical records. Mr. Thomas drove the whole 1100 miles in his racing Paige roadster, a striking model which attracted considerable attention during the whole journey. Mr. Thomas is well known in Montreal, having been at one time associated with Willie Eckstein, at the Strand, and also having been pianist at the System Theatre, in this city.

Coleman Electric Offer Attractive Summer Specials

The Coleman Electric Company, Canada's leading theatre supply house is announcing a most attractive summer special on their superlative gold fibre screen. The Superlative Screen needs no introduction for it has repeatedly proven its maker's claim of being the finest Gold Fibre screen on the market.

The Coleman Company, with offices in the Herment Building, Toronto, has issued a very helpful announcement to the trade in which special summer prices are offered on many of their most reliable lines. Attention is drawn to the "Bio" Brand of Projector Carbons which are daily gaining in popularity owing to their recognized quality of excellence. "Courtesy with Service" is the Coleman slogan, splendidly lived up to, and the Exhibitor will do well to give his attention to the Coleman catalogue issued for July and August.

Carewe Selects

Sylvia Breamer as Golden Girl

Capping a climax of a successful career which began with its presentation at the Belasco theatre in November 1905, "The Girl of the Golden West" one of the classics of the American stage, has finally reached the public in photoplay form in the long heralded Edwin Carewe production issued by First National Pictures. The progress of the picture, from the time it was first announced several months ago, has been closely watched by press and public, and the advance interest is probably greater than that accorded any production of recent date.

"The Girl of the Golden West," from the pen of David Belasco, is regarded as one of the greatest plays ever written in America. Its advent on Broadway marked the peak of development of the American stage, and since that time it has been a favorite of stock companies throughout the country.

In the title role of this dramatic masterpiece is Sylvia Breamer, selected by Mr. Carewe after a thorough search of the industry's talent. The supporting cast includes J. Warren Kerrigan, who recently returned to the screen in a leading role in "The Covered Wagon"; Russell Simpson, noted character actor; Rosemary Theby, playing the part of a Mexican vamp; Wilfred Lucas, Hector Sarno, Nelson McDowell, Charles McHugh and Cecil Holland.

"The Girl of the Golden West" was the first American play to be made into an opera. In the picture Russell Simpson, as the Sheriff, has the role which Caruso interpreted on the operatic stage.

EXTENSIVE EXPLOITATION FRAMED FOR FOX SPECIALS

Practical Advertising and New Angles of Publicity Prepared for Sensational Fox Program—"If Winter Comes" and "This Freedom" Promise to beat all Records.

G. de Grandcourt, Canadian director of publicity for Fox Film Corporation, has returned after a stay in the head office in New York, keenly enthusiastic over the prospects of exploiting the 25 Fox special productions for the 1923-24 season.

The Fox exploiter's optimism regarding the selling of these pictures to the public is well founded, as a very considerable number of the productions contain exceptional elements of appeal to all Canadians, and show every promise of winning great popular favor throughout the Dominion.

Complete and exceedingly practical advertising campaigns and new angles of exploitation will be prepared for each picture by the Fox advertising and publicity staff of experts in showmanship. This is the most ambitious schedule ever announced by Fox Film Corporation, and the pictures merit all the exploitation aids planned for them.

The public fancy at present appears to favor screen versions of the famous novels and successful stage plays. The titles of most of the Fox specials alone have great advertising value, recalling as they do great popular successes as novels or plays. The list of authors whose work has been transcribed to the screen reads like a section of a literary Who's Who.

Hutchinson's "If Winter Comes," the greatest selling novel of modern fiction, heads the list of the new season's Fox products. Then there is "This Freedom," that other famous Hutchinson story, familiar to every city and town. Two plays by Lincoln J. Cartier, "The Arizona Express"

and "The Eleventh Hour," will be exploited to the limit. Among the outstanding exploitable titles are "Six Cylinder Love," "North of Hudson Bay," "St. Elmo," "The Governor's Lady," "Gentle Julia," "Monna Vanna," "Cameo Kirby," "The Shepherd King," "Shadow of the East," "Around the Town" with Gallagher and Shean, who are known in every hamlet in the country through their humorous topical songs—and "The Blizzard" by Selma Lagerlof, winner of the Nobel Prize in Literature.

Exploitation and press books containing every important sales angle in the picture will be published for each of the specials and will contain much matter never before used in motion picture publicity. Special heralds, slides and advertising novelties are being prepared, as well as a complete line of punchy pictorial paper.

When "If Winter Comes" is nationally released it will bring to the exhibitor the most extensive advertising campaign ever given to any picture. It will be backed by two years of most valuable book publicity, and the reputation of being the screen version of a novel that will not be forgotten.

National tie-ups with the book publishers, record manufacturers and song publishers provide advertising stunts for every town. The press book will contain at least thirty-two pages of feature stories in addition to the ads and exploitation stunts.

Complete exploitation campaigns are being worked out to suit the needs of theatres in both large and small towns.

Popular Stars Join

Mack Sennett Roster

The latest acquisitions to the company of comedy artists cavorting on the big Sennett lot are, Jack Cooper, long and favorably known to millions of picture fans, and Miss Sunshine Hart, versatile comedy ingenue, both of whom have been made members of the Elmer Del Lord Company, now on location at Balboa Beach, shooting scenes for a new water novelty picture.

The story is an original by Mack Sennett and is being photographed by Blake Wagner, under Del Lord's direction. It gives promise of being one of the most interestingly humorous two-reelers made for some time by the Comedy King, boasting of many new and absolutely original gags.

Awarded The Star

At last an asterick from the National Board of Review—or rather two asterisks to be exact. One is given to "The Brass Bottle," sponsored by First National, the other to "Rupert of Hentzau," sponsored by Selznick. And lest you forget an * indicates a particularly fine picture.

FINE NEW EASTERN EXCHANGE FULFILS UNIVERSAL'S PROMISE

(Special To Digest.)

MR. TAYLOR, Maritime manager, is to be congratulated on the up-to-the-minute new premises of Universal's new exchange at St. John, N.B.

Through the main entrance one steps into the exhibitors' waiting room equipped with desk, chairs, writing material and the latest trade journals. To the left of this room is Mr. Taylor's office, and back of it the general office in which is a handsome cobblestone fireplace which, as Mr. Taylor expressed it, is "for the purpose of assisting to warm up exhibitors to sign the dotted line." The color scheme of these rooms is mahogany and buff. The walls are hung with

handsome paintings and portraits of Universal stars.

From the general office one enters the large room devoted to posters and accessories in which are over one hundred and fifty bunks for the storing of these items. A separate door from a separate entrance leads to the shipping room from which is entered the large well-equipped projection room equipped with a new gold fibre screen. Here exhibitors can view in comfort a perfectly projected picture.

Altogether the premises more than bear out Mr. Taylor's promise that he would have the finest exchange east of Toronto. There is a standing invitation to exhibitors visiting St. John, to make their headquarters at "Universal."

ENGLAND, SCOTLAND AND FRANCE FOR CHRISTIE STARS NEXT YEAR

Famous Director of Film Humor Plans To Make Next Summer Subjects With Overseas Settings—Just Back From Europe.

Al Christie is cutting his vacation short and starting home from Europe this week to resume active charge of the comedy studio, where work on the new productions for fall release has already begun. He sailed a week sooner than he had planned in order to be at the opening of the Motion Picture Exposition, for one thing, and to begin a picture which he will personally direct.

The producer has made a flying trip through Europe this time, in three weeks over there crowding in a dog show at Cardiff, Wales, a few days in Paris, a motor trip in the South of France, and several days' stay in Italy.

It is Mr. Christie's intention to make

several comedies abroad but these will not be made until next summer, when he will take several of the comedy stars from home and make one comedy in London, one in Scotland, and one with a Parisian setting.

In the meantime two new pictures for the coming year's series are already started. Dorothy Devore is starring in one of these, a comedy with warships for a setting, and Jimmie Adams is starred in the other, a comedy of oil wells and oily salesmen. Neal Burns' latest release is "Back to the Woods," while Bobby Vernon's last appearance in the current series will be in "Plumb Crazy."

First National Want Director Named For "Black Oxen"

Franchise holders and prominent exhibitors have been asked by First National to read Gertrude Otherton's great novel, "Black Oxen," and name their choice of a director to produce this story upon the screen for First National Pictures. The selection of the man behind the megaphone for this picture is a problem that will be given long and deliberate consideration by First National, inasmuch as "Black Oxen" is generally considered the outstanding contribution to American literature during the past year.

In seeking the opinions of franchise holders First National is acting upon the belief that the exhibitor's point of view will be of practical assistance in selecting the director most acceptable and best qualified. The name of "Black Oxen" is a delicate and daring one and calls for considerable finesse on the part of the person sitting in the directorial chair.

Successful With Dominion Now Leases Montreal

John T. Fiddes, formerly of Montreal, who has been managing the Dominion Theatre, in Winnipeg, for four months, has leased the National across the street from the Orpheum Theatre, in Winnipeg.

Watch for

Dominion Films Announcement

July 14th Issue

CANADIAN DISTRIBUTORS OF—

Motigraph Projectors

Superlite Gold Fibre Screens

Rexolux Motor-Generators

Cinephor Lenses

Automatic Ticket Registers

Fulco Theatre Specialties

**EVERYTHING
FOR
THE
THEATRE**

We have just issued our
SUMMER SPECIAL PRICE LIST
quoting Reduced Prices on many of our lines for the month of July
and August, 1923
Our mailing list may have suffered some errors or omissions, and if
you did not get your copy—please say so.
It will pay you to ask for a copy if you did not receive one.
DO IT NOW!

**PROMPT AND
EFFICIENT
SERVICE**

THE COLEMAN ELECTRIC CO.
21 DUNDAS ST. EAST, TORONTO, ONT.
"COURTESY with SERVICE"

Hermant Bldg.

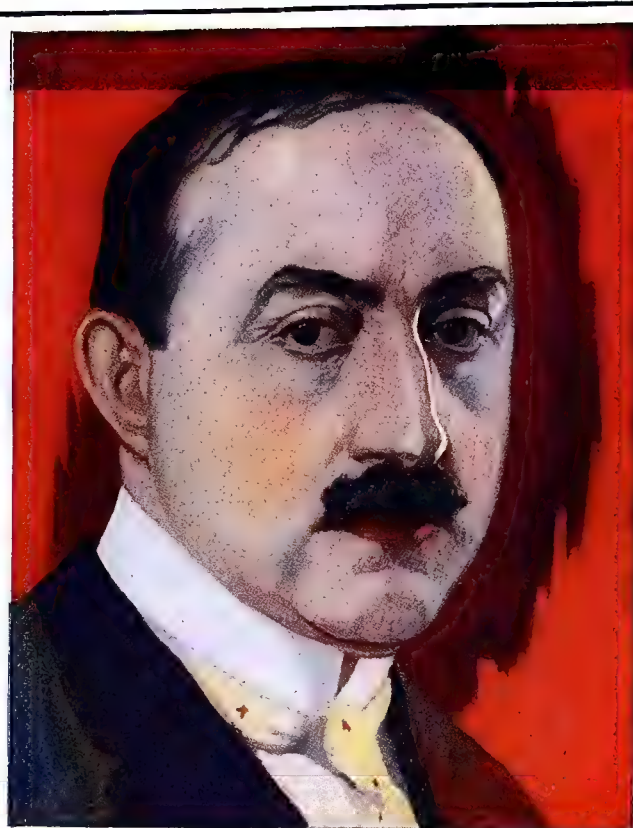
Before Buying Pictures Read The Digest Advertising Pages

Main 3890

TWENTY YEARS OF PROGRESS



IS INDEPENDENCE
& STRENGTH



TWENTY YEARS OF PROGRESS

Twenty years of consistent and constructive advancement in the art of staging and the business of distributing motion picture entertainment plus year after year of promises fulfilled - that is the foundation, the guarantee, back of the statement that the 1924 productions of FOX FILM CORPORATION will surpass in public approval and financial value for exhibitors any previous season's output in the history of the industry ~

William Fox

LIBRARY
WILLIAM FOX
FOX STUDIO WEST 55TH STREET
NEW YORK CITY

June 15, 1923.

To Theatre Owners
and Exhibitors

Everywhere

Business, industrial and financial leaders throughout America agree that we are facing the greatest period of prosperity during the next year that we have ever enjoyed.

As an Exhibitor of many years experience I am convinced that the Motion Picture Theatre during the coming year will participate to the fullest extent in this prosperity.

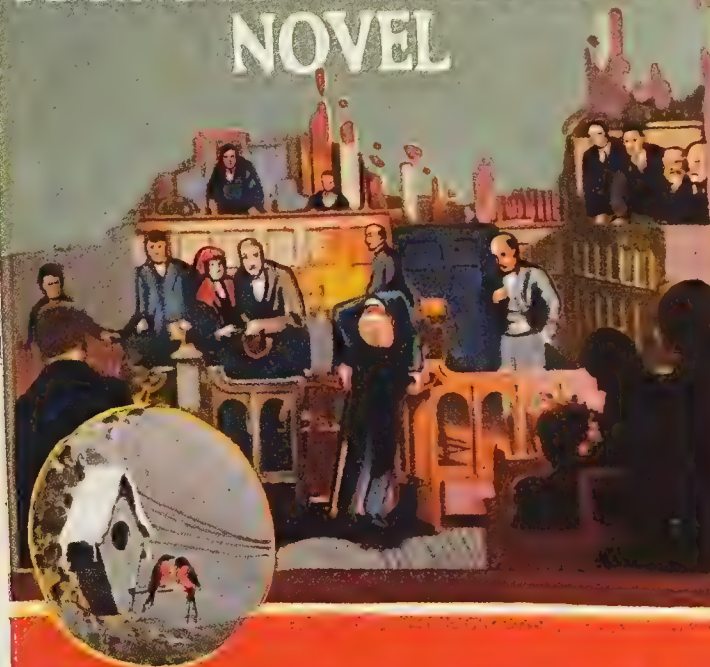
As a Producer, and basing my course on these convincing signs of unprecedented prosperity, I have prepared, at great cost in money, time, labor and brain power, a series of productions that will meet every requirement to make FOX PICTURES lead in entertainment value and box office strength.

William Fox

IN THE FOLLOWING PAGES ARE
PRESENTED BRIEFLY FOX FILM
CORPORATION'S ATTRACTIONS
FOR THE SEASON 1923-1924 ~
EXHIBITORS ARE INVITED TO GET
IN TOUCH WITH EXCHANGES WHICH
SERVE THEM FOR FURTHER DETAILS,
SCREENINGS AND PLAY-DATES.

WILLIAM FOX *presents*

The
MOTION
PICTURE
VERSION
of
A.S.M. HUTCHINSON'S
NOVEL



MABEL

LORD TYBAR

MARK SABRE

IF WINTER

A HARRY MILLARDE





MIGHTIER THAN THE BOOK



IF WINTER COMES

PRODUCTION



WILLIAM FOX
presents

ELMER CLIFTON production **SIX**

ERNEST TRUEX
is supported by
FLORENCE ELDRIDGE
and the following members of
the original stage cast:
DONALD MEEK
RALPH SIPPERLY
and
BERTON CHURCHILL



From
**THE BIGGEST
STAGE SUCCESS
in
TWENTY YEARS**
by
**WILLIAM ANTHONY
MC GUIRE**

20 YEARS OF PROGRESS



FOX FILM CORPORATION





CYLINDER LOVE

with
ERNEST TRUEX

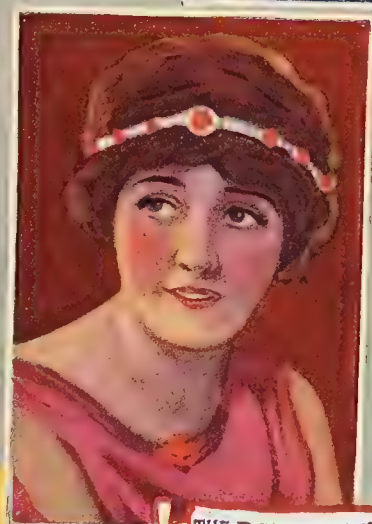


20 YEARS OF PROGRESS **FOX** FOX FILM CORPORATION
INDEPENDENCE & STRENGTH

WILLIAM FOX *presents*
**The
SILENT**



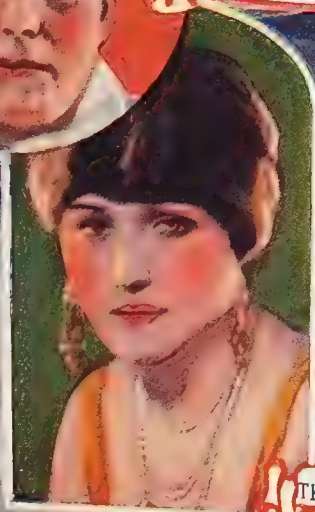
THE CAPTAIN



THE DETECTIVE



THE ENSIGN



THE ENCHANTRESS



20 YEARS OF PROGRESS  FOX FILM CORPORATION
INDEPENDENCE & STRENGTH

THE AMBASSADOR'S
DAUGHTER

THE ADMIRAL

COMMAND

LOVE, INTRIGUE AND THE HIGH SEAS

EDMUND LOWE *With* ALMA TELL
 BETTY JEWEL FLORENCE MARTIN
 MARTHA MANSFIELD BELA LUGOSI

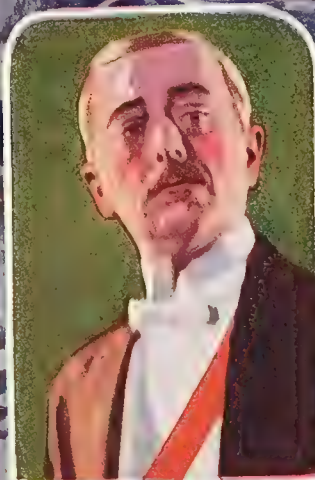
A
**J. GORDON
 EDWARDS**
 PRODUCTION

STORY BY
 RUFUS KING
 SCENARIO BY
 ANTHONY PAUL KELLY

The most realistic sea
 disaster ever shown on the screen
 "THE SILENT COMMAND"



THE CONSPIRATOR



THE AMBASSADOR



WILLIAM FOX
presents



*Thrills, Heart Throbs,
Suspense, Scenic Beauty*

NORTH of HUDSON BAY

*A Drama of the Vast White Wilderness
Story by Jules Furthman*

20 YEARS OF PROGRESS  FOX FILM CORPORATION

INDEPENDENCE & STRENGTH

NORTH of HUDSON BAY

With
Tom Mix

HUDSON BAY

2800 Miles to London

2600 Miles to Berlin

2900 Miles to Paris

4200 Miles to New Orleans

JOHN FORD
Production



20 YEARS OF PROGRESS



FOX FILM CORPORATION

William Fox presents

GENTLE JULIA

A TYPICAL AMERICAN PLAY

"Wasn't that a pretty dish to set before the queen?"

Moths around the flame

from BOOTH TARKINGTON'S

most popular novel - Scenario by Frederick and Fanny Hatton
A Rowland V. Lee Production



Original from
NEW YORK PUBLIC LIBRARY

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GENTLE JULIA

was the prettiest girl in town
and so kind-hearted
she just couldn't say no



"The poor dears"



"Take them away"



Mr. Gallagher and Mr. Shean~



Oh, Mr. Gallagher
Do you think we'll be
"Around the town's"
Pep and pretty girls,
Absolutely Mr. Gallagher.

Al. Shean

himself

WILLIAM FOX
PRESENTS

AROUND MR. GALLAGHER IN PERSON



by
Louis J. Sherwin



TO — DAY
LIVE WIRE THEATRE
MR. GALLAGHER
AND **MR. SHEAN**
IN THEIR FIRST AND
ONLY FEATURE
MOTION PICTURE
**AROUND
THE TOWN**
YOU KNOW THE SONG!
MEET THE BOYS IN PERSON!
BUY TICKETS EARLY
AND AVOID THE RUSH



First Appearance in Pictures



Oh, Mr. Shean:
a riot on the screen?
a bully show,
— you know
Positively, Mr. Shean.



Ed. Gallagher
himself

WILLIAM FOX PRESENTS
AROUND THE TOWN WITH
MR. GALLAGHER & MR. SHEAN

THE TOWN WITH AND MR. SHEAN

IN
PERSON

A Bernard J. Durning
Production in
Six Reels





WILLIAM
FOX presents

The

Old King Tut would
marvel at
**The SHEPHERD
KING**



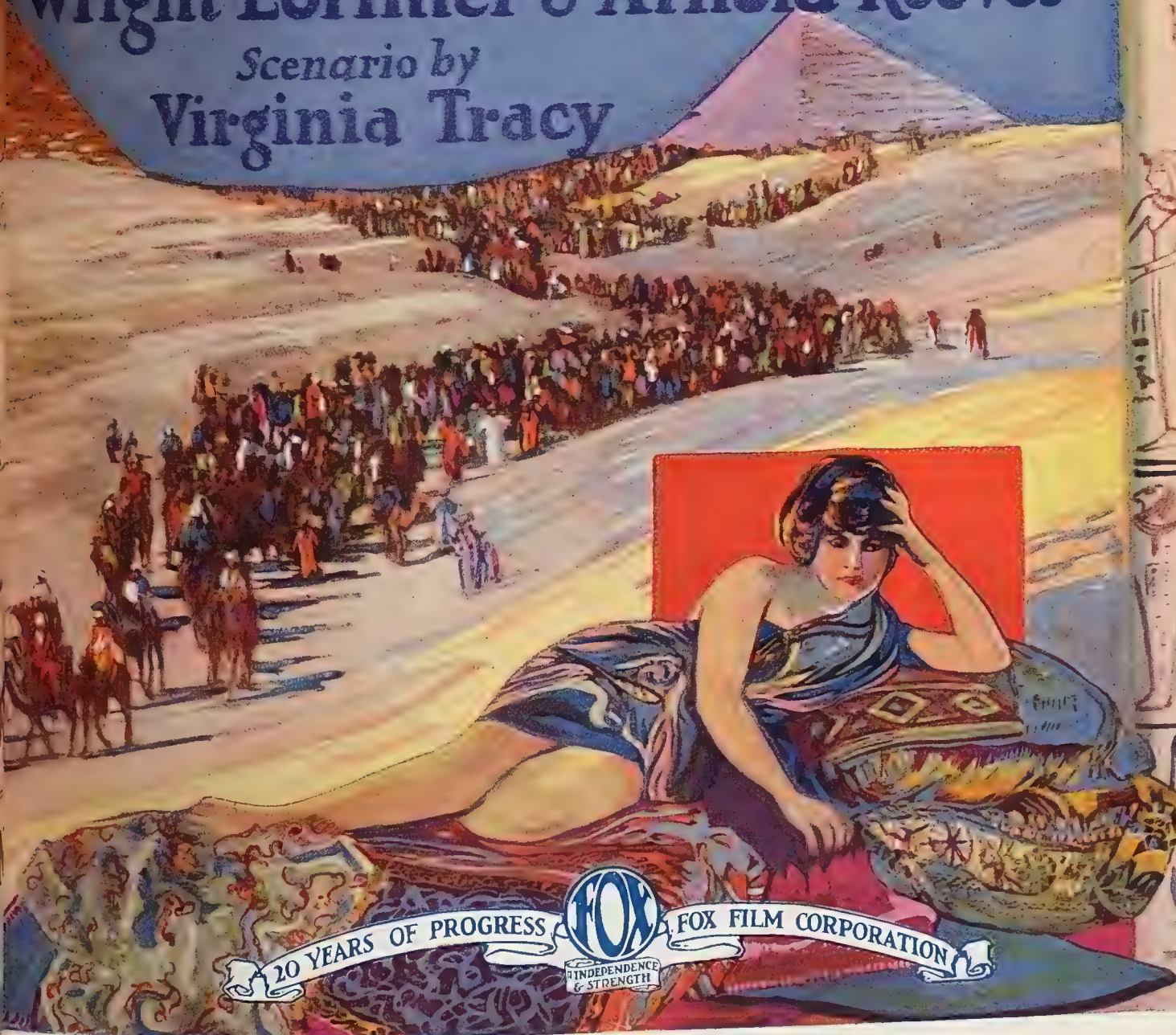
**A J. GORDON
EDWARDS**
Production



SHEPHERD KING

*From the great stage success by
Wright Lorimer & Arnold Reeves*

*Scenario by
Virginia Tracy*



20 YEARS OF PROGRESS  FOX FILM CORPORATION
INDEPENDENCE & STRENGTH

William Fox *presents*

The SHADOW of *the* EAST

Scenario by
FREDERICK *and*
FANNY HATTON



The SHADOW *of* *the* EAST

E.M. HULL'S *first novel since*
"THE SHEIK"

A ROWLAND
V. LEE
Production



20 YEARS OF PROGRESS FOX FILM CORPORATION
INDEPENDENCE & STRENGTH

Behind the scenes in Politics

with **The Governor's Lady**



The
**WOMAN
LEADS~**



A Big
Attraction
in every
American
City or Town

Scenario by
ANTHONY PAUL KELLY

A HARRY MILLARDE



Does woman rule the Political Boss?

The
**WOMAN
ELUDES**



William Fox
presents

DAVID BELASCO'S

Stage Success

"The **GOVERNOR'S
LADY** *by Alice Bradley*

PRODUCTION



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Original from
NEW YORK PUBLIC LIBRARY

WILLIAM FOX

The TEMPLE

YOUTH
and
ROMANCE

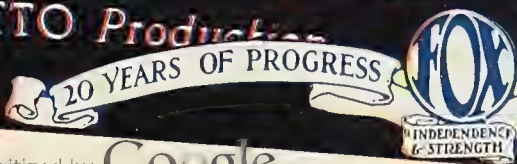
JEAN ARTHUR

DAVID BUTLER

1000 American Beauties in
A 1924 Sensation

produced at Santa Cruz Island, Pacific Ocean

A HENRY OTTO Production



FOX FILM CORPORATION

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Original
NEW YORK PUBLIC LIBRARY

PRESENTS

of VENUS

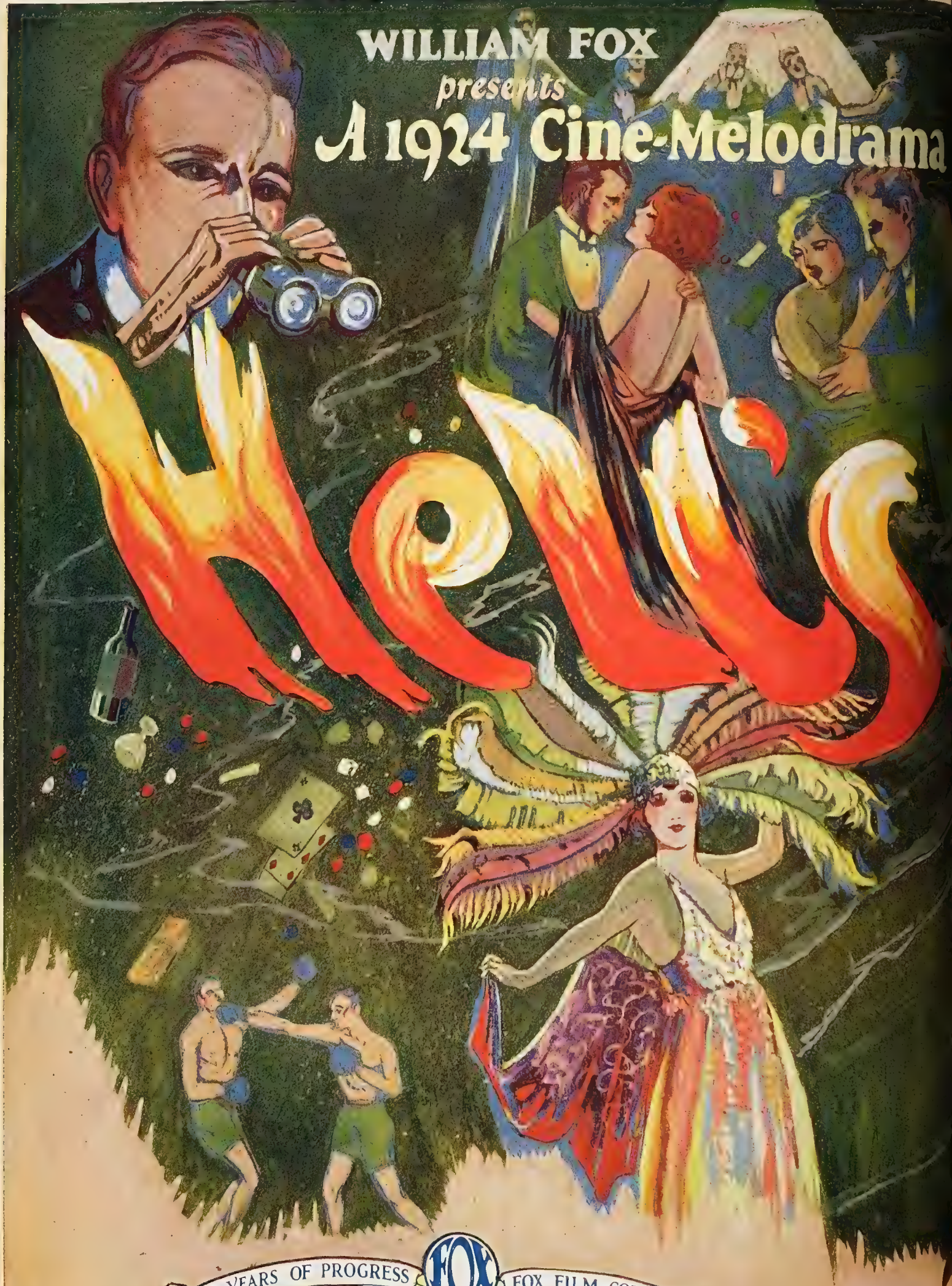
A NOVELTY ENTERTAINMENT
STRICTLY UP-TO-DATE
ALL STAR AMERICAN CAST

PHYLLIS
HAVER

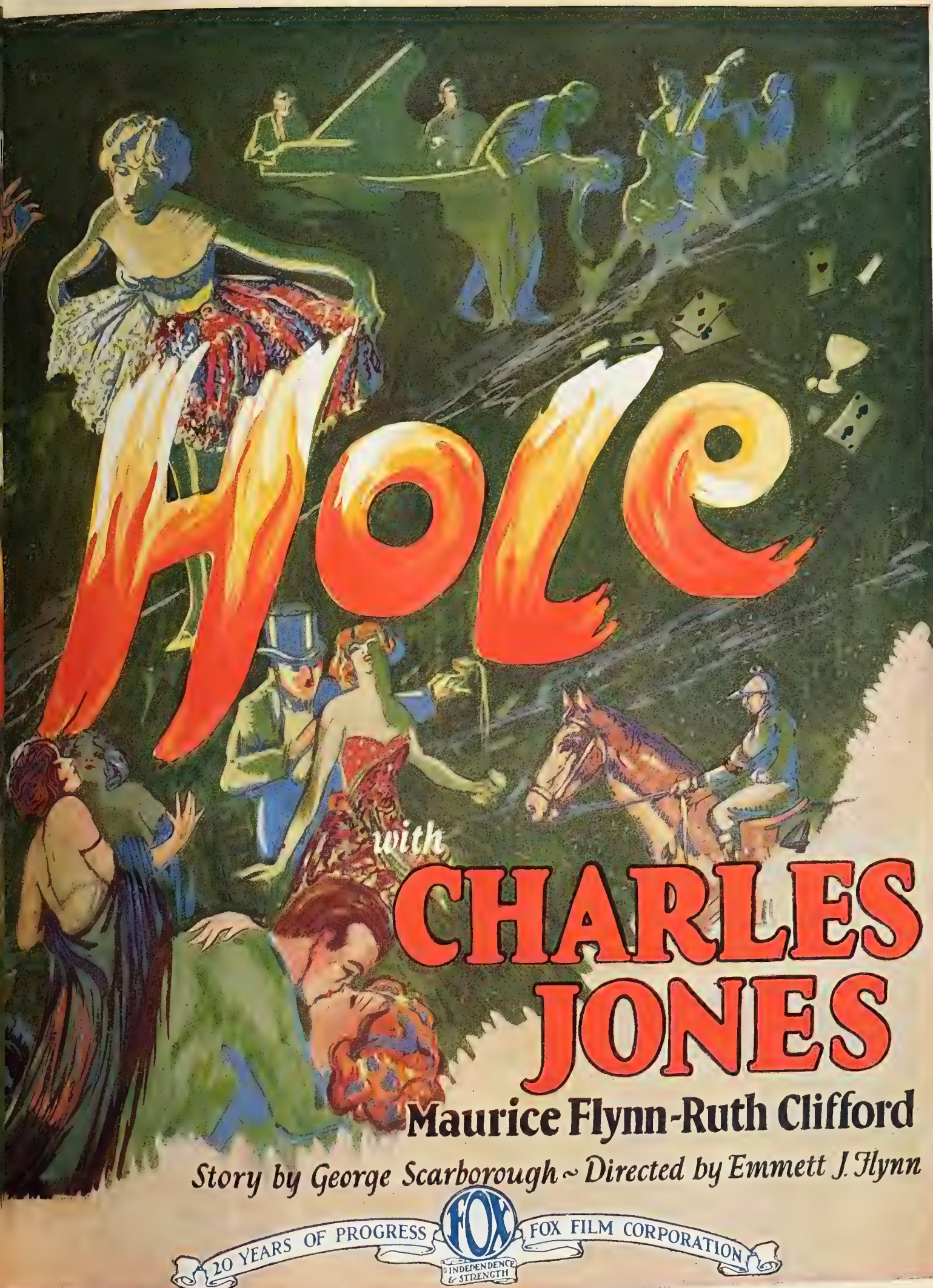
"ARABIA"
the Miracle Horse

20 YEARS OF PROGRESS  FOX FILM CORPORATION

WILLIAM FOX
presents
A 1924 Cine-Melodrama



20 YEARS OF PROGRESS  FOX FILM CORPORATION
INDEPENDENCE & STRENGTH



20 YEARS OF PROGRESS **FOX** FOX FILM CORPORATION
INDEPENDENCE & STRENGTH

Caught in **THE NET** *of Paris Night Life*



20 YEARS OF PROGRESS  FOX FILM CORPORATION
INDEPENDENCE & STRENGTH

DIGEST REVIEWS CURRENT ATTRACTIONS— FEATURES PLAYING AT TORONTO HOUSES

WHEN one remembers what young Rex Ingram was able to do in interpreting Vincent Blasco Ibanez's masterpiece "The Four Horsemen of the Apocalypse" for the patrons of the screen who were also lovers of the great Spanish writer's works, it seems like sacrilege to mention in the next sentence the man-handled nightmare which constitutes the version given by another director, Allen Crosland to wit, of the same author's widely read novel "Enemies of Women."

The writer would not presume to condemn Cosmopolitan's spectacle because of the unpardonable and frequent liberties taken with the work of the great writer; but the translation given to the ideas of an idealist (such as Ibanez's writings lead us to think of him) makes us resent the autocratic power conferred upon those chosen to sit in the directorial chair. Such power invested upon one man, who in addition is apparently given a blank cheque, is enough to distort his vision even if he be a very remarkable type of man indeed. And Allan Crosland is only human—so human in fact that as the gorgeous scenes of carnival and vice unfold we commence to see him distinctly inhuman. We see him permit superbly garbed women to lie in drunken stupor on the floor in the embrace of equally dissipated members of the opposite sex. We see a lovely girl (with a gown cut almost to her waist exposing snow white shoulders and back) thrown up against a stucco wall, held there, roughly shaken, and the performance repeated until it calls forth hysterical guffaws from the audience—and this treatment meted out by the man who supposedly loves her with a fierce jealousy. "Fierce" is right. Among the other luxurious indecencies of Mr. Crosland's rendition of "Enemies of Women" is the episode in the villa when the Prince returns to a scene of spent indulgence and, with a heavy rope in his hand, wielded at intervals over the exposed throats and backs of his alluring guests, drives men and women from the viciated hospitality of his own roof to the streets in a manner that conveys only one thought—and this most inappropriately—that of Christ driving the money changers from the Temple of His Father. Many such diabolical instances could be sighted but out of justice to all those who contributed their efforts to the production we must not dwell at length upon these repulsive features, for "Enemies of

"Enemies of Women" Proves a Washout "The Ragged Edge" An Average Picture

Cosmopolitan Spectacle Wastes Beauty on Scenes of Debauchery, Alfred Lunt Gives Great Promise in Distinctive Picture

"Women" is a great production, produced on a lavish and exotic scale, revealing a wealth of detail scarcely conceivable — 10,000 feet of film in which much that is beautiful beyond description may be enjoyed. There are the countless interiors of richness and grandeur for which we may thank that genius, Joseph Urban.

Amid such gorgeous splendor Prince Lubimoff, a high-born Russian profligate, played by Lionel Barrymore, lives his satiated life surrounded by many beautiful women notably the lovely Alica Delille, (Alma Rubens) the unacknowledged favorite. Alica is too vain to admit to Lubimoff that she has a sixteen year old son and Lubimoff consequently believes the handsome youth to be Alica's lover. The Prince, his egotism offended, seeks seclusion at his villa on the Riviera accompanied by Castio, his friend, Spadoni, his protege and Colonel Marcos, his old councillor. They style themselves "The Enemies of Women" as indeed they prove themselves, for from this point on the story of the picture widely deviates from the story as told by Ibanez, and certainly if men exist and conduct themselves as Cosmopolitan's male characters would indicate they are one hundred fold the enemies of women as well as of children and stray alley cats. According to the scenario at this point Alica's son is invalided home from the great war and, having been appointed to the intelligence department, is detailed to watch the "goings on" at the villa where the fair sex is all the rage again. Here he witnesses an attack of Lubimoff's upon one of his concubines and challenges the Prince to a duel. The youngster has a heart attack before he can avenge the girl and dies fortunately before the director makes a hero of his assassin and promises marital bliss for his beautiful but depraved mother. Such satisfaction as Ibanez gave his readers in having the mother die and leave her extraordinary lover to find solace in spending her fortune is denied the picture fan, for Direc-

tor Crosland, overtaken by a serious attack of happy-ending mania permits Lubimoff to wear the uniform of a hero and return to the arms of the persistent Alica.

The inspiring shots depicting the parade of the allied armies beneath the Arch de Triumph in Paris; (note: no flags in evidence except Stars and Stripes, as usual) the wonderful scenes in Monte Carlo, and the beauty of the Riviera revealed through perfect photography are some of the things to be glad about in "Enemies of Women;" in fact we can safely say that for lavishness of production and remarkable attention to detail the picture has been seldom rivalled—but why these pigs in a rose garden?

"The Ragged Edge"

The Distinctive production is good entertainment and will likely satisfy the fans if too extravagant claims are not made for it, but callous as we have grown, we experienced a pang in seeing "The Ragged Edge" open in such a burst of beauty and then settle down to a more or less average strain, losing out a little at the end of the story through too generous footage. We would rather have forgone altogether the trip-photographically-to the south sea island than had it at the expense of an otherwise good picture, for when the camera man took his tripod off the streets of Canton and set out for the dreamy ocean lands of grass skirts and flower wreaths, the lure of the Orient was somehow gone.

For sheer pictorial loveliness very few pictures can boast more lovely effects than the atmosphere provided in the first part of this picture—when East meets West and fraternizes under the spell of the mystic—harboring streets of a Chinese city. It is in such a setting that the lovely daughter of a recently deceased missionary (who until this, the beginning of her travels, has known nothing of life or fashion) finds herself drawn to a handsome young stranger whose troubled mind seeks solace in the brimming cup. The young girl who is on her way to relatives in the United States prolongs her stay in Canton to nurse the boy when he collapses under the strain of persistent dissipation. The doctor welcomes the volunteered services of the beautiful girl, but when he sees that the boy is prolonging his convalescence designedly he chides him for his selfishness in allowing her to compromise herself further. Of course all the missionaries wives staying in

(Continued on Page 30.)

Jackie Coogan Makes**Will H. Hays Weep**

Will H. Hays recently visited the United Studios in Hollywood, at the time when "Daddy," a First National picture starring Jackie Coogan was being filmed under the direction of E. Mason Hopper. One of the most effective episodes in the story coincided with the visit of the motion picture chief, who took a seat beside the clicking camera and saw just how it was done.

Jackie was bidding farewell to his "adopted" grandmother and grandfather, asleep in their bed beneath an open window through which a glint of moonlight shone. The little star's business was to tip-toe softly from the room, denying himself the luxury of a good-bye kiss.

Mr. Hays abruptly left his chair and the "stage" as Jackie silently closed the door of the room. When he was reminded that he had forgotten his hat, Mr. Hays' answer, in a choking voice, was: "What do I care about a hat?" He wanted to get out into the open and avoid the censorship of those who think tears unmanly. But the tribute was perhaps the most eloquent and distinguished of little Jackie's career, and Mr. Hays' remarks to Daddy Coogan was no less eloquent:

"When pictures like this and like 'Oliver Twist' are being made, censorship becomes an impertinence."

"Daddy," which was produced by Sol Lesser will be reviewed by the Digest shortly.

Digest Review**Current Attractions**

(Continued from Page 29.)

the hotel are "meowing" about the unconventional orphan.

The doctor plans with his friend, a big-hearted Scot, to take the boy away to an island in the South Seas, where he can work his way back to respectability. The youngsters marry just before the time to sail and the trip is turned into a queer sort of honeymoon for the young waster has promised the doctor that he will not claim his bride as his wife until he has proven himself worthy of such a prize. This is where "The Ragged Edge" should have ended but after numerous unnecessary incidents and repeated references to the cause and effect of the union as it exists, the misapprehension responsible for the boy's mental uneasiness is removed with the appearance on the island of his loving aunt, the clouds roll away, and there is no further necessity for dwelling on the sex problem.

Harmon Weight the director for this Distinctive Production deserves

GIGANTIC AND RECORD BREAKING IS WILLIAM FOX ANNOUNCEMENT

Battery of Presses, Hundreds of Artists, Publicity Experts and Printers Engaged in Production of Tremendous Volume of Advertising Material.

With a huge, striking three-color advertising insert of 72 pages, announcing his entire release program for the coming season, William Fox shatters all records for a single trade announcement. Never before in the history of advertising in the motion picture industry, or any other industry in the country has such a gigantic and artistic announcement been made by one corporation.

This supreme achievement in advertising and exploitation heralds one of the most noteworthy and ambitious programs of motion picture production ever placed before the trade. The vigor of its content and the lavishness of its presentation not only bespeak the enterprise of Mr. Fox and his associates, but sounds a ringing note of optimism for and to the entire industry at the threshold of the new season.

The record-breaking announcement is additionally interesting from the point of effort involved in its making. It entailed weeks of labor by scores of artists, writers, painters, engravers, lay-out experts and the entire staff of the Fox advertising and publicity forces under the supervision of Winfield R. Sheehan, general manager of the company and Vivian M. Moses, director of advertising. When the Fox art department found itself overtaxed, Mr. Moses engaged the best available artists in and near New York City to aid in its completion.

Working under an admonition from Mr. Sheehan "to spare neither time nor expense to make it the greatest announcement ever," Mr. Moses, with his augmented forces, worked ceaselessly to finish the huge undertaking. The first step was the laying out and execution of the art work. The making of the plates from which to print

the insert came next. All the leading color plate engravers of New York, and again some from outside, were enlisted. This work was done by the most modern reproductive medium known to engraving — the process method — by which the three colors and tones that form the scheme of the insert were exactly reproduced for printing.

The next big task was the printing from these plates of the inserts to be used in the trade press. For this purpose 60,000 inserts, with a content of 72 pages each, was needed. The job was given to one of New York's largest printing establishments. Again scores of persons to handle the task were necessary—printers, the most expert pressmen, feeders, cutters, binders and other types of help. Practically the entire force of this great printing plant was pressed into service.

To fill this monster printing order enough paper was used to carpet a path from New York to Boston by laying each page of the total quantity of inserts end to end. Colored ink enough to paint a fair sized village was used, 5,000 pounds. Three hundred reams of paper, totalling nearly 220 tons, was the exact amount used to fill the order.

A battery of ten color presses, working night and day for a week, finally finished the order.

Included in the announcement is a list of 25 big special productions to be released by Fox during 1923-24. To these specials alone was devoted 49 pages of the insert. The remaining pages exploit a Star Series of 27 pictures, made by Fox stars, and a list of short subjects, comedies, educational entertainments and the Fox News reel.

Frederick Truesdale**And Myrtle Stedman****in "Against the Grain"**

Myrtle Stedman, as famous on the screen as her recent picture "The Famous Mrs. Fair," playing one of the leading roles in "Against The Grain," Frank Borzage's new picture, wears a number of extravagant gowns as the wife of a New York financier, played by Frederick Truesdale. He came all the way from New York for this production, which is to be First National release.

Original from

NEW YORK PUBLIC LIBRARY

From the Stage Play by
LILLIAN MORTIMER
 A
CHARLES HORAN
 PRODUCTION

Scenario by
MICHAEL O'CONNOR

The lure of fine feathers



And then the
 Cup of Folly

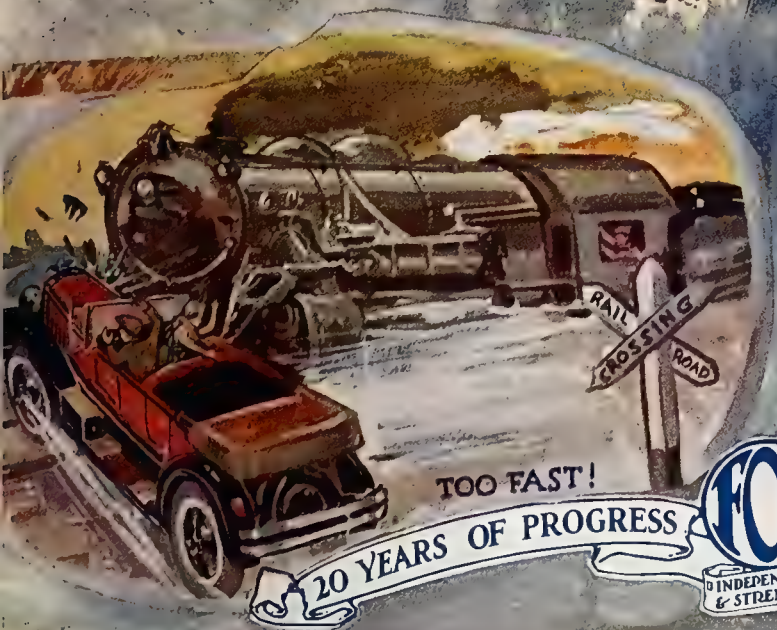


At the height
 of popularity



Jewels and gems
 dazzle her

IN LIFE'S CATARACT
 OF TEMPTATION
 WITH
**NO MOTHER
 TO GUIDE HER**



TOO FAST!

20 YEARS OF PROGRESS



FOX FILM CORPORATION

William Fox
presents



Mona Lisa

from MAURICE



The most stupendous production
in the history of motion pictures

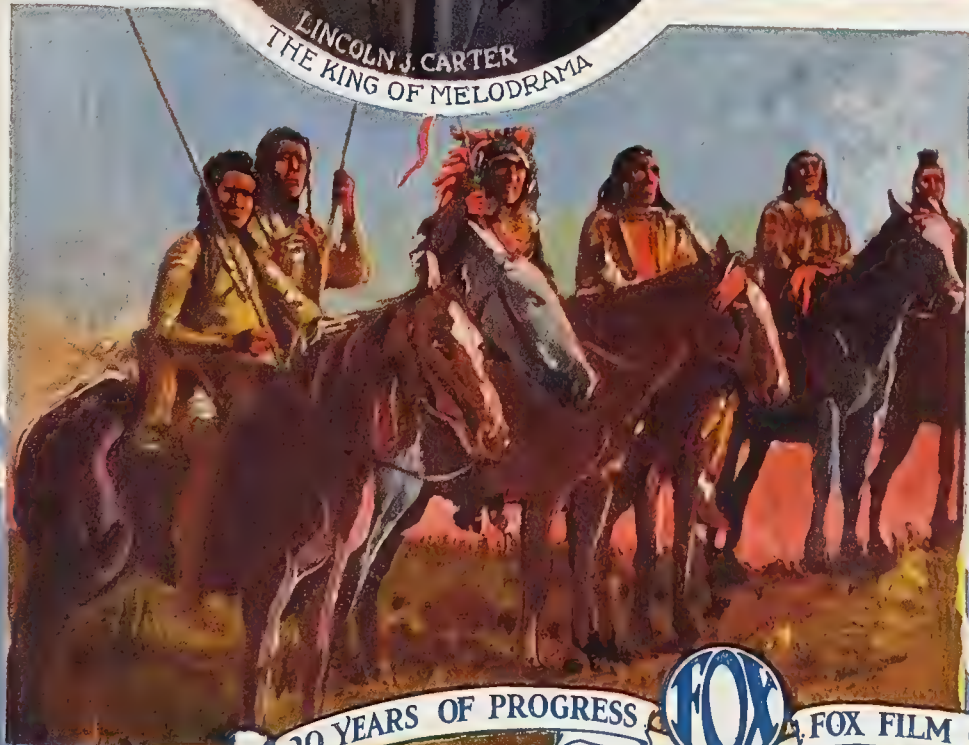
with
Lee Parry
Directed by *Richard Eichberg*



Vanna

MAETERLINCK'S *novel*

William Fox presents THE ARIZONA EXPRESS



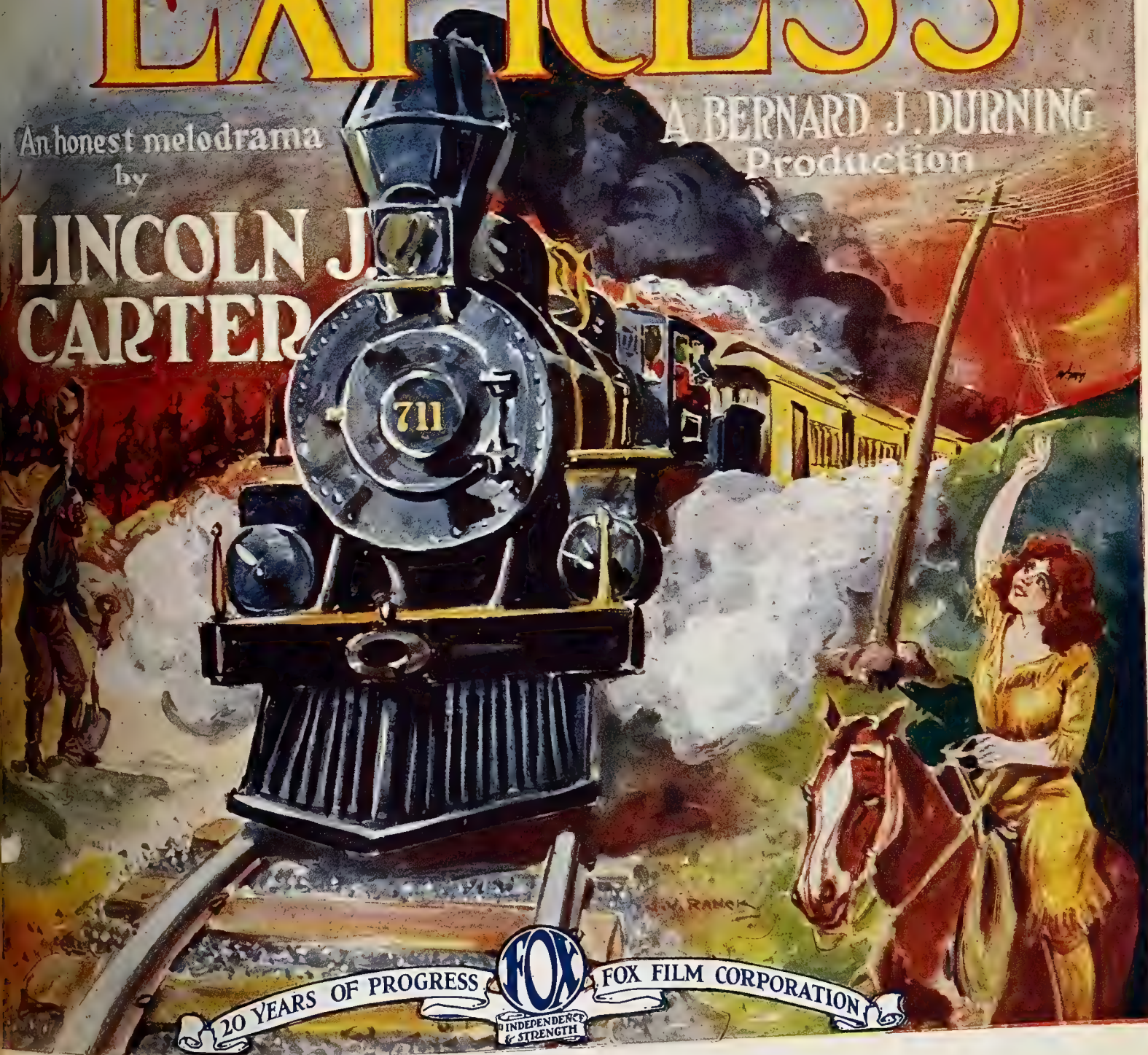
20 YEARS OF PROGRESS  FOX FILM CORPORATION
INDEPENDENCY & STRENGTH

The ARIZONA EXPRESS

An honest melodrama
by

LINCOLN J.
CARTER

A BERNARD J. DURNING
Production



20 YEARS OF PROGRESS  FOX FILM CORPORATION
INDEPENDENT & STRENGTH

WILLIAM FOX

*And the
mask of
TRUTH
is ripped
from
HOODMAN
BLIND*

Staged at the
FOX STUDIOS
LOS ANGELES
CALIFORNIA



*In the Shadow of
London Bridge~*



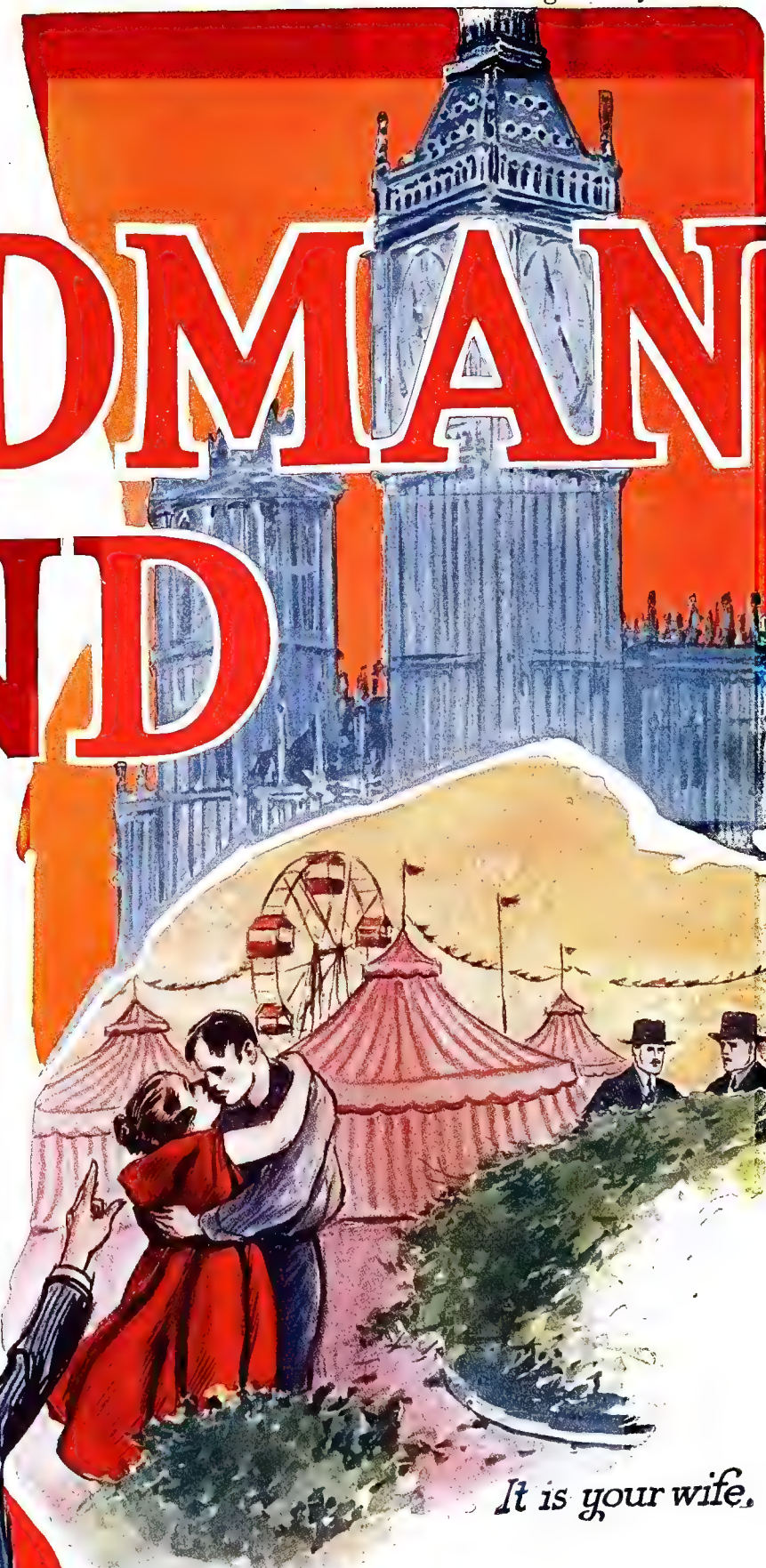
presents

HOODMAN BLIND

*From the Stage Play by
Henry Arthur Jones
& Wilson Barrett*

*Scenario by
John Russell*

**A JOHN FORD
PRODUCTION**



It is your wife.

*By noon all London
shall know you lied*

20 YEARS OF PROGRESS



FOX FILM CORPORATION

A FULL YEAR

WILLIAM FOX

If Winter

1922

JULY

SUN. MON. TUE. WED. THU. FRI. SAT.



16

23/30

1922

AUGUST

SUN. MON. TUE. WED. THU. FRI. SAT.



6

13

20

27

27/28

1922

SEPTEMBER

SUN. MON. TUE. WED. THU. FRI. SAT.



1

8

15

22

29

29/30

1922

OCTOBER

1922

SUN. MON. TUE. WED. THU. FRI. SAT.



1

8

15

22

29

29/30



1922

DECEMBER

1922

SUN. MON. TUE. WED. THU. FRI. SAT.



2

9

16

23

30

31

1923

JANUARY

1923

SUN. MON. TUE. WED. THU. FRI. SAT.



A HARRY MILLARDE

20 YEARS OF PROGRESS



FOX FILM CORPORATION

IN THE MAKING PRESENTS Comes

1923 FEBRUARY



SUN.	3
MON.	4
TUE.	10
WED.	11
THUR.	18
FRI.	25
SAT.	26

1923 MARCH 1923



SUN.	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31
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1923 APRIL 1923



SUN.	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30
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1923 MAY 1923



SUN.	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31
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1923 JUNE 1923



SUN.	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30
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Popular All-American Cast

- | | |
|----------------------------|---------------------|
| Mark Sabre | Percy Marmont |
| Hapgood | Arthur Metcalf |
| Twynning | Sidney Herbert |
| Harold Twynning | Wallace Kolb |
| The Rev. Sebastian Fortune | William Riley Hatch |
| Nona, Lady Tybar | Ann Forrest |
| Lord Tybar | Raymond Bloomer |
| Miss Winfield | Virginia Lee |
| "Humpo" | Leslie King |
| Old Bright | George Pelzer |
| Coroner | James Ten Brook |
| Mabel | Margaret Fielding |
| Effie | Gladys Leslie |
| High Jinks | Dorothy Allen |
| Low Jinks | Eleanor Daniels |
| Mrs. Perch | Eugenie Woodward |
| Young Perch | Russell Sedgwick |

PRODUCTION



WILLIAM FOX

presents

The ELEVENTH HOUR

A LINCOLN J. CARTER

Up-to-the-minute melodrama of love and pirates

Over the
molten metal

Quick work and
Woman's wit



The William Fox presents

BLIZZARD

FROM THE NOVEL BY SELMA LAGERLOF

DIRECTED BY

MAURITZ STILLER



William Fox
presents

DOES IT PAY?

A story of man's intentions and woman's conventions



Does it Pay?

A drama of modern life ~ with ~

HOPE HAMPTON

and Robert T. Haines

Mary Thurman

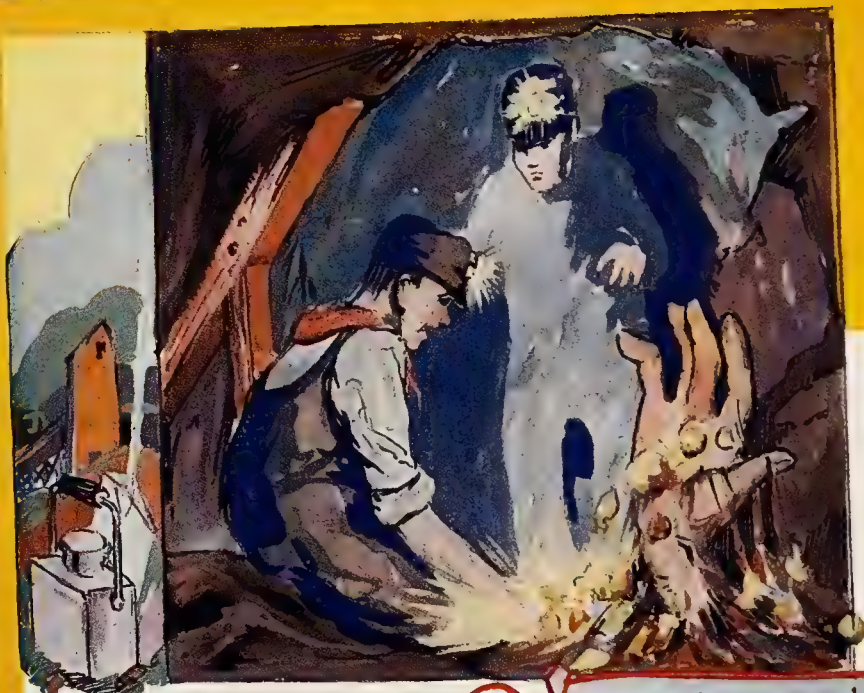
Peggy Shaw and

Florence Short

*A Charles Horan
Production*

*Story by
Garrett Parker*





1

The Gold is Mined



2

The Gold is Tested



11

Gold is Gold

A gripping story of gold
WILLIAM FOX

The PLUN

from the novel
A LAMBERT HILLYER production



10

The Gold Allays Hunger



9

The Gold Buys false Paradise



8

Golden Luxury

20 YEARS OF PROGRESS



FOX FILM CORPORATION



A vintage movie poster for Tom Mix. The central illustration shows Tom Mix in a yellow shirt and brown pants, riding a brown horse and holding a lasso. Surrounding this central image are several smaller portraits of Tom Mix in various roles: a cowboy, a man in a suit, a man in a military uniform, a man in a sailor's uniform, and a man in a cowboy hat. The background is a mix of blue and yellow. At the bottom, there is a desert landscape with a cactus and a small figure on horseback. The text 'William Fox presents' is written in a stylized font above the title 'Tom Mix', which is in large, bold, red letters. Below the title, it says 'Tom Mix will be seen in a series of SLX productions during the 1923-24 season'. At the very bottom, there is a banner that reads '20 YEARS OF PROGRESS' and 'FOX FILM CORPORATION' with the Fox logo in the center.

William Fox
presents

Tom Mix

Tom Mix will be
seen in a series of
SLX productions
during the 1923-24
season

20 YEARS OF PROGRESS FOX FILM CORPORATION
INDEPENDENCE & STRENGTH



BOOTH TARKINGTON



LINCOLN J. CARTER



WILLIAM A. MCGUIRE



Fox Assembles
World's Greatest
Authors and
Playwrights



LOUIS SHERWIN



ANTHONY
PAUL KELLY



GOUVERNEUR MORRIS



HENRY ARTHUR JONES



HARRY LEON WILSON



MAURICE MAETERLINCK



A.S.M. HUTCHINSON



E.M. HULL



SELMA LAGERLOF

THE proved ability to give the public what it wants established by these novelists and dramatists is a guarantee of the box-office strength of Fox attractions for 1923-1924.



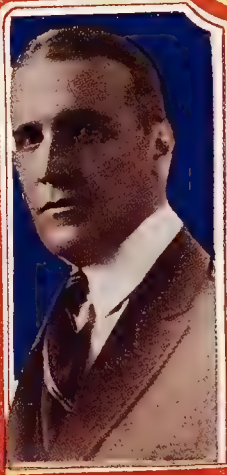
ROY NORTON



ZANE GREY



FANNY HATTON



FREDERIC HATTON



GEORGE SCARBOROUGH



WILLIAM RUSSELL



WILLIAM FARNUM



DUSTIN FARNUM



WILLIAM FOX
presents
WILLIAM FARNUM

in
"THE GUNFIGHTER"

Story by John Frederick

Directed by Lynn Reynolds

WILLIAM RUSSELL

in two productions during 1923-24,
the first of which is

"TIMES HAVE CHANGED"

Story by Elmer Davis

Directed by James Flood

and

"BLACK DAN PAYS"

DUSTIN FARNUM

in three productions during the new season including

"THE GRAIL"

Story by George Scarborough

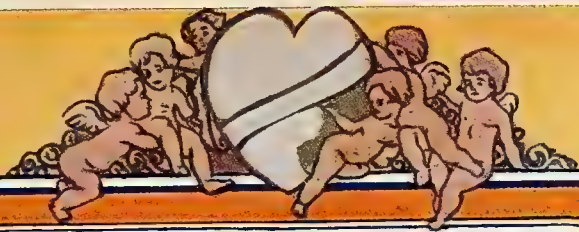
Directed by Colin Campbell

and

"THE MAN WHO WON"

Scenario by E. Adamson
Directed by William Wellman





WILLIAM FOX
presents

JOHN GILBERT

*John Gilbert will be seen in six productions
during the coming season in roles of
the romantic, modern type
by American authors*

20 YEARS OF PROGRESS



FOX FILM CORPORATION

Digitized by Google

Original from
NEW YORK PUBLIC LIBRARY

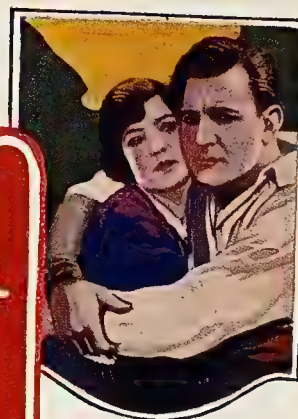
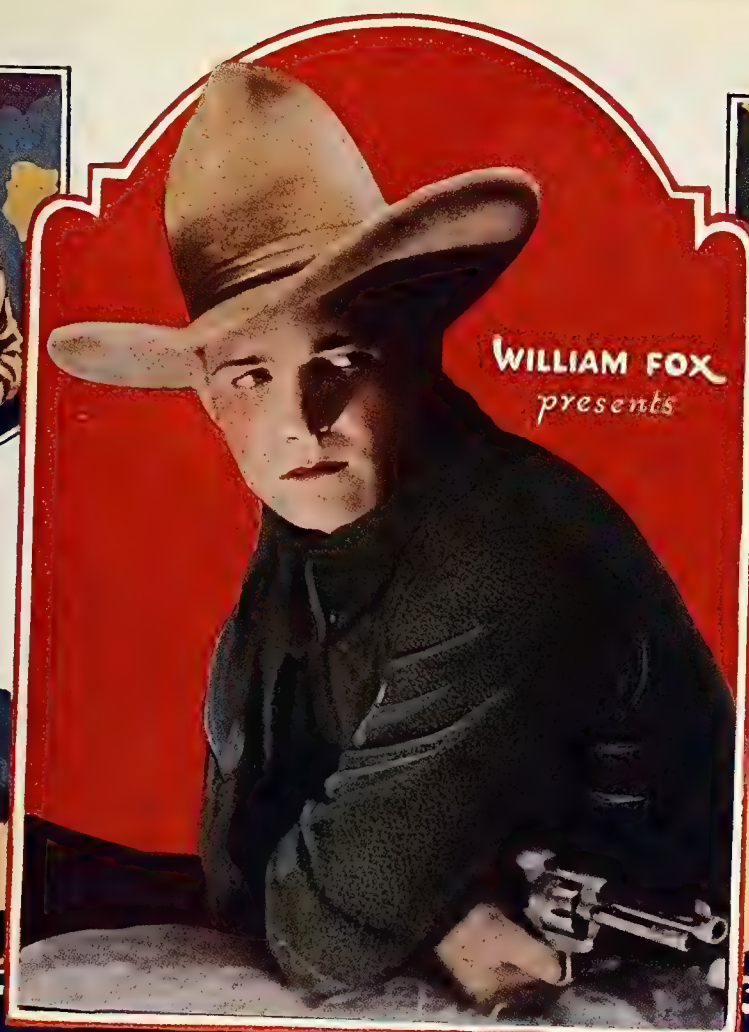
The poster is a collage of images from the film. At the top left, a woman in a red hat and orange vest sits on a brown horse. Below her, a woman in a purple dress is in a dynamic pose. To the right, a woman in a large, ruffled yellow and green dress stands. The center features a large, dark, moody image of a woman's back and shoulder. To the right of this, a woman in a red vest and yellow top stands. At the bottom right, a woman in a green and white patterned dress is in a dynamic pose. The background is a dark, stylized cityscape.

William
Fox
presents
*Five feet of
feminine
loveliness*

SHIRLEY MASON

in *two* new productions during the season 1923-1924. Quality and theme will be totally different from any *Shirley Mason* features released in the past. A new style of Shirley Mason Pictures!

20 YEARS OF PROGRESS  FOX FILM CORPORATION
INDEPENDENCE & STRENGTH



CHARLES JONES



CHARLES JONES
will be seen in a series of
SEVEN PICTURES play-
ing clean-cut, out-of-door,
manly characters in strong
American stories of enter-
tainment appeal for men,
women and the young folk.



ROWLAND V. LEE

JOHN FORD

HARRY MILLARDE

SCOTT DUNLAP

JACK BLYSTONE

HETTIE GRAY BAKER

GEORGE (SLIM) SOMMERVILLE

THOMAS BUCKINGHAM

ERLE KENTON

RALPH SPENCE

CHARLES HORAN

20 YEARS OF PROGRESS

FOX FILM CORPORATION

INDEPENDENCE & STRENGTH

Worlds foremost scenario writers

J. GORDON EDWARDS

BERNARD J. DURNING

ELMER CLIFTON

LAMBERT HILLIER

HENRY OTTO

WILLIAM A. WELLMAN

JOHN RUSSELL

PETER MILNE

HOWARD IRVING YOUNG

MARK EDMUND JONES

JAMES FLOOD

20 YEARS OF PROGRESS

FOX FILM CORPORATION

INDEPENDENCE & STRENGTH

WILLIAM FOX *presents*

AL ST. JOHN



CLYDE COOK

will appear in
THREE comedies
during season of
1923~1924



There will be
EIGHT AL ST. JOHN
comedies during
the coming season



WILLIAM FOX announces for the World's entertainment
a new brand

Imperial Comedies

"IMPERIAL"

—the dictionary says —
"superior in size or quality"
"like an emperor or empress"
"possessing commanding
power"



They make
the Sphinx laugh

The demand for higher merit, better entertainment, and more laughs is supplied to the motion picture theatre owner in the release of

Twelve Imperial Comedies

DURING SEASON 1923-1924

A series of Special Comedy Productions



WILLIAM FOX SUNSHINE COMEDIES



BBETTER now than ever before—better stories, more thrills, prettier girls, funnier gags. *Twenty* William Fox Sunshine Comedies will be released during the season 1923-1924.



FOR THE WHOLE FAMILY

FOX EDUCATIONAL ENTERTAINMENTS



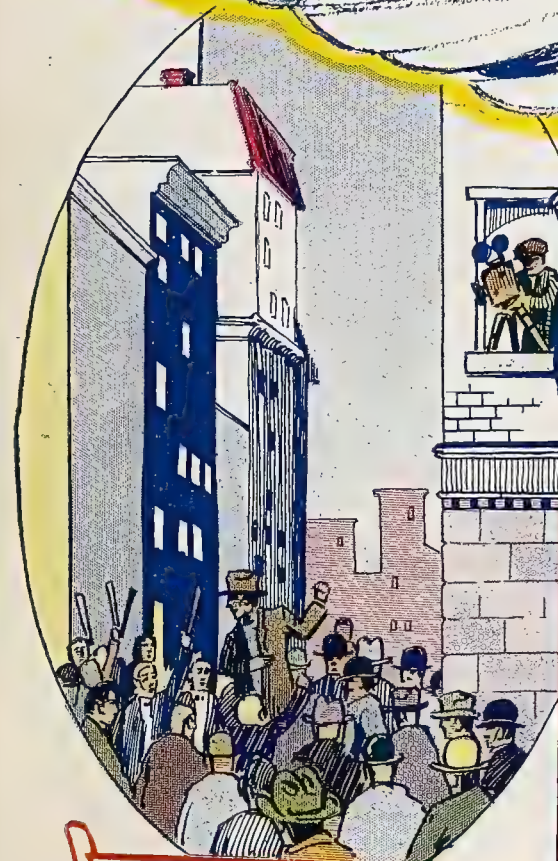
THRILLING, amusing, different and yet informative, these novelty subjects, running from six to fifteen minutes on the screen, have found a definite place on the programs of progressive exhibitors everywhere. From New York to Shanghai Fox Cameramen are fine-combing the world for unique pictorial subjects.

The first 18 releases set a new standard for short subjects, but those to come are even better in point of diversity, quality and interest.

26 RELEASES DURING 1923-1924.



1352 Alert Cameramen Daily Face Perilous Adventures



Cameramen Everywhere

FOX

Bringing the Sport of Kings
to Your Theatre

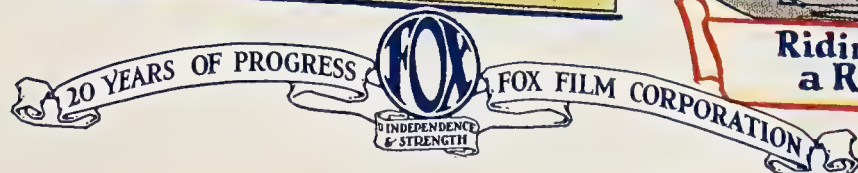
30,000,000
see it weekly

Clean - Fast -
Fair - Truthful

Perfect Prints
Photography De Luxe



Riding the Crest of
a Raging Flood



to Bring the World's Greatest News Reel to Your Screen



Attacked by Superstitious
Indians in South America

Bucking Dangerous Storms
at Sea

An Editorial
Staff of Trained
Newspaper Men

BOX OFFICE ATTRACTION

Special Attention
Devoted to Events
of Interest to
girls and women

Spreading the News of
Dame Fashion's Edicts



POSTERS GREAT ENOUGH for



3 SHEET



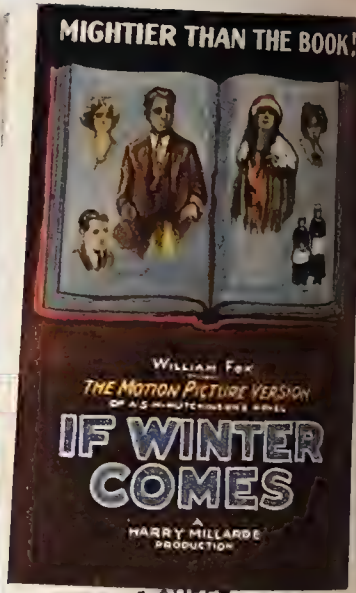
24 SHEET



1/2 SHEET



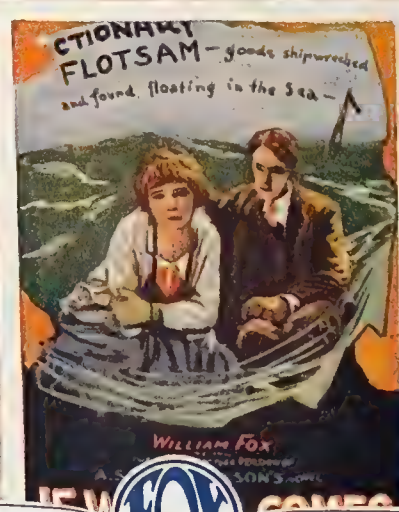
6 SHEET



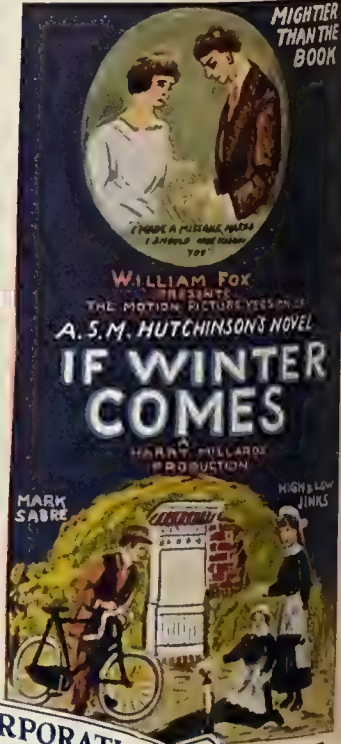
1 SHEET



6 SHEET



3 SHEET



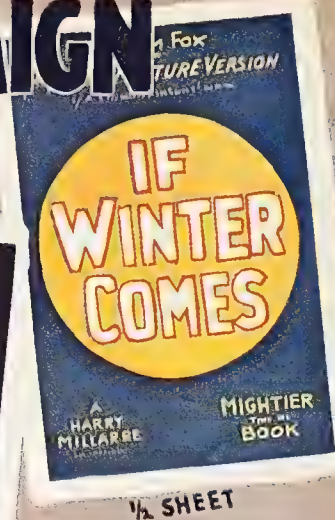
3 SHEET



YOUR MOST IMPORTANT CAMPAIGN



24 SHEET



1/2 SHEET



1 SHEET

THE lithographs reproduced on these two pages are an indication of the magnitude and quality of the advertising accessories furnished for IF WINTER COMES. Every line of exhibitors advertising has been carefully prepared with the box-office appeal fully covered. In addition to the paper, this applies to exhibitors newspaper advertising, lobby photos, oil paintings, slides and folders and heralds of several styles. An abundance of well planned material has been provided for the showman to put over his campaign.



1 SHEET



3 SHEET



1 SHEET



6 SHEET



FOX PRODUCT
For
1923 ~ 1924

Fox Film Corporation
Branches
Throughout the World

25 SPECIALS

IF WINTER COMES
THE GOVERNOR'S LADY
THE SILENT COMMAND
NORTH OF HUDSON BAY
GENTLE JULIA
AROUND THE TOWN
THE SHEPHERD KING
THE SHADOW OF THE EAST
SIX CYLINDER LOVE
TEMPLE OF VENUS
HELL'S HOLE
THE NET
NO MOTHER TO GUIDE HER
MONNA VANNA
ARIZONA EXPRESS
HOODMAN BLIND
THE ELEVENTH HOUR
THIS FREEDOM
ST. ELMO
YOU CAN'T GET AWAY WITH IT
THE BLIZZARD
DOES IT PAY?
THE PLUNDERER
CAMEO KIRBY
SOFT BOILED

27 STAR SERIES

6 TOM MIX
6 JOHN GILBERT
7 CHARLES JONES
1 WILLIAM FARNUM
2 SHIRLEY MASON
3 DUSTIN FARNUM
2 WILLIAM RUSSELL

11 STAR COMEDIES

8 AL ST. JOHN
3 CLYDE COOK

12 IMPERIAL COMEDIES
20 SUNSHINE COMEDIES
26 FOX EDUCATIONAL
ENTERTAINMENTS

FOX NEWS
TWICE A WEEK

UNITED STATES

ALBANY, N. Y. 46 Orange Street	KANSAS CITY, MO. 19 & Wyandott Sts.
ATLANTA, GA. 111 Walton Street	LOS ANGELES, CAL. 914 So. Olive Street
BOSTON, MASS. 54 Piedmont Street	MINNEAPOLIS, MINN. 36 & 38 Western Avenue
BUFFALO, N. Y. 496 Pearl Street	NEW ORLEANS, LA. 725 Poydras Street
BUTTE, MONT. 125 W. Broadway	NEW YORK CITY, N. Y. 130 West 46th Street
CHARLOTTE, N. C. 213 So. Church Street	OKLAHOMA CITY, OKLA. 108 So. Hudson Street
CHICAGO, ILL. 910 So. Wabash Avenue	OMAHA, NEBR. 1509 Chicago Street
CINCINNATI, OHIO 514 Elm Street	PHILADELPHIA, PA. 1315-17 Vine Street
CLEVELAND, OHIO Payne Ave. & E. 21st Street	PITTSBURGH, PA. 121 Fourth Avenue
DALLAS, TEXAS 306 South Jefferson St.	ST. LOUIS, MO. 3314 Olive Street
DENVER, COLO. 1531 Tremont Street	SALT LAKE CITY, UTAH 46 Exchange Place
DETROIT, MICH. 149 E. Elizabeth Street	SAN FRANCISCO, CALIF. 308 Turk Street
INDIANAPOLIS, IND. 232 N. Illinois Street	SEATTLE, WASH. 2008 Third Avenue
WASHINGTON, D. C. New Jersey Ave. and K St., N. W.	

CANADA

Fox Film Corporation, Limited

MONTREAL 322 St. Catherine St. W.	ST. JOHN 162 Union Street
TORONTO 21 Dundas Street, E.	CALGARY 9 Princess Thea. Bldg.
WINNIPEG 365 Hargrave Street	VANCOUVER Leigh Spencer Bldg.

20 YEARS OF PROGRESS



FOX FILM CORPORATION

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PRINTED BY

PUBLIC FAVOR DEMANDS FILMING OF POPULAR NOVELS

Numerous Fox Specials of Exceptional Interest to Canadians—Works of Widely Read Authors Translated to Screen in Commanding and Artistic Terms.

Of outstanding interest to all Canadian theatregoers is the fact that among the great array of big entertainment special productions, twenty-five in all, announced by the Fox Film Corporation for the season 1923-24, are many that contain exceptional points of appeal to Canadians, and are certain to arouse unusual curiosity and interest throughout the Dominion in these fine pictures that range from screen versions of the most widely read works of famous authors and the outstanding stage successes of the day, to massive spectacular dramas of world-wide appeal, thrilling melodramas, delightful comedies of modern life and dramas of high society.

Heading the list is "IF WINTER COMES," a literal screen transcription of A. S. M. Hutchinson's sensational literary success, the most popular "best seller" of all time, which has broken all records for fiction sale in the Dominion and abroad. Directed by Harry Millarde, it has been a year in the making, and enlists a notable cast headed by the most famous English actor on the screen today Percy Marmont, who is the living counterpart of the lovable, whimsical Mark Sabre. The greater portion of the picture was taken in England, against backgrounds of century old English villages, historic castles and ancient cathedrals. "Mightier than the book" is the opinion of critics who have had the privilege of previewing this master photoplay.

Another of Hutchinson's great successes "THIS FREEDOM" has been produced in photoplay form by Fox, with an all-star English cast, headed by that most popular English actress Fay Compton. There are numerous splendid scenes of London and of English countrysides. The sale of the novel in Canada is said to be rapidly equalling that of "IF WINTER COMES."

A magnificent special production with a tremendous appeal to every Canadian man, woman and child, is "NORTH OF HUDSON BAY," with Tom Mix in the biggest role of his career. Here is a dynamic, thrilling picture, every scene of which has been taken in those vast spaces of the Canadian North where the first "Gentlemen Adventurers" established the historic posts of the Hudson Bay Company. What promises to be the most stupendous and spectacular production in the annals of the screen is

"MONNA VANNA," adapted from Maurice Maeterlinck's famous literary masterpiece. This is probably the greatest soul-stirring drama ever written by "The Belgian Shakespeare," revolving as it does around a beautiful woman who controls the destinies of two great cities, and who is called upon to save her people from starvation. "Monna Vanna" has been the theatrical sensation of numerous European capitals, but despite this, statistics prove that Maeterlinck's great work has been more widely read in Canada, England and the United States, than in his own country, or in any other country in the world.

Ever since 1919, Canadian newspapers throughout the Dominion have periodically featured the ambitious efforts of that great Canadian explorer, Vilhjalmur Stefansson, to establish a vast reindeer ranching industry in the so-called Baren Lands. Everyone knows that with the support of the Canadian Government that gigantic project is already meeting with success in Baffinland,—and now comes a screen epic of the North and its huge herds of reindeer, "THE BLIZZARD" from the novel by Dr. Selma Lagerlof, the famous Scandinavian writer, who twice won the Nobel prize for literature. This is a blood-tingling story of the great outdoors, with numerous scenes taken in the Canadian North, and containing a thrilling climax in the form of a terrifying stampede of thousands of reindeer.

A beautiful Canadian girl, Miss Helen Morgan, who took a most prominent part as "Miss Mount Royal" in the Montreal Winter Carnival, has been chosen by the Fox Film Corporation for screen honors, and takes a leading part in "SIX CYLINDER LOVE," the delightful comedy which has proved the biggest stage success in twenty years, and bids fair to outrival its theatrical popularity in the William Fox Screen presentation of the story.

That great English stage success, "HOODMAN BLIND," by Henry Arthur James and Wilson Barrett, has been made by Fox into a thrilling screen drama the story of which takes place in the shadow of London Bridge. Numerous scenes in this picture are taken in and around London. "THE GOVERNOR'S LADY," one of David Belasco's prominent stage successes, is by Alice Bradley,

well known English author, and in its screen form constitutes a Fox special that will unquestionably win great interest throughout the Dominion.

Few writers have equalled the record made by Augusta J. Evans, whose great novel "St. Elmo" has been a steady seller for fifty-seven years. "ST. ELMO" is one of the big specials in which John Gilbert will appear. Records of the public libraries in all English speaking countries for the past twenty-five years, proves this work to have been the most popular piece of fiction ever written in the English language.

J. Gordon Edwards, the greatest Canadian personality in the motion picture world, is the director of "THE SHEPHERD KING," a screen version of the stage success by Wright Lorimer and Arnold Reeves. This great Fox special combines the elements of historical drama with the high lights of dramatic and pictorial display. It was photographed in Egypt, almost in the identical location where the tomb of Tut-ankh-Amen has been unearthed. The entire company was taken to Egypt by Mr. Edwards where, augmented by a mob of Egyptians, they went to the Pyramids and the Sphinx and thence up the Nile, where was enacted the prologue to the principal story, showing Moses leading the tribe of Israel out of Egypt. Subsequent scenes were taken in and near Jerusalem. In obtaining the rights to "THE SHADOW OF THE EAST," Fox has purchased motion picture material of a writer who scored an astounding success through Canada. When E. M. Hull wrote "The Shiek" it was believed that she had reached the zenith of her career, but sales in every corner of the country are proving that "The Shadow of the East" is this brilliant writer's best book.

"AROUND THE TOWN WITH MR. GALLAGHER AND MR. SHEAN" features those two inimitable characters whose song has found its way into every Canadian home, and holds the record for number of sales over any other song ever distributed in the Dominion. "CAMEO KIRBY" and "GENTLE JULIA" two of Booth Tarkington biggest best-sellers will make a wide appeal in picture form to that vast Canadian audience who already love this gifted author's works, and read him wherever there is a bookstall or a public library.

Other Fox specials that give promise of proving excellent entertainment are "SOFT BOILED," with Tom Mix, "THE ELEVENTH HOUR," an up-to-the-minute melodrama of love and pirates; "HELL'S HOLE," a fighting, filled-with-action dramatic

(Continued on Page 104.)

FLOYD BROCKWELL ANNOUNCES FIRST NATIONAL PRODUCTION

Twenty-nine Features for 1923-24 Program Featuring Galaxy of Famous Stars Including Talmadge Sisters.

TWENTY-NINE productions have been listed by First National as available for the Fall and Winter season.

Floyd Brockwell, general manager of distribution, who returned Monday after conducting a series of sales meetings which brought him in contact with the entire First National sales force, this week announced the features which will carry First National through part of the coming season.

The twenty-nine productions now announced will form the first part of the distributing company's 1923-24 release program, which will number sixty-five or seventy pictures.

There will be two Norma Talmadge pictures, two starring Constance Talmadge, two with Richard Barthelmess, one Jackie Coogan production and two with Katherine MacDonald. Thomas H. Ince will contribute four to the twenty-nine, Maurice Tourneur two, George Fitzmaurice one; John M. Stahl, through Louis B. Mayer, will direct two; Richard Walton Tully one, James Young two, Edwin Carewe one, and Frank Lloyd and Frank Borzage one each. Two will feature Colleen Moore, the new First National star, and "Potash and Perlmutter," with Alexander and Barney Bernard, and Gertrude Atherton's "Black Oxen," as yet not assigned to any director, will complete the list.

The list of pictures in their approximate order of release, is as follows: "The Brass Bottle," a Maurice Tourneur production with an all-star cast; "Trilby," which Richard Walton Tully produced and James Young directed; Jackie Coogan in "Circus Days"; "The Scarlet Lily," starring Katherine MacDonald; "The Huntress," a Lynn Reynolds special, starring Colleen Moore; "The Fighting Blade," Richard Barthelmess, period drama; "Dulcy," with Constance Talmadge; "The Wanters," directed by John M. Stahl and presented by Louis B. Mayer; "Her Reputation," a Thomas H. Ince production.

"Purple Pride," starring Norma Talmadge; "Potash and Perlmutter," directed by Clarence Badger for Samuel Goldwyn presentation; "Thundergate," directed by Joseph de Grasse; "The Bad Man," an Edwin Carewe production, with Holbrook Blinn; an untitled Maurice Tourneur special; "Flaming Youth," starring Colleen Moore; "The Dangerous Maid," Con-

stance Talmadge; "Against the Grain" (formerly "Dust in the Doorway"), presented by Arthur H. Jacobs and directed by Frank Borzage; "Anna Christie," a Thomas H. Ince production; "Ponjola," a Thomas H. Ince production; "Black Oxen," Gertrude Atherton's novel, and an untitled Frank Lloyd special.

"The Eternal City," a George Fitzmaurice production; "Secrets," starring Norma Talmadge; "Why Men Leave Home," directed for Louis B. Mayer by John M. Stahl; "Country Lanes and City Pavements," directed and produced by Thomas H. Ince; an untitled Richard Barthelmess production; "Chastity," starring Katherine MacDonald; "The Swamp Angel," directed by James Young, and Thomas H. Ince's production, "The Just and the Unjust."

The announcement of the first twenty-nine pictures of the coming year's program was made by Mr. Brockwell at the district sales meetings.



E. B. McCaffrey, Canadian District Manager for the Fox Film Corporation, recently appointed after demonstrating exceptional ability in the Mail Order Department and the Educational Department at the New York head office.

**Watch for
Dominion Films Announcement**

July 14th Issue

Imperial Comedies Cream of Fox Series For Fun-Loving Fans

Fox Film Corporation announces a new brand of special two-reel comedies for the coming season, to be known as Imperial Comedies. The advent in the field of a new comedy series never fails to make exhibitors everywhere perk up and take notice, and for that reason the heralding of this new unit by Fox is an interesting and important part of the gigantic announcement which that company is making for 1923-24.

According to Fox officials, every effort will be bent toward making Imperial Comedies deserving of their name, fulfilling the dictionary's definition of the word "Imperial" and "predominant" and "superior in quality." The best comedy directors and "gag" experts obtainable will be enlisted to produce them. Every facility of the huge comedy producing forces at the Fox studios on the West Coast will be behind them.

Because of the high standard set for these productions the distribution schedule is limited to 12 releases for the season.

R. A. White, general sales manager of Fox, speaking of this new comedy unit, said, "We consider the announcement of Imperial Comedies as one of the most important on our list for the new season. There has been a persistent demand throughout the trade for comedies of higher merit, better entertainment and more laughs. We intend to make Imperial Comedies fill this demand."

"These comedies will be special in every way that Fox facilities can make them so."

(Continued from Page 103.)

story; "THE SILENT COMMAND," a magnificent sea picture and "THE NET" a drama of mystery and thrills, both directed by J. Gordon Edwards, who in these and "THE SHEPHERD KING" impressively proves his directorial genius and his right to retain the admiration and affection of his fellow Canadians; "DOES IT PAY?" a drama of modern life, featuring Hope Hampton; "TEMPLE OF VENUS," a film of youth and romance, with a large number of noted American beauties and "Arabia" the miracle horse, taken at Santa Cruz Island in the Pacific Ocean; "NO MOTHER TO GUIDE HER" adapted from the stage play by Lillian Mortimer, with Genevieve Tobin in the leading role; "YOU CAN'T GET AWAY WITH IT" by Gouverneur Morris, and "THE PLUNDERER" a dramatic story of gold mining and human hearts, from the novel by Roy Norton.



"ROB ROY"

Filmed in the "Land of the Heather." One of the coming big releases of Dominion Films Ltd. Watch for announcement in Digest issue July 14th.

Manager Avoids Serious Consequences By Quick Action

Montreal—The coolheadedness of Joseph Astphan, proprietor of the Sun Moving Picture theatre in the west end of this city avoided what might have been a serious panic one afternoon last week. A fire started in the operator's booth and when knowledge of it first reached the three hundred spectators in the theatre at the time it appeared for a moment as though there would be a precipitated rush for the exits. Women screamed and a few people seated in the middle rows rushed the aisles. But under the unhurried guidance of the ushers and the uninterrupted playing of the pianist the hysterical ones were calmed and all reached the street in safety. Damage is estimated at \$1,000 and the cause of the outbreak is not known. Almost simultaneously with the start of the fire and the incipient panic among the spectators below the booth, Mr. Astphan ordered the pianist to continue playing and himself directed the ushers in handling the crowd. Within ten minutes all had reached the street in safety. When the firemen arrived the house was empty. The blaze was under control in twenty minutes.

R. B. Burko of Montreal has opened up in the motion picture and electrical equipment business having stocked a wide range of electrical supplies for theatre.

For Sale

Universal Moving Picture Camera, 220 feet model with Internal Shutter Dissolve. Extra Magazines. Georiz Iris, and Universal Tripod. Also Portable Printer. Outfit in perfect working order. Will take \$375.00. Write M. NELSON, Cranbrook, B.C.

Fox To Abandon Program Pictures

That the so-called "program picture" soon will be a thing of the past is evidenced by the recent announcement of various motion picture producing organizations. The latest to state that it will release no more of this type of photoplay is Fox Film Corporation, which during the coming season will distribute special productions and "star series" photoplays adapted from stories of known value by authors of recognized ability, and directed by men whose records should be a guarantee to Exhibitors that the pictures will contain real box office merit.

William Fox will release six Tom Mix attractions, six John Gilbert productions and seven Charles Jones vehicles; and in addition there will be one William Farnum, two Shirley Mason, three Dustin Farnum and two William Russell attractions. These photoplays however will not be distributed as program pictures but as special starring vehicles.

Never before have such great efforts been put forth; according to announcement from Fox Film Corporation, to provide vehicles that will give these stars exceptional opportunities to display their talents. For their use many of the current best sellers will be translated into screen form during the coming season.

*Watch for
Dominion Films Announcement
July 14th Issue*

THE WAY OF THE SOUTH AFRICAN WITH AN UNPOPULAR PICTURE

There is an exhibitor in the South African town of Aliway North, who is blessed with a great gift of direct and forcible speed. Having put on a film which both he and his audience disliked most cordially, he proceeded to take it out of the renter in the following effective and somewhat forceful leaflet culled from the Johannesburg Sunday Times:—

GAIETY THEATRE

APOLOGY.—We apologize most humbly for the absolutely rotten picture shown at the Gaiety, on Monday night. It was bad, DAMNED BAD! It was ghastly, it was a tragedy, but it wasn't our fault! We paid good money (our money) for that picture, so please curse the people who sent it to us.

We don't wish anybody harm, but we hope the next person who calls at our office to tell us about that programme will drop down dead.

Those that left the theatre before the show was over we do not blame; but to those that had the courage to stick it out to the bitter end, we offer our congratulations. It is such bull-dog courage, such brave tenacity of purpose that made our Empire what it is to-day and helped to win the war! And that's that!

How many exhibitors in Canada must envy this South African brother his gift of speech—and how often. What is more, who can help admiring his fearlessness in this day of superlatives and misrepresentation? Hasten the day of truth in advertising. Hail, South Africa!

IRVING SOURKES HAS JOY-SALE THROUGH MARITIME TERRITORY

United Artists Montreal Manager Takes Ten-Day Motor Trip and Brings Home the Bacon.

Montreal.—Mr. Irving Sourkes, Montreal manager of the United Artists Corporation, is back in town from a ten-day automobile trip through the Maritime Provinces. He spent most of the time in journeying from one town to another and interviewing exhibitors. In Halifax he closed contracts with the Community and Casino Theatres, and the Orpheus there has recently played "Robin Hood." In St. John he sold "Robin Hood" and "One Exciting Night" to the Opera House. At Truro, the Strand was visited. At Fredericton,

he sold pictures to the Gayety Theatre, managed by W. W. O. Fennety, and to the Capitol. At Grand Falls, MacLaren's Theatre was visited and a call was made at the Star at Edmunston. Reaching the Province of Quebec, "Robin Hood" was disposed of to the Princess, together with "Orphans of the Storm" and "One Exciting Night." At Quebec, Mr. Sourkes dropped in at the Auditorium, and at Three Rivers, at the Gayety. Thence Mr. Sourkes completed his run and reached Montreal. It can be seen that he combined pleasure with a considerable wad of business.

MONTREAL SOLVES PROBLEM OF TORRID WEATHER SLUMP

Entrances of Theatres Rendered Invitingly Cool By Improved Ventilation Systems—Excellent Business Reported By Exhibitors.

Montreal.—Reports received from various picture theatre managers in the west and north end of the city are unanimous that the recent spell of torrid weather has only slightly affected receipts. There is of course the incoming flow of tourists into the city which has jammed all the hotels here and which is making itself felt in filling gaps left by the usual patrons who prefer the country to the theatre. This, however, only affects the west-end theatres and in itself would hardly offset the losses from the regulars.

There is one other reason which the average patron greatly appreciates and that is that the west end theatres have to a very considerable extent, solved the question of temperature. When

exit doors are left open there is a very inviting current of cool air flowing into the street which does wonders towards drawing in an otherwise reluctant patron who has been sweltering along the asphalt of the city streets.

This method has been extensively used and the advertisements calling attention to the "coolest place in the city," have been found to be correct. The lobbies of the theatres are concentrated on to effect the greatest possible coolness and herein is the secret of the little or only relative emptiness of the houses. In the north end the same methods are used, and in the suburbs, people are still flocking to the theatres, if not quite so greatly as in the cooler months, yet in still remunerative numbers.

Mrs. Phil Hazza Rides "Forge Ahead" To Victory

Equity Pictures Corporation ran "They're Off" at the Strand, Montreal, June 20-23. There is considerable local interest in this picture since Mrs. Hazza natively perched upon Phil Hazza's fiery steed, "Forge Ahead," was photographed with about ten other jockeys on horses on a local race track. She completed the course coming in an easy winner, all for the purpose of the picture. It is understood that a record price was marked up on the pari-mutuel number board after the race, but it is not on record that anyone held a lucky winning ticket.

Watch for

Dominion Films Announcement

July 14th Issue

"The Parish Priest" Gets Many Bookings In Eastern Canada

Mr. Dave Solomon is securing many bookings on his special production, "The Parish Priest," having booked the key cities. The picture is opening at the Opera House, St. John, in the near future.

Will Rotsky Remain With Montreal Allen?

The chief topic of conversation in Montreal motion picture circles at the moment, is the taking over of the Allen Theatre interests there by N. L. Nathanson, managing director of the Famous-Players Canadian Corporation. This has not yet and does not seem likely to affect the management of the big Allen Theatre which is at present under the direction of George Rotsky. The creditor's order under which the change took place, does not affect the theatre itself, but only its operation. This, in turn, is not changed since the services of Mr. Rotsky could hardly be replaced without loss, so valuable has he shown himself as an exploiter of pictures to the benefit of the theatre he has in his charge.

New York City Critics Acclaim "The Isle of Lost Ships"

DAILY NEWS—A splendid yarn of high adventure. We recommend it heartily to all lovers of excitement, of romance and of the unusual. Against a background that fires the imagination, Director Tourneur has told a fast-moving melodramatic story that captures and holds one completely.

SUN—"The Isle of Lost Ships" is a real thriller. This sea story, . . . is a fascinating picture fraught with beauty and full of excitement.

TELEGRAM—Something novel and stirring in motion pictures. Real romance that has an air of actuality even in its wildest moments holds the onlooker spellbound.

EVENING WORLD—"The Isle of Lost Ships" is most certainly something new in picture stories and, having been directed by Maurice Tourneur, is masterfully handled. The cast, too, is excellent.

Opera House Showing St. John Good Films

The Opera House, St. John, under the management of Roy McDonald, is showing some excellent pictures, and having good attendance.

Canadian Premier For "Glengarry School Days"

"Glengarry School Days" had its first Canadian showing at Loew's, Montreal, for the week of June 17th, being released by Burpee and West. A feature of this exchange is the coming release of "Sporting Kings," showing Jack Dempsey, Gene Sarazen, Wm. Tilden, W. Spencer and Babe Ruth in action in their respective lines of sport.

Fox News Service Encircles The Globe

"The Fox News staff of 1352 cameramen have launched a new drive to scoop all competitors in pictorial presentation of the news. Daily they are facing peril in all parts of the earth, and daring the storms of the seven seas to bring to the theatre screen bright, interesting, worthwhile facts in pictorial form. In addition to the field staff there are trained newspaper men who edit the reel. It is their business to make Fox News clean, fair and truthful. But they do more than this, working continually to obtain perfect prints and to give exhibitors the speediest service possible from the laboratory to the theatre projection room.

Is there a wreck at sea? Fox News gets it? Is there a sporting event which arouses unusual interest? Fox News gives it to you first. Are there expeditions in strange lands? Fox cameramen go there. Baby parades—bathing beaches—events of national or international interest—the exhibitor can only rely on Fox News to get the facts in snappiest form for the motion picture screen. The public recognizes the superior quality of Fox News, and exhibitors as well realize it. Show-men know that patronage depends largely upon feminine favor. Fox News gives special attention to happenings which are of particular feminine interest. Exhibitors get all important events in Fox News, and get them first in many instances.

First National Features Sold To All the World

The following First National pictures have been sold to the Societa Anomima Stefano Pittaluga, of Turin, Italy, for Italy, Sardinia, Italian African Protectorate and the Italian African Colonies: "Oliver Twist," "Daddy," "The Hottentot," "The Dangerous Age," "Brawn of the North," "Fury," "The Eternal Flame," "Smilin' Through," "Lorna Doone," "Hurricane's Gal," "The Bond Boy," "Sonny."

Thirty-five First National pictures have been sold to France and Conllette, of Manila, for the Philippine Islands.

The right of "Daddy" and "Circus Days" have been sold for all of Africa south of the equator to Jack Sneider, of Johannesburg, South Africa.

**Watch for
Dominion Films Announcement
July 14th Issue**

MANITOBA EXHIBITORS FAVOR SIX REELS FOR FEATURE FILMS

Theatre Men Reply to Questionnaire Sent Out by Motion Picture Association Regarding Length of Program.

The Digest is in receipt of a letter from Mr. R. Kershaw, president of the Motion Picture Association of Manitoba in which he advises us that at a recent meeting of the association it was unanimously decided that the length of feature pictures was out of all reason, and it was decided at this meeting to send out to all the exhibitors a questionnaire asking them what length they thought a feature picture should be.

Out of the fifty questionnaires sent out thirty replies were received. In forwarding these Mr. Kershaw says: "It is certainly a very serious question, as an ordinary exhibitor cannot possibly build up a show around a feature

that is more than six reels in length." This is confirmed by the replies to the questionnaires, for the opinions favored the six reel length in very definite terms. Four exhibitors approved the five reel features, one voted for 7 reels, one for as many as eight and one favored 2 reel comedy as the ideal short subject. On the other hand there were 16 definitely in favor of the six reel feature. One preferred 7 or 8 reel subjects, one 6 or 7 reels, one 5 or 6 reels and one sponsored 6 reels or over. These exhibitors' verdicts are invaluable coming as they do from widely representative theatre men over a wide area catering to a universal taste.

Montreal Records Moving Operations Similar To Toronto's

Montreal.—Some changes in location of exchanges have been recorded in this city this last week. Thus Hodgkinson pictures are now in the Canadian Educational Films offices. They are being sold by S. H. Decker, Montreal manager of the exchange, but their physical distribution is handled by Canadian Educational. Goldwyn's have left the Famous-Players offices and are now located with Regal Films. This exchange, like Hodgkinson, has its own department quite separate and distinct from the offices in which they are located.

Constance Talmadge Busy Preparing For "The Dangerous Maid"

Constance Talmadge, starring in "Dulcy," which is now being filmed under the direction of Sidney Franklin, for First National release, is between scenes, in consultation with the dressmakers and costumers who will supply the gowns for her next Joseph M. Schenck-First National picture. "The Dangerous Maid." This production is an adaptation of Elizabeth Ellis' novel of England during the Civil War period of the seventeenth century.

Montreal Manager Runs Two Theatres

Armand Rondeau is now running the Crystal Palace and the System theatres in Montreal. He has appointed Andie Keenan manager in charge of the System whilst he handles personally the other theatre.

Fox Denies Report Big Studio Will Close

An article has appeared in several newspapers lately to the effect that when the mammoth new studios which William Fox is to build near Los Angeles, are finished, the splendidly equipped studio "which he erected in New York, three years ago, will probably be closed." The statement, according to the officials of the organization, is erroneous. At the present time three feature pictures are being made at the New York studios, "Six Cylinder Love," "No Mother to Guide Her," and "The Governor's Lady." The future production plans of the William Fox organization will require all the space which the new western studios and the present eastern studios can furnish.

Famous Picture Stars Entertain Important Guests From Britain

The Earl and Countess of Lanesborough, arrived in Ottawa, the Canadian Capital, on June 22nd, after visiting with Mary Pickford, Douglas Fairbanks and Charlie Chaplin in Los Angeles, Cal. They went to Ottawa to pay a visit to Lord Byng of Vimy, Governor-General of Canada, and Lady Byng. While in the Capital, they recounted various incidents of their stay in Los Angeles. The Earl of Lanesborough is quite well-known in Ottawa, having been military secretary to Earl Grey, when the latter was Vice-Roy to Canada, before the war.

OPERA, DRAMA AND FILM EMBRACE THE GIRL OF THE GOLDEN WEST

Edwin Carewe Responsible for Outstanding First National Production—Vivid Version of Famous Story for Filmdom.

Belasco, Puccini, drama and grand opera have each had their golden moments with "The Girl of the Golden West." Now the films have taken it into their celluloid arms. Edwin Carewe has made it First National's biggest production of the year with Sylvia Breamer, Russell Simpson and J. Warren Kerrigan in the major roles.

Where Belasco and Gatti-Cazzaza were limited scenically Carewe is prodigal: some of his shots taken in the Rockies being pronounced "Rembrandt-like" by those who have seen them. His main advantage over the stage and grand opera producers is his ability to show the all-important card game in detail. The Girl, it will be remembered, plays poker with the sheriff for the life of her lover, the

bandit, who lies wounded in the loft above. Card for card the dealing goes, the desperate game of love and death, and the Girl wins until blood drops on her "hand" from above. This detail, so exciting on the stage, is carried by Carewe to vivid heights, it is said, by the use of closeups.

The screen version also permits the entrance into the action of the Spanish girl who loves Johnson, the hero-bandit. In drama and opera she was merely referred to, in movies she is shown, very much it is expected, considering that Rosemary Theby is the actress. Carewe was intrusted with this expensive production by First National after his success at "putting over" heart drama, as the professional picture men call it, in his "Mighty Lak' a Rose."

Harry Brouse "Carrying On" Chats With Friends

Harry Brouse, the well-known Ottawa exhibitor, has so far recovered from his serious attack of blindness that he is now able to walk around the streets and attend to odd business details. He is more cheerful than ever and has pleasant chats with many friends. Mr. Brouse says that he never realized how many friends he

had until letters and telegrams began to pour in on him while he was in bed.

Canadian Releasing Announce Bookings For Mark Twain Film

Canadian Releasing Corporation announce the release of "The Prince and the Pauper," the famous Mark Twain picture, at the Independent Amusement Chain of theatres, commencing week of July 8th.

"Bigger and Better" Declares Exhibitor

The Digest is in receipt of the following communication from the general manager of the Regent Theatre of Picton, Ontario. We express our thanks in publishing same and reciprocate the good wishes of the exhibitor.

Picton, Ont., June 29th, 1923

Canadian Moving Picture Digest
27 Jarvis Street
Toronto

Dear People

I found out that my subscription to the Digest expired about the 6th of the month, so I am sending my cheque for \$2.00 to have it renewed. We find the Digest a wonderfully helpful little magazine, and we hope to see it getting bigger and better. The Editorials are good. I hope every exhibitor reads them as carefully as I do.

With best wishes for the success of the Digest, I am,

Yours truly,

GEO. COOK.

New Theatre in London Opens With "Rob Roy"

"Rob Roy" the Beaumont picture being released in Canada by the Dominion Films Ltd. was used to open the new motion picture theatre in London, England, which is being managed by a brother of Viscount Lascelles, Princess Mary's husband.

WHERE WERE THE CENSORS?

WE had nearly made up our mind that The Ontario Censor Board might be accused of being Victorian in their attitude toward little words such as "Damn" and "Hell"; but no one could accuse them of endorsing depravity upon our screens. After witnessing "Enemies of Women" an adaption of the book by the same name, written by the world-famous Spanish author Ibanez, we are forced to conclude that the Censor Board was away on its Holidays, or that someone gave them a hypodermic injection to render them innocuous to the depravity which some of the scenes in this picture presented. How a director, responsible for so much of the beauty of sets and ideas, the heart-gripping scenes which this picture contains, could direct such scenes of unrivalled debauchery is incomprehensible. Russian realism as depicted by Doestoevsky, Turgenev, Gogol, Gorky, Tolstoy is perhaps even more intense in depravity, filth, lust, savagery, rape, rapine and all the other attributes of hell, which make the mind reel to conceive and the pen reluctant to tell, but this kind of literature is absorbed by people with stomachs strong enough to stomach swine-snouts and pig's tails, why thrust it upon audiences which have been classed among those who have eight-year old intelligence? Even if we do

not agree with this rating of mentality for picture patrons, the fact remains that young people do visit picture theatres; and have enough to contend with, in the theatre and out of it, battling with the modern sex problem, without being introduced to the perversion of sex. Such scenes will hurt other pictures. People will talk and protest and the Censors be forced to be even more intolerant, where they would show tolerance, than heretofore, which has been bad enough. For once in my life I found occasion to wonder what would be presented on the screen if the fear of the Censor Board was removed?

Such a waste of loveliness it all seemed, for some of the scenes in this picture beggar our descriptive powers. If Goldwyn who have always presented "decent pictures" have any influence over Cosmopolitan, they should suggest the elimination of the scenes where women writhe over floors like wriggling serpents, representative of the Bowels of Sin. It has been my intention to comment on exceptional pictures of merit, "Enemies of Women" could be placed in this class if its examples of "Bad Taste" and misdirection were removed.

RAY LEWIS.

July 14, 1923

CANADIAN MOVING PICTURE DIGEST

It's What Goes on the Screen That Counts---

First National makes an announcement on the back page of this Issue that is of the utmost importance to the exhibitor who is looking not only at the receipts of his box-office to-day, but who is looking ahead and taking necessary steps to increase his patronage.

You Can Depend on First National

TORONTO, CANADA
JULY 14th, 1923

Vol. 15, No. 11

27 Jarvis Street

PUBLISHED BY
CANADIAN MOVING PICTURE DIGEST PUBLISHING COMPANY
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“yes, we have no bananas!”

The banana is a fruit that is born green and then develops yellow streaks as rapidly as measles.

Like a helpless infant, it is well covered, which is the kindest thing you can say about it.

That cover is an excellent alibi until you peel it off, and then it becomes dangerous. Folks fall down on it, and its interior doesn't stand up any too well either.

It's a fibrous, woody, mushy kind of an edible, without even a juice of its own and totally devoid of snap.

There is a remarkable similarity between bunches of pictures and bunches of bananas. Many are just naturally green, and more develop yellow streaks at the box-office, and even more are lifeless things hiding behind a well covered trademark.

After twenty years of progress, we can confidently say of Fox Film Corporation's product for 1923-24—

YES, WE HAVE NO BANANAS!

But we have got Eleven Plums ready for you now, out of the big basket of 25, and here they are:---

IF WINTER COMES — ST. ELMO — MONNA VANNA — THE ELEVENTH HOUR — SOFT BOILED — HELL'S HOLE — CAMEO KIRBY — DOES IT PAY? — THE SILENT COMMAND — THE GOVERNOR'S LADY — NO MOTHER TO GUIDE HER.

Write, Call or Wire your nearest Exchange for Immediate Bookings

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Toronto - Montreal - St. John - Winnipeg - Calgary - Vancouver

**CANADA'S
MOTION PICTURE
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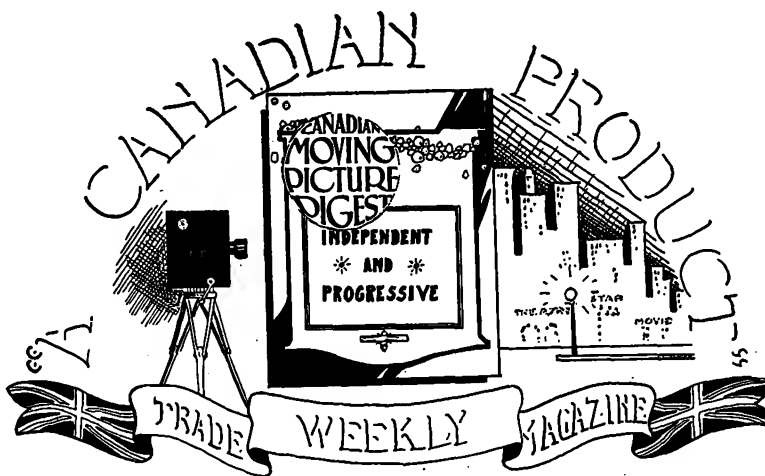
The Canadian Moving
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General Manager and
Editor-in-Chief

RAY LEWIS

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VOL. 15, No. 11

TORONTO, CANADA

JULY 14th, 1923

JOIN UP

IN the issue of July 7th; we gave, for the benefit of Canadian Exhibitors, President S. Cohen's report at the fourth annual convention of the Moving Picture Theatre Owners of America. Inclusion of this report was significant in view of the formation of the Canadian Division.

Not for the first time, in the history of Canadian exhibitors and at a crisis in their business, have they been saved. The Law of Life appears to be changing, or perhaps it is the people who are changing in recognizing the inevitability of the Eternal Law of Fair Play. No one country should be in the position of power to dictate to other countries how its people should be governed, accept by the consent of the people of those countries. No king or representative government should be allowed the power to say how the people should be ruled except by the consent of the people. No business or organization should be under one-man control accept by the consent of those engaged in that business.

* * * *

Many corporations, representing an industry, commodity or enterprise have endeavored to get the control of that in which their business interests were concerned. The method generally employed by monopolists is, first control within a certain area, or representing one particular division and then a control of the world market. It takes big business vision and ambition to monopolize world markets and only a few corporations, or individuals are big enough financially and mentally to become involved in gigantic enterprise of such dimension. But the control in one country is not as difficult if the monopolistic spirit follows normal lines. By normal lines we mean growth without artificial pushing which gives the enterprise a watery expansion, big to the casual or passing observer, but without much insides. By "insides" we mean gilt-edged protection for the investors, every expansion move covered by at least a possible degree of being in a position to carry itself.

It is as difficult, as it is impossible, to stop expansion. But get this idea clearly in your mind exhibitors, expansion does not mean monopoly. Life makes room for growth, but in Life there is no room for monopoly. Every enterprise, large or small should be allowed to remain in business; and no enterprise of any dimension, should be permitted to squeeze the little man out. The little man will die out if he does not conduct his business along progressive lines, for this annihilation he has only himself to blame, for in business no man is his brother's

keeper, but every business man is his brother's keeper in respect to the policy of "hands off."

The rule of the "survival of the fittest" indicates the annihilation of the weakest and this law is cruel, inhuman and opposed to the Law of Life which is interested in expressing Life in a variety of degrees. The law of the "survival of the fittest" has become obsolete, and has been thrown into the rubbish heap along with such theories as "Might is Right."

* * * *

Exhibitors, God Is Too Busy To Give Each Of You Individual Attention in the Management of your business. In order to see that you are given a chance to live, protective organizations are placed in the world. You are given every opportunity to help yourself and if you do not avail yourself of this beneficial and protective offering you are in the same state as the man, previously referred to, who annihilates himself through lack of the progressive and protective spirit.

It is unnecessary to repeat what the M. P. T. O. of America have accomplished for the good of exhibitors, read the issue of July 7th, the bulletin section; and if there is not enough material to convince every Canadian exhibitor that his star of good fortune is shining upon him now, offering him a membership in the Canadian division of the Exhibitors' organization, no editorial will prove more convincing.

The Moving Picture Industry in Canada has a long, successful broadening highway to travel, it looks as if the construction work, as far as levelling the ground for pavement, has been accomplished; and the next ten, twenty years will mean building up your business on paved ground. It looks like a solid foundation upon which to build and Canadian Exhibitors should face the future with a re-awakening of interest and a healthy appetite to increase their profits and the business they represent.

* * * *

We have talked and talked about organization. We understand the difficulty of uniting peoples of various opinions, but it has been done and can be done, since the fundamental principle of the uniting is the one and only factor with which exhibitors should be concerned. The exhibitors in Canada, despite the fact that they have been called "Dumbbells," have sufficient intelligence and common sense to realize that their affiliation, through Canadian Division, with the M. P. T. O. of America gives them an organization of not less than Twelve Thousand exhibitors back of them, exhibitors, who have through their organization, already accomplished such

fine work. Join Up now, fill in the application for membership, and pass along the word to "Join Up" to other exhibitors, this is the psychological moment to make your Canadian Division strong. No Canadian Exhibitor should remain on the outside. Throw out all your past grievances, forget the points on which you disagree, Join Up for the preservation of your business and the salvation of the spirit of independence and liberty of expression, for which men have given up their lives, that liberty should survive.

Monopoly is another form of slavery. The man who is forced to do business, against his principles of fair play, is as much a slave as the men who were forced to obey their owners in slavery days. Join Up, if you are sincere in your desire to maintain your independence. Join Up if you are sincere in your desire that there shall be no monopoly of the Moving Picture Industry in Canada.

* * * *

What Our Appointment Means.

ON another page in this issue there is an announcement that the Digest has been appointed the official organ of the Canadian Division of the M. P. T. O. of America. To some people this announcement may not appear to be significant, some may even be inclined to regard it as a superficial incident, for these we have no message, but for the Canadian Exhibitors, who believe that our paper, stands for a Principle, the preservation of the Independent Exhibitor and Independent Producer, the announcement may prove an inspiring incentive to "Carry On."

It is no new road The Digest is about to travel upon, our old road has been built up with the material of the new. It is necessary that the exhibitors have an instrument through which they may express themselves, not only necessary for their protection, but for the protection of the other units of this business, whose interests are so closely allied with the exhibitor.

A suppression of facts is the best little war-maker we have in the world. Give people an opportunity to state their case and those involved will soon settle their differences. Producers and Exchanges whose business it is to give their patrons, the exhibitors, what they want, can only find out what the exhibitor wants, by listening to his wants. The exhibitor knows, better than any other medium in the picture business, what his public want; and he also knows better than any one else, the lines upon which he can remain in business, to the mutual profit of those concerned.

The exhibitor is as frequently in the wrong as is the unit with which he transacts his business; and this unit is just as anxious to give the exhibitor a square deal.

We approach our appointment in the spirit of tolerance and fair play and this spirit does not include exhibitors only.

* * * *

Three Big Associated First Nationals.

THE Associated First National have within the last month released three pictures which are of such quality as to command special notice. Norma Talmadge

in "Within The Law" gave us an interpretation of Mary Turner which endeared her to her followers and brought a new line-up before her shrine, because of the new touch brought into this artist's work.—the indescribable dignity of interpretation always evident in the work of a genuine artist. The production of "Within The Law" appeals to us as a bonafide box-office attraction which should be received everywhere with approbation and applause. It is a big picture, in that the interest of the story is so well sustained that the spectator is not even for one moment left unentertained. The cast was good throughout.

* * * *

THE second picture, "Omar The Tentmaker" with Guy Bates Post was a big production with scenes and atmosphere redolent of Persia and the spirit of the poetic philosopher faithfully represented. James Young, the director, did his work well, leaving no room for complaint, among what would have been his severest critics, the lovers of Omar Kayyam. Guy Bates Post as The Tentmaker was most convincing when age had bearded him, as the youthful lover his face was too strongly impressed by Time's passing touch, but in the scenes, following the adoption of little Shireen he was again Omar The Tentmaker of the dramatized version, the artist who packed the theatre again and again Virginia Browne Fair should have her name out in "star lights" for her beauty and the artistry of her performance of Shireen. Patsy Ruth Miller as Little Shireen also deserves special mention, in fact the entire cast, including Shireen's boy attendant gave performances so excellent in their quality as to repay James Young for the effort and care with which he surrounded this production. Among the very worth-while pictures we place this one.

* * * *

"FURY" with Richard Barthelmess and Dorothy Gish was another joy. Here we have all the quaint cockney spirit, which is so amusing in English pictures, combined with the qualities which we demand of U. S. productions. Dorothy Gish made us laugh and cry with her, gave us moments of exclamatory joy. She could not possibly do more, could she? Richard Barthelmess gives one the impression of being an Idealist, a youth which every father with a marriageable daughter would love to call his son-in-law, but why must he forever be pummelled? It keeps his admirers in a continual state of nervous suspense and an agonized uncertainty of whether he will survive. As Boy Leyton he gave his audiences an interpretation which satisfied the most exacting. Of Tyrone Power's work as "Dog Leyton" we can but say that if the stars were not possessed of the same quality of artistry with which this artist is imbued he would have quietly walked off with the picture, as it is, his performance was a cameo, such poise, such surety of knowing just how to make his scenes register until tears were wrung out of one's very soul, only artists possessed of the potentialities of genius can portray. Exhibitors will do well to feature Tyrone Power with the players named, his name stands for "great work" among people, whom in his long and glorious stage career, he has never disappointed.

RAY LEWIS.

Elinor Field Busy Even Between Shots

Between shots of the "Third Series Leather Pushers," in which she plays the leading role opposite Reginald Denny, Elinor Field is playing the feminine lead in a western picture, "Rarin' to Go," starring Pete Morrison.

Soul of The Beast Wins Much Praise

"Soul of the Beast," Thomas H. Ince's big novelty starring Oscar, the elephant, and Madge Bollamy, has won enthusiastic praise from the reviewers wherever it has been shown. The picture, is said to be one of the cleverest screen novelties of the season.

Exploitation Head On Way To Coast For First National

Mr. Fred S. Sleiter, special field manager for Associated First National passed through Toronto recently on his way to the coast. Mr. Sleiter is the man behind the gun in sales promotion.

Operate in Future Under One Name

In order to strengthen the trade mark, "Preferred Pictures," and to clear up any confusion that might result from the use of two names for one product, the Al Lichtman Corp. and Preferred Pictures, Inc., have been combined into one organization to be known as Preferred Pictures Corp. Lichtman will be president and J. G. Bachman, treasurer.

The reorganization will not effect in any way the duties of B. P. Schulberg, Lichtman and Bachman. Schulberg will continue in charge of production while distribution will continue under the same arrangements as were consummated by Lichtman in organizing the Al Lichtman Corp.

Mermaid and Christie Comedies for Montreal (Montreal Special)

The Canadian Educational Films announce the appointment of N. W. Davidson from the Toronto office of the Exchange, as booker at the Montreal branch. Louis Levy, formerly booker, has been appointed Film Booking Office representative. Canadian Educational are releasing Mermaid and Christie comedies regularly at the Allen, Capitol, and Loews theatres.

Big Hodkinson Features Coming Soon to Montreal

W. W. Hodkinson pictures are being distributed through the Canadian Educational Films in this city for Quebec and Eastern Canada. S. H. Decker is the Montreal representative of the company and is handling the sales end of the films. Two big releases of Hodkinson are "Second Fiddle" and "Dollar Devils" both of which will be shown at the Strand here next month.

"The Man of Might" Cut to Six Reels

A re-edited version of the famous William Duncan mystery story, "The Man of Might," originally shown in thirty reels, has been prepared by Vitagraph and will be released in six reels. This is one of the most fascinating of all Duncan pictures and not only contains the attraction of a hunt for a mysterious treasure, but is packed with the thrilling stunts for which Duncan is famous.

WHO IS TO BLAME?

Recent Visitor to Hollywood Explains The Producer's Point of View With Regard to High Cost of Pictures—What Does the Exhibitor Think?

An interesting side light on the general conditions of the industry are given by a recent visitor to Hollywood. It is claimed by the producer that the exhibitors all over the country are responsible for the present condition in Hollywood in so far as salaries of stars are concerned.

While enroute the Digest's informant stopped at many big cities to interview both exhibitors and exchange men and he found invariably that the first question the exhibitor asked the exchange man was "Who's in the picture?" If the name of a big star was not mentioned, the exhibitor invariably took an antagonistic attitude, claiming that there was no box office value unless the picture had a "star."

This attitude has brought about a situation which, in the correspondent's opinion is a great menace to the industry. There are only a few stars whose names really mean something to the box office, and as a result, fictitious valuations are being placed on performers who have been exploited by the exhibitors to such an extent that they demand a great deal more than they are entitled to.

It is claimed that if the exhibitors will only judge pictures from the standpoint of their entertainment value they will bring back into the theatres the thousands of fans that have strayed from the fold because of the banal stories that have been used in order to create particular parts for so-called popular players.

Another great deterring factor that has kept the fans from the theatres is the attitude that exhibitors have taken with regard to certain classes of stories.

Surprise was also expressed at the psychological viewpoints that the exhibitors are taking with regard to the kind of pictures they want. It seems that the great majority of the prominent exhibitors in the United States at least, believe that because they have a beautiful theatre and they dress their performance up in a lavish manner that it is necessary for them to have pictures with lavish settings. This restricts the number of stories that the producers can select and it

leaves behind a great many of the virile stories the principal situations of which are laid in either the open spaces, in semi tropical or maritimed surroundings. The result is that we have an overproduction of the so-called society dramas and the fans have been fed up on the "triangle" pictures or romances of the lives of people in the social world.

There is considerable truth in the argument launched—the trouble would seem that the exhibitor, having found that his patrons will support the class of pictures referred to, won't stir himself to try them out on other types of pictures which might go over as well or even better and save him many dollars in the bargain.

Much has been said with regard to the inflated cost of production due to the high salaries being demanded by performers. Another important factor in the present high cost of production is the demand for pictures with lavish settings. Directors taking their cue from the reports from exchanges have gone out of their way to put up sets that have cost fortunes simply to cater to this whim, and as far as the value of the picture is concerned, these sets have no material effect on the drama or the conclusion, of the story. In fact it is even claimed many good stories have been ruined because big lavish sets have been forced into productions where they did not belong.

A quick survey of the Broadway theatrical successes during the past season shows that it has not been necessary, excepting in musical extravaganzas to use lavish sets—in fact, a great many Broadway hits this year are "one-set" productions and even "Rain," "Seventh Heaven," "The Last Warning," had very squalid atmosphere and yet there is no doubt as to their financial success.

If the exhibitors hope to get down the high cost of rentals, declare the producers, they must co-operate with the producers and accept productions which do not call for these big expensive sets but do furnish the kind of entertainment that the fans desire.

SCHENCK PRODUCTION PLANS PROVIDE FOR NINE FEATURES

Producer of Norma and Constance Talmadge Pictures to Spend \$3,500,000 During 1923 on Group of Big Features For Famous Stars

Joseph M. Schenck, producer of Norma and Constance Talmadge pictures, has announced that he will spend \$3,500,000 on nine pretentious features to be produced before next January, comprising the largest program for a single year ever undertaken by an independent producer.

"This \$3,500,000 will not be spent recklessly, merely for big sets and elaborate settings," says Mr. Schenck, "but for better casts and better stories, and everything that will in any way insure better pictures. I do not believe that the peak of motion picture prosperity will be reached this year. I am firmly convinced that 1924 will be an even greater year for pictures. I am glad that this vast program, which I have determined upon, will furnish work for thousands of artists and artisans during the remainder of the year."

The three stories for Norma Talmadge which will follow the making of "Purple Pride," now nearing completion under the direction of Frank Lloyd, are "Dust of Desire," by Margaret Peterson, an English author; "The Mirage," by Edgar Selwyn, and "Secrets," by Rudolph Besier and May Edington.

Three of the stories for 1923 in which Constance Talmadge will star, and which will follow her present production of "Dulcy," by George S. Kaufman and Marc Connelly, with Sidney Franklin at the megaphone, are: "The Dangerous Maid," "Madame Pompadour," a story of Napoleonic days, adapted by John Emerson and Anita Loos from a foreign play, and a third story as yet unnamed. The Talmadge pictures will be made at the United Studios.

C. Gardner Sullivan, for many years associated with Thomas Ince, will head the Schneck scenario staff, with Willard Mack, famous playwright, actor and author, acting in an advisory capacity.

Frances Marion, one of the best known continuity writers, will co-direct with Chester Franklin on forthcoming Norma Talmadge pictures. Victor Heerman will assume direction of Constance Talmadge productions, starting upon her next picture, "The Dangerous Maid," an adaption from the novel, "Barbara Winslow, Rebel," by Elizabeth Ellis, dealing with Revolutionary days of England in the 17th century, on June 18th.

"CIRCUS DAYS" THE GREATEST EVER FEATURING LITTLE JACKIE COOGAN

New First National Picture Promises to Make Big Hit—Adapted From Famous Story "Toby Tyler"

"Circus Days" will be the greatest box office picture in which Jackie Coogan has ever appeared, according to First National, which is issuing this latest Sol Lester production during the coming month. The first print to arrive in New York was screened last week for First National officials in the New York office.

"Circus Days" is an adaption of James Otis' story, "Toby Tyler, or Ten Weeks with a Circus." It concerns a youngster who, to save his mother from utter dependence upon a penurious brother-in-law, runs away to join the circus, where he finds a job as a "lemonade kid."

"Circus Days" was directed by Eddie Cline, who is responsible for

the Buster Keaton comedy successes. The production has been scheduled by Associated First National for late July release.

George Arliss Begins "The Adopted Father"

George Arliss, having finished his work as the Rajah in "The Green Goddess," has stepped from one stage to another at the studios of the Distinctive Pictures Corporation and has begun work in the leading role of "The Adopted Father." Edgar Franklin wrote the story, which was adapted for the screen by Forrest Halsey. Harmon Weight is directing.

To support Mr. Arliss, Distinct-

ive has engaged Edith Roberts and Taylor Holmes.

Mr. Holmes is now starring on Broadway in "Not So Fast." He has had a long and varied stage and screen experience.

Miss Roberts is known for her work in "Backbone," "Saturday Night," "The Dangerous Age," and "Thorns and Orange Blossoms."

"The Adopted Father" is a comedy of New York life. The production schedule calls for Fall release by Goldwyn-Cosmopolitan.

Vitagraph All Ready For Big Fall Business

G. A. Baldson, assistant general manager of Vitagraph has been in Montreal recently where he went into a thorough conference with Manager H. D. Buckley as to the Exchange's new Fall Policy. The intention now is to sell pictures in blocks of six. "Masters of Men" which has been making a hit outside the city, will be released at the Strand towards the end of the month. September will be a Larry Semon month for Vitagraph and there will be a special drive on Montreal. The new Semon comedy: "The Gown Shop" will be released here in September, whilst four of them will be shown here during 1923 and 1924.

An Old Homespun Story Promises To Make Good

Mack Sennett, producer, Mabel Normand, star, and F. Richard Jones, director, join in declaring that the public will greet "The Extra Girl," which is scheduled for early Fall release through Allied Producers and Distributors Corporation, as a real, old homespun story; an individual picture with distinctive and novel characterization.

"The Extra Girl" is from an original Mack Sennett Story, a comedy drama with a big theme—that of the old, old struggle of youth to escape from humdrum routine into the realms of romance, adventure, happiness, with the scenes laid in the present rather than in the past.

Majestic Gets "Bavu" And "Trifling With Honor"

The Majestic Theatre is now running pictures through the summer season with a few road shows. Two excellent films shown there recently were "Bavu" and "Trifling with Honor."

Original from

Digest Reviews Current Attractions

"OMAR THE TENT MAKER" A FINE EFFORT

"OMAR the Tent Maker" is the answer to the prayer for finer pictures. All power to Associated First National; and because we are sincerely indebted to this organization and to Richard Walton Tully for such a fine effort, we will get over with our one bit of reverse criticism before we commence singing the praises of Guy Bates Post and his colleagues in this remarkably splendid screen offering. "Omar the Tent Maker" has too great footage, even though its beauty and interest be offered as excuse. If Omar had come to Toronto in winter months it might not have seemed so tediously long, but summer time is bad indeed for long spectacles even though they be beautiful. We do not think that a little more cutting would hurt the excellent continuity of Omar and we do believe that it would enhance greatly the interest of the production in its entirety. We do feel very sorry that Omar's visit to Toronto was so long delayed, but in spite of the fact that the slump period witnessed his advent, all those who really care about good pictures will see that he has a long and successful season.

Apart from the Maxfield Parrish characteristics of the settings—for the photographic effects used to convey the beauties as visualized through the ecstatic lines of the great Persian poet are the works of Parrish's brush come to life—probably the most striking feature of the production is the simplicity with which the story is told. Here is a version of "Omar the Tent Maker" that the veriest moron will understand, while the possessor of a suede bound edition of the Rubaiyat will revel in the picturesqueness of the story which even if a trifle inaccurate is nevertheless pleasant to the more initiated. The picture reveals Omar as a lover at the threshold of life, and again two decades later when Shireen, the object of his youthful romance returns through the weary years to the loving care of a gentler and wiser Omar. Guy Bates Post is the capable hero of the two romances: as the carefree young genius who clambers over the flower-strewn walls of his master's garden to keep tryst with the learned man's beautiful little daughter Shireen, he is a pleasing

First National Keeps Pace With Best Efforts of Year.

"Fury" Another Free-For-All Starring Richard Barthelmess.

young courtier, and later, after they have been torn from each others arms and finally reunited after having tasted of the sadness of life, Mr. Post invests the role of the older Omar with a depth and sweetness which makes this characterization stand out as a shining exemplification of his great capabilities. Virginia Brown Faire's, portrayal of Shireen gains beauty in the second period of the story and Patsy Ruth Miller as little Shireen is a delight to the eye. One of the outstanding criticisms against the pictures has been undermined by "Omar the Tent Maker," this picture has the advantage of being of classic value, of palatable moral calibre, and of fine artistic fibre bearing a flavor of sheer romance with an origin unmistakably natural and therefore of universal appeal. Our heartiest congratulations to James Young!

"FURY"

If you like Richard Barthelmess and Dorothy Gish—and who is there who doesn't?—then you can't help but like "Fury," another of the famous, "at-him-again" brands of screen entertainment that make Barthelmess satallities bite their pretty pink tipped finger nails in agitation lest some day they will come to the movies only to learn that their idol has been beaten by an irate papa into a pulp from which jelly-like state he cannot recover. It seems a bit thick that Richard with his splendid appearance, his ability to act and his notoriously expressive brown eyes must be wallowed all over the lot in every picture that is produced to star him before he rises, staggers to victory, and achieves the object of his affection. Of course nobody would blame any hero for going through such "strife and strain" (as a popular ex-mayor of Toronto so aptly put it) for a prize such as the fair Dorothy makes of the heroine in "Fury," but with both the young stars so good to look at a little of the maudlin atmosphere, a little of

the rough stuff, and a little of the baser side of human nature might be eliminated without detracting in the least from the picture. "Fury" is the story of a hard-hearted tyrannical sea captain, his gentle, loving son, (who inherits the finer qualities of his nature from a mother who was wooed from her masterful husband by a base lover and then deserted) a saucy optimistic barmaid slavey at the Sailor's Rest, and a bullying first-mate who wants both the "Lady Spray" and the slavey for his own particular gratification. "Boy," son of old "Dog Leyton," the skipper of the "Lady Spray," also adores the little slavey and when the Captain dies he has to postpone his honeymoon to beat up the first mate and thus avenge his wronged father. Boy is nearly killed in the series of sensations which follow, but he accomplishes the impossible, finds his mother, throws the first mate overboard, and sets sail on the matrimonial sea with the apple of his eye. Tyrone Power does a remarkably convincing bit of work as the woman-hating sea captain. Dorothy Gish with her whimsical humor and wistful loveliness, with all her old-new tricks, proves quite irresistible, and Barthelmess, always manly, makes his audience feel very thankful when he once more emerges from the fray victorious.

There is one other feature deserving of special mention in "Fury," apart from the remarkably fine work of the three mentioned stars. The artistic handling of the scenes on board the "Lady Spray," when the briney seems to slash one's face, is a delight to any real lover of the vast and boundless waters. Not one opportunity is lost in the whole production to secure fine effects and when the sails billow and the sea washes the decks of the gay little craft there's not one in the audience but wishes he were a rollicking sailor lad instead of just a mere land lubber sitting in a movie theatre with his best girl. If the picture took less time to get to the point even though said point be the point of death for the young hero, most fans would be better pleased—but remember you have Barthelmess and Gish, a team not to be ignored a fair story with excellent photography—and you have Tyrone Power.

—H.M.B. —

ORGANIZE CANADIAN DIVISION OF MOTION PICTURE THEATRE OWNERS

On Thursday morning, July 12th, the Canadian daily papers carried a report of tremendous importance to everyone engaged in the motion picture business in the Dominion when it was announced that plans were under way for the organization of a Canadian Division of the Motion Picture Theatre Owners of America.

This organization with a membership of 12,000 in the United States, is a body formed to protect the independent owners of picture theatres, and it is the intention of the association to combat the tendency of the film producers to gain control of the theatres, a condition which, it is believed, if not checked, will bring about the making of the motion picture industry into a monopoly. The affiliation of the Canadian Exhibitors with the American body, it is hoped, will aid the Canadians, who are several hundred strong, to secure their rights in the market through the support of this very influential organization.

This affiliation is conceded to be one of the most important developments in the history of the motion picture industry in Canada, and it is therefore for this reason, and because of the fine principles and aims of the organization, that the Canadian Moving Picture Digest is most gratified to announce that, through the courtesy of Sidney S. Cohen, president of the Motion Picture Theatre Owners of America, the Digest becomes with this issue the official organ of the Motion Picture Theatre Owners in Canada. The official appointment of the Digest as the M.P.T.O. mouthpiece in the Dominion is printed in telegram form elsewhere in this issue. A meeting will be called in Toronto early in September at which Mr. Cohen will preside.

Following is the announcement in detail as handed out to the Canadian Press by President Cohen:

With a view to more completely protecting the interests of the Motion Picture Owners of Canada and preventing the control of the Industry by those who might take this great medium of expression out of the service of the people to a great extent and render it less of a community service institution, the Canadian Motion Picture Theatre Owners have formed the Canadian division of the Motion Picture Theatre Owners of America.

Meeting to be Held in Toronto in September to Plan Alliance of Canadian Exhibitors With 12,000 Independent Theatre Owners of the United States—Digest Official Canadian Organ

Organize in Toronto

A meeting for completing final arrangements will be held in Toronto in September and every independent Theatre Owner in the Dominion will be invited to it.

National President Sydney S. Cohen of the Motion Picture Theatre Owners of America and other National Officers of that Organization will be present to give to the Canadian Exhibitors every possible line of assistance in the formation of their division.

The Motion Picture Theatre Owners of America has its headquarters at 132-136 West 43rd Street, New York City and has divisions or unit organizations in all the States.

Self-Governing in Canada

The work of the Canadian division along legislative lines and matters which purely concern affairs within the Dominion, will be conducted absolutely without any reference to the parent organization save where a line of suggestion may be of service or assistance may be rendered to carry out the Canadian program.

One of the difficulties facing the Canadian Exhibitor is the extension of Producer-owned theatres throughout the Dominion. Producers of motion pictures have been acquiring an interest or a complete ownership in theatres so as to control not only the producing end of the business but also the distributing and also the exhibiting phases.

This leads inevitably to a trustification of the Motion Picture business by excluding from participation the independent Theatre Owner and places the people of every community at the mercy of any trust that may have control of the business.

First National Features Released in Montreal

Associated First National Pictures announce that they are releasing "The Girl of the Golden West" at the Allen and "Light in the Dark" at the Strand in Montreal.

As a medium of expression and an element of publicity the Motion Picture Theatre Screen has taken its place with the newspaper and magazine and its powers along these lines are constantly increasing and its service where practicable is being extended.

Exhibitors declare that a control of motion picture elements would under such conditions curtail this line of public service and make it practically impossible for the theatre to remain a distinct community institution as it would be subject to the orders of those outside of the community and those having immediate charge of the theatres would have no definite community interest.

Keep Screens Free

As an aid to Government, the development of the Dominion and the different Provinces as well as extending service in various cities, the Motion Picture Theatre Screen has few, if any, equals, **and it is the purpose of the Theatre Owners of Canada to keep these screens free for the use of the people** and prevent any trustification of the same.

A complete control of Motion Pictures in Canada would be equivalent to a complete control of newspapers and magazines and such a condition would naturally become injurious to the public welfare and to some extent a national calamity.

The Canadian Exhibitors intend to take such steps as will prevent the possibility of such a move and at the same time bring about through this affiliation with the big organization in the States such elements of protection as may be needed in their business.

The real public asset in the Motion Picture business is the independence of the Theatre Owner. While he controls the screen, it will be at the service of the public along such lines as each community may require.

This is the line of action Canadian Exhibitors desire to pursue and constitutes the principal reason for their organization as well as the protection of their own business in a general way.

A similar announcement is being featured by the American press.

APPLICATION FORM FOR MEMBERSHIP

Canadian Division of the Motion Picture Theatre Owners of America



BRYANT 2766

132-136 WEST 43rd STREET
NEW YORK CITY

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Dept of Public Service

Motion Picture Theatre Owners of America,
132-136 West 43rd Street,
New York.

Gentlemen:

We herewith make application for membership in the
Canadian Division of the Motion Picture Theatre Owners of
America,

Very truly yours,

LOCATION

NAME

Want "Pilgrims Progress" Adapted To The Screen

**Motion Picture Theatre Owners of
New Jersey Have Splendid Con-
vention. Discuss Shorter Length
Programs.**

In his annual report President R. F. Woodhull of the Motion Picture Theatre Owners of New Jersey stated:

"The subject of shorter features is receiving pronounced attention among the exhibitors of the Country, the general consensus of opinion being that any photoplay exceeding 6,000 ft. compels the elimination of the short comedy and

educational reels, which so delightfully diversify the program."

This statement and the ensuing discussions on the same important question at the New Jersey Convention held at the Alamac Hotel, Lake Hopatcong, N.J., indicated still further the growing disapproval of exceptionally long features which crowd all diversified shorter length subjects off the screen.

Another very interesting matter brought up at the Convention was the proposed filming of Bunyan's Pilgrims Progress. President Woodhull recommended that the Convention go on record as encouraging the idea. It was further recommended by the President: That

the Officers and Board of Directors of the Motion Picture Theatre Owners of New Jersey be designated as a Legislative Committee to co-operate with our National Organization in the campaign for the elimination of the Seat and Admission Taxes and other national legislative work.

To Have Role In "The Lone Brand"

Margaret Landis, sister of Cullen Landis and one of the most popular of the younger screen actresses, has been assigned to the leading feminine role in "The Love Brand," the new Stuart Paton production starring Roy Stewart.

TWENTY YEARS OF FOX PROGRESS DUE TO CONSISTENT BUSINESS POLICY

Twenty years of consistent and constructive advancement in the art of producing and the business of marketing motion pictures—this is the record of the organization at the head of which stands William Fox.

Reaching out, as it does, to the remotest corners of civilization, the Fox Film Corporation of to-day is a long step from the organization created by William Fox a score of years ago when the first picture bearing the Fox trademark was produced under the title "Life's Shop-window."

Virtually every country on the globe is entertained by Fox attractions, and by the first of the new year there will be only one country in the civilized world where there will not be a Fox office. That country is Russia.

Each year since the birth of Fox Film Corporation that organization has taken great strides in the enlargement of its activities, in the construction of new buildings, in the creation of new branches, in increasing its personnel and in bettering its product, but the 1923-24 season, from all indications, will surpass any previous year in sound advancement.

Already the ground is being broken in a suburb of Los Angeles for the largest studio plant in the world, which will shelter all the West Coast producing units. And this is only a comparatively small part of the plans and the work being done by Fox Film Corporation.

In addition to the many theatres, the new western plant and the other

Constructive Methods Employed Make Present Scope of Activities of Organization Far Cry From Start of William Fox in Picture Producing and Distributing

constructive plans of the corporation, there is the opening of new branches in all parts of the world which work is rapidly going forward.

Another distinct step forward by this organization is the abandonment of the so-called program picture. The Fox product for the 1923-24 season, which includes a majority of best sellers among novels of the past few years, in addition to the biggest stage hits of Broadway

translated into screen form, undoubtedly surpasses any previous season's output by Fox.

Instead of placing his stars in program material, William Fox has arranged to give them vehicles more worthy of their histrionic ability. Fiction from the pens of America's most noted authors will supply the majority of the scenarios which the Fox stars will use on the screen during the coming season.

The twenty-five special productions, which are in addition to the star series attractions, give promise of being the foremost profit-making pictures Fox has released. Headed by "If Winter Comes," the list of super productions contains titles that already are well known from Halifax to Vancouver, either through the tremendous circulation of the stories in book form or as a result of road tours of stage plays.

The present scope of the activities of the Fox organization is indeed a far cry from the start of William Fox in motion picture producing and distributing. From a humble beginning the corporation has grown to one of the greatest organizations in the industry.

Shortly after his entry into the film business William Fox was forced to compete with the so-called Motion Picture Patents Company and allied concerns which at that



William Fox
President
Fox Film Corporation

(Continued on Page 34.)



Winfield R. Sheehan
Vice-President and General
Manager

Jack G. Leo
Vice-President

Saul E. Rogers
Vice-President and General
Counsel

John C. Eisele
Treasurer

BEVY OF LOVELY NEW LEADING WOMEN WILL APPEAR IN FOX PRODUCTIONS

Beautiful New Female Stars of Strikingly Varying Types to
Join William Fox Roster—Will be Seen in 1923-24
Programme

Recognizing the need of new blood in motion pictures, William Fox has signed a bevy of seven talented beauties, in addition to a remarkable assemblage of established popular favorites for forthcoming specials. Included in this group are Margaret Fielding, Peggy Shaw, Jean Arthur, Betty Young, Ruth Dwyer, Dolores Roussee and Trilby Clark.

Margaret Fielding, who appears in the role of Mabel in the soon-to-be-released Fox version of Hutchinson's novel, "If Winter Comes," came to picture while playing the feminine lead in the big stage hit "The Bat." Previous to this she played leading roles for two years with the B. F. Keith stock company. There followed a period of travel and study, after which she returned to the stage in the two-year Broadway run of "The Bat." She received several enticing motion picture offers while with this show, appearing, in addition to other features, with Frank Keenan in one of his most recent productions. Her role of Mabel in "If Winter Comes" is her most dramatic screen hit. So fine was her work that William Fox signed her to a contract, and Miss Fielding is now at the Fox West Coast Studios, where she has the leading feminine role in "The Arizona Express," a Lincoln J. Carter melodrama to be directed by Bernard Durning.

Peggy Shaw, known for her work in previous William Fox specials, is prominent in the cast of the forthcoming productions, "Does It Pay?" and "The Grail." She came direct to pictures from the Ziegfeld Follies, where her dancing and wistful beauty had made her a favorite.

Jean Arthur, five feet three of brunette loveliness, is a distinct "find." Learning that a group of eminent New York artists were to be the judges in a beauty contest the winner of which would be given an opportunity in pictures, Miss Arthur was persuaded by her friends to enter. She was acclaimed "a beauty among beauties." William Fox gave her a screen test, which registered faithfully her exquisite charm. Miss Arthur is now on the Coast, where she made good so rapidly that she is prominent in the cast of "The Temple of Venus" and "Cameo Kirby."

Betty Young, another captivating newcomer to the Fox fold, is from the Ziegfeld Follies of this year. A Columbus, Ohio girl, Miss Young came to New York after graduating from high school. Here her love for the stage led her to adopt it. Mrs. Ned Wayburn, wife of the well-known stage director and a friend, spoke to her husband about Miss Young, with the result that after a tryout she found herself a member of the Follies. A short time ago, she came to the William Fox Eastern studio to see the casting director. This resulted in her

being given a screen test. Her vivacity and beauty brought excellent results. Miss Young is now on the Coast, and in all probability will be cast in Lambert Hillyer's production of "The Plunderer," one of the season's big specials.

Ruth Dwyer who will be remembered as the featured player in "The Stealers" and as Eugene O'Brien's leading woman in "Clay Dollars" and other features, returns to the screen after a vacation spent in travelling abroad. Miss Dwyer, a petite blonde, probably will be prominent in the cast of the screen version of Lincoln J. Carter's thrilling melodrama, "The Arizona Express."

Dolores Roussee is a California girl who came to New York several winters ago after completing her schooling in San Francisco and Los Angeles. Curiously enough, she never thought of going into pictures while in Los Angeles. Upon coming to New York she went with the George White "Scandals," and from there to the Ziegfeld Follies. She, too, visited the Fox New York Studio in the hope of finding an opportunity to get into pictures, her interest in the Cinema having been fired through her stage work. She was given a successful screen test, and the Fox officials were impressed with her piquant brunette beauty. Miss Roussee will be seen in a prominent role in Charles Horan's production of "No Mother to Guide Her."

(Continued on Page 34.)



WM. FOX ADDS TO SELECTED COMPANY OF LEADING WOMEN

Left to Right—Margaret Fielding, Jean Arthur, Peggy Shaw, Trilby Clark, Ruth Dwyer.

BRIGHT GALAXY OF TALENTED SCREEN STARS WILL SCINTILLATE IN ARRAY OF FOX FEATURES

A galaxy of new and popular talent has been signed to appear in forthcoming Fox specials made at the East and West Coast Studios of Fox Film Corporation.

For a special comedy production Ed. Gallagher and Al Shean, known throughout the country as "Mr. Gallagher and Mr. Shean" have been engaged. These two stars will be seen in "Around Town," a story of laughs and humorous adventure in the big city. Louis Sherwin provided the scenario.

Others who will be prominent in big productions bearing the Fox trademark are such well-known favorites as Barbara La Marr, Doris May, Billie Dove, Mabel Julianne Scott, Irene Rich, Ann Forrest, Peggy Shaw, Jean Arthur, Genevieve Tobin, Ruth Clifford, Barbara Castleton, Alma Tell, Florence Eldridge, Bessie Love, Ernest Truex, Edmund Lowe, Robert T. Haines, Alan Hale and Richard Tucker.

Ann Forrest plays Nona in the screen version of A. S. M. Hutchinson's great novel, "If Winter Comes," and Margaret Fielding, Sidney Herbert and William Riley Hatch, also are in the cast.

Appearing in "The Eleventh Hour," the Lincoln J. Carter up-to-the-minute melodrama of love and pirates with leads by Charles Jones and Shirley Mason, is Walter McGrail, leading man for Mabel Normand in "Suzanne." June Elvidge, a screen and stage favorite of recognized ability, depicts one of the prominent feminine roles.

To Alan Hale and Richard Tucker

fall the task of handling the "dirty work" for "The Eleventh Hour." These two players also appear prominently in Ian Ford's production of "Cameo Kirby."

Jean Arthur, a bewitching beauty selected recently by a group of eminent New York artists, in a contest for new screen talent, as the liveliest in a group of lovely girls, makes her initial picture bow in "Cameo Kirby." This little player is prominent too, in "The Temple of Venus," a spectacular film of youth and romance.

Phyllis Haver also comes under the Fox banner in a prominent role in "The Temple of Venus."

One of the "sterling histrionic scoops" of the season is scored in engaging Ernest Truex for Elmer Clifton's Fox production of "Six Cylinder Love," in the role he popularized for two years on Broadway and the road in this dash-of-tears-and-rollicking comedy drama.

Florence Eldridge, who was seen several months ago on Broadway in "The Love Habit," and who will appear in the Fall in a new play, makes her initial screen appearance opposite Truex.

Genevieve Tobin, who has been appearing for many months in the featured role of that Broadway hit "Polly Preferred," returns to the screen after a prolonged absence, in the leading feminine role of "No Mother to Guide Her."

Barbara La Marr will be seen in "St. Elmo" in which Bessie Love has the ingenue role.

Hope Hampton, a star who formerly headed her own company, is

seen as the featured player in "Does It Pay?"

Robert Haines, a Broadway favorite, has the leading male role in "Does It Pay?" Mr. Haines will be seen also in the leading male role of "The Governor's Lady" with that stellar player, Jane Grey, who starred last year on Broadway in a play especially written for her.

Doris May cavorts opposite William Farnum in his new dynamic western feature, "The Gunfighter." Billie Dove, who also starred until recently, supplies the love interest in the special "Soft Boiled" with Tom Mix, and in "The Lone Star Ranger," a star series picture from Zane Grey's story, she again supports him.

Peggy Shaw has a charming ingenue role in "Does It Pay?" Miss Shaw, who recently signed a new contract with Fox, is now on the West Coast, where she made "The Grail," playing opposite Dustin Farnum.

Alma Tell and Edmund Lowe are to be seen in leading roles in J. Gordon Edward's sensational melodrama special, "The Silent Command."

Florence Martin and Martha Mansfield are in the special "The Silent Command," with Betty Jewel, a prodigy from D. W. Griffith, playing an appealing part.

In Mabel Julianne Scott, opposite William Russell in "Times Have Changed," a star series picture, is seen the popular heroine of "The Abysmal Brute." Ailene Ray, also in this picture, is a beauty contest winner.



SCREEN FAVORITES TO BE SEEN IN FOX PICTURES

Left to Right—Billie Dove, Barbara La Marr, Ann Forrest, Irene Rich, Bessie Love.

Before Buying Pictures Read The Digest Advertising Pages

Bright Galaxy**of New Stars***(Continued from Page 12.)*

through her engrossing picture work.

Albert Roscoe scores again in one of the leading roles in "The Net," and Raymond Bloomer, who is in "If Winter Comes," shares honors with Roscoe in "The Net."

Fay Compton, the noted English actress, has the feminine lead in Denison Clift's special screen version of A. S. M. Hutchinson's novel, "This Freedom."

Other newcomers appearing in the big Fox special production include Ann McKettrick and Helen Morgan beauty winner of a Canada Prize Contest in "Six Cylinder Love"; Kathleen Key, opposite Mix in "North of Hudson Bay"; Violet Mersereau in "The Shepherd King"; Lee Parry in the screen version of Maurice Maeterlinck's internationally popular play: "Monna Vanna"; and Ruth Clifford opposite Charles Jones in "Hell's Hole." Among those in the star series of productions are Jacqueline Gadsden, leading lady for Dustin Farnum in "The Man Who Won"; Lloyd Whitlock, heavy in this feature; Richard Hendrick, Alma Bennett, Leon Barry, and Frances Hatton supporting Dustin Farnum in "The Grail."

Dorothy Allen and Eleanor Daniels, who supply the comedy touches of High Jinks and Low Jinks in the special "If Winter Comes," will appear together again in "The Governor's Lady." Ann Luther has an important part in this special.

Other youthful talent recently signed by William Fox to appear in forthcoming specials made on the West Coast is represented by Ruth Dwyer, formerly leading woman for Eugene O'Brien; Trilby Clark, Dolores Roussee, and Betty Young.

"Pioneer Trails" Depicts Strenuous Pioneer Times

Work is progressing rapidly on "Pioneer Trails," the great Western special now being directed by David Smith at the Vitagraph studios in Hollywood. This thrilling story of the days when the first trans-continental railroads were being built to carry civilization to prairie and mountain has one of the finest casts ever assembled—Cullen Landis, Alice Calhoun, Bertram Grassby, Otis Halan, Dwight Crittenden, Virginia True Boardman, Aggie Her-ring, Nelson McDowell, W. J. Dyer and Joe Rickson.

"IF WINTER COMES"—THE PICTURE THE WORLD IS WAITING TO SEE

**The Best Seller of The Last Decade Transcribed to The Screen
by Wm. Fox is Ready for The New Season**

Once to every generation comes a great big, smashing literary success that claims the interest and attention of the world. It is read by countless thousands, it is discussed widely, it is dramatized after the mode of the time. The profound interest in the work reaches far beyond the students of literature, to the "man in the street," who has read the book because he has heard so much about it. The title is on every tongue, and the financial returns to publishers and theatre reach astounding figures. William Fox has just completed the screen version of one of these special sensations. It is "If Winter Comes," adapted from the masterpiece of that famous English author, A. S. M. Hutchinson,—a book which has reached its sixth edition on the press and is destined to take a leading place among literary gold mines of the age, "If Winter Comes" is the picture the world is waiting to see.

After paying the highest price on record for the film rights to a novel, Mr. Fox set about producing a photograph which would adhere so accurately to the novel that it would be a popular triumph surpassing even the original work. His motto was: "Mightier Than the Book" and he feels confident he has gained his goal.

Harry Millarde was selected as director. The next step was the choice of an actor to play the lovable, whimsical Mark Sabre. He was found in Percy Marmont, an Englishman, who is the living counterpart of the Hutchinson character. Ann Forest was engaged for the part of Nona. The company was sent to England, and to the very ground on which the story was developed. Here was the perfect setting for the filming of Mr. Hutchinson's great romance. Mr. Hutchinson was personally aided Mr. Millarde in the selection of locations that were to represent the quaint town of Tidborough, the scene of most of the action of the story; and an idea of the success of their selection may be gleaned from mention of a few of the places "shot."

Canon Bickersteth of Canterbury Cathedral permitted the taking of the precincts of the Cathedral which were used to show the dignified surroundings of the firm of Fortune, East & Sabre. Chilham Castle was

photographed by courtesy of Mr. Edmund Davis, and C. P. Wicken-Marten, owner of Leeds Castle, known as "the old court of the Plantagenets" and dating back to 1276 was used to represent the home of Lord Tybar. The accuracy with which these scenes represent the places described by Hutchinson will be apparent to anyone who has read the story.

That the realism of the picture might be further increased, permission was obtained from Mayor James Robinson, of Aylesbury, to stage the coroner's court scene in the old courthouse of that city.

The entire Royal West Kent Regiment, known as "The Buffs" and commanded by Major Guy Leigh, were used in the military scenes, and the inhabitants of Canterbury and St. Albans, where most of the work was done, joined wholeheartedly in the work of extras for mob scenes and the like.

Despite the willingness of nearly everyone to assist the production Mr. Millarde encountered difficulties at the outset of his work. Some typical English weather was the greatest of these. Then the order of the British authorities barring foreign actors from taking part in motion pictures made in Great Britain caused some delay. This ruling, however, was soon revoked.

After the greater part of a year passed in England, the company returned for the finishing touches of the production and, for the titling, editing and cutting of the film. Mr. Fox is now ready to release the finished product, confident that the verdict of the world will be: "Well done!"

Sharing the credit will be the players who so ably supported Mr. Marmont and Miss Forrest. They are Sidney Herbert as Twynning, Arthur Metcalf as Hapgood, William Riley Hatch as Rev. Sebastian Fortune, Raymond Bloomer as Lord Tybar, Walter Kolb as Harold Twynning, Margaret Fielding as Mabel, Leslie King as "Humpo," Gladys Leslie as Effie, Virginia Lee as Miss Winifred, George Pelzer as Old Bright, Dorothy Allen as High Jinks, Eleanor Daniels as Low Jinks, James Ten Brook as The Coroner, Eugenie Woodward as Mrs. Perch, and Russell Sergewick as Young Perch.

ROSTER OF FOX AUTHORS INCLUDES GREAT PLAYWRIGHTS AND NOVELISTS

List of Famous Writers Whose Works Will Appear in Screen Form Next Season Reads Like Compendium of Best Sellers and Broadway Successes.

The list of novelists and playwrights whose works appear on the schedule announced by William Fox for the coming season includes the most famous names of the day throughout the world—names that are household words to every reader of fiction, whose production demand great sums.

Heading this illustrious galaxy is A. S. M. Hutchinson, author of "If Winter Comes" and "This Freedom," the best-seller sensations of the past two years, both of which are on the Fox film schedule as specials.

Hutchinson is the most popular English novelist since Charles Dickens, and his books are probably more widely read than those of any contemporary fiction writer. The sales of "If Winter Comes" and "This Freedom" are remarkable.

Maurice Maeterlinck, the immortal Belgian author-dramatist, is on the list. "Monna Vanna," his spectacular masterpiece, has been adapted as a special production.

The greatest names in English and American literature and drama are on the roster. Booth Tarkington, famous as the author who has to his credit twenty novels and fourteen stage plays, all of which have achieved popularity, is represented among the "specials" by "Gentle Julia" and "Cameo Kirby," two of his outstanding successes. The author of "Monsieur Beaucaire," "Penrod," "Seventeen," "The

Man From Home," and "Clarence" never has known failure when his works were presented on the stage or screen.

Another illustrious writer represented in the Fox program is Gouverneur Morris, who for twenty years has been one of the highest paid contributors to leading publications. One of the most delightful of his stories, "You Can't Get Away With It," is his contribution to the Fox schedule.

Few writers have equalled the record made by Augusta J. Evans, whose great novel, "St. Elmo," has been a steady seller for fifty-seven years. "St. Elmo" is one of the big specials, in which John Gilbert will appear.

The greatest thrill-maker the stage has known who will supervise personally his sensational stage successes for Fox, is Lincoln J. Carter, the author of twenty-six stage successes in twenty-six successive years—a record unequalled in the annals of the theatre. Fifteen years ago Mr. Carter retired from active work and bought a farm in Indiana; but a tempting offer from Mr. Fox brought him out of retirement, and he is now on the West Coast supervising the production of "The Eleventh Hour" and "The Arizona Express," two of his biggest stage hits.

Harry Leon Wilson, co-author with Booth Tarkington of "Cameo Kirby," is a scintillating name added to the Fox roster. Mr. Wilson's books have furnished material for many outstanding screen successes of the past few years, notably "The Man From Home," which he wrote in collaboration with Booth Tark-

ington; and "Bunker Bean" and "Ruggles of Red Gap," both of which were sensational hits.

In obtaining the rights to "Shadow of the East," Fox has purchased motion picture material from a writer who scored an astounding success. When E. M. Hull wrote "The Sheik" it was believed that she had reached the zenith of her career, but sales are proving that "Shadow of the East" is the brilliant writer's best book.

One of the most popular writers of fiction who will contribute to the success of the Fox program of 25 specials is Maravene Thompson, author of "The Net." Mrs. Thompson's stories in McClure's American, Cosmopolitan and Everybody's are known to every magazine reader in Canada and the United States.

Roy Norton, whose "The Plunderer" will be seen in screen form as a Fox special, has supplied some of the finest photoplay material of recent years.

"Hell's Hole," a melodramatic special, is the work of George Scarborough, a playwright who is responsible for many stage and screen successes, among them, "The Lure," "The Heart of Wetona," "The Son-Daughter," and "The Grail."

William Anthony McGuire achieved fame when he wrote "Six Cylinder Love," the biggest stage success in twenty years.

When Mr. Gallagher and Mr. Shean were signed by the Fox organization, Louis J. Sherwin was commissioned to write a suitable vehicle for these inimitable comedians, and "Around the Town" is the result.

Alice Bradley wrote "The Governor's Lady," a David Belasco stage success which is one of the Fox specials. She is an Englishwoman.

(Continued on Page 39.)



PROMINENT AUTHORS WHOSE WORKS FOX IS PUTTING INTO PICTURE FORM

Left to Right—A. M. S. Hutchinson, Roy Norton, William Anthony McGuire, George Scarborough, Harry Leon Wilson, Booth Tarkington and Maurice Maeterlinck.



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Programme 1923-24

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Announce the most powerful array of Box-Office
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Each Picture selected because it has already made
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The "Cream" of the English market.

EXHIBITORS

Have already seen the test of such Pictures as "The
Game of Life", "Me and My Gal", "Squibs", "Dick
Turpin", "The Royal Divorce", "Tilly of Bloomsbury".

BIG WINNERS

Which have already established *unprecedented Box-
Office Records.*

We Are Giving You

The benefit of our system of SELECT BUYING
and urge upon you to secure Pictures with which
neither you nor we gamble; but which have already
won records from all competitors.

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Announce a Selected List from America's Best
Products

15 Special Attractions

There is just one demand to be filled to-day—Big
Box-Office Pictures.

AL. LICHTMAN

In planning for the new season took this factor into
complete consideration securing FIFTEEN of

The Biggest Box-Office Attractions

Exhibitors, we have selected these Pictures with your
interests before us; they are genuine money-makers.

"Rich Men's Wives", "Poor Men's Wives",
"Daughters of the Rich", "The Girl Who Came
Back" represent four phenomenal successes of the
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stamp the next season's output of Fifteen with a
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A ROYAL DIVORCE

The Sensation of Europe and America---from the famous play that toured England for thirty years.

TILLY OF BLOOMSBURY

Hilarious English Romantic Comedy---from Ian Hay's famous novel "Happy-Go-Lucky."

THE SPORTING EARL

A natural box-office winner---A mile-a-minute racing melodrama.

4 BETTY BALFOUR SPECIALS

"Me and my Gal" and "Squibbs" have made Betty Balfour the leading English screen star today.

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THE FAITHFUL HEART

Adapted from the most successful stage-drama by
Monckton Hoffs.

THE SIGN OF THE FOUR

Adapted from the famous story by Sir Arthur Conan
Doyle—a British triumph of polished technique and
skillful mystery which makes the average American
film thriller seem tame.

ROB ROY

Scotland's own epic of romance and adventure, based
on the life of Macgregor.

THE GRASS ORPHAN

Adapted from J. A. R. Wylie's popular story "Paupers
of Portman Square."

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A BACHELOR'S BABY

A delightful comedy---from the novel by Rolf Bennett
---featuring Tom Reynolds, the cockney character of
"The Game of Life."

THE KNOCKOUT

Great sporting melodrama, races, prize-fights and all
the thrills that combine a box-office success.

THE PRODIGAL SON

Sir Hall Caine's greatest success---a superb English
production which may be classed with the few acknow-
ledged masterpieces of the screen.

THE INDIAN LOVE LYRICS

A beautiful film depiction of Amy Woodforde-Finden's
world-famous musical composition---"An Idyll of
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An adaptation of Charles Dicken's immortal work.

THE HARBOR LIGHTS

Adapted from the famous Adelphi melodrama by
George Sims and Henry Pelthill.

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Adapted from E. Temple Thurston's famous play—
presenting Matheson Lang

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Adapted from the play by Lady Arthur Lever "Sweet
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DON QUIXOTE

Miguel de Cervante's superb classic---featuring George Robey, England's supreme jester as "Sancho Panza" the short, pot-bellied squire. He rode upon an ass, "Dapple" by name and was famous for his proverbs.

YOUNG LOCHINVAR

Based on the romantic poem by Sir Walter Scott, with Owen Nares as the dashing, flashing young cavalier—the undaunted horseman who came out of the West.

HENRY OF NAVARRE

With Matheson Lang as Henry IV. of France—an historical romance of the soldier-king who renounced the throne for the field of battle as leader of the Huguenots.

3 HUGHIE WRIGHT SPECIALS

Sure-fire box-office drawing cards. This star's distinctive work as Sam 'Opkins in "Me and My Gal," and as Alf in "The Better Ole," has made him Canada's favorite English screen comedian.

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Scotland's Own Epic of Romance and
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Heather, with a cast of 1000 players.

Opening, Exhibition Weeks, Toronto

Massey Hall, \$1.00 admission

Outdraw

The biggest American Super-Specials in England, including
"Robin Hood" and "When
Knighthood Was in Flower."



My foot is on my nat ve heath, my name's Macgregor

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Betty Balfour

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**Series of Screamingly
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You Remember Her

In "Me and My Gal" and "Squibbs" She is
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**Acknowledged the Greatest
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The First of the Series---

"Mord Em'ly" - - - Wee Macgregor's Sweetheart

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'The Sporting Earl'

What, What!

A Mile-a-Minute Melodrama

**JUST A NATURAL BOX
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*Packs Them in
Without an Effort*

Yours truly,

"The Sporting Earl."

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"Tilly of Bloomsbury"

From

IAN HAY'S

"Happy-Go-Lucky"
Hilarious Story

The romance started on a rainy day on top of a Picadilly bus. A poisonous bouncer with an umbrella was trying to put his arm around Tilly's waist. Dicky chased off the bally sportsman took the bouncer's seat, and in twenty minutes Dicky was putting his own arm around Tilly's absolutely irresistible waist.

Packed them in at Allen, Toronto, the hottest week in June. Audiences delighted. Did five times the business which recognized features did the other three weeks in June.

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"A Royal Divorce"

Played two weeks
at Massey Hall,
Toronto, to trem-
endous business,
\$1.00 admission.



The only picture
which played to in-
creased admission,
Allen, Montreal,
40,000 admissions
the first week.

*"Napoleon, my master, my emperor, my lover. If you
outrage God's laws and cast me off, as surely as I
will die, so will your star of fortune set."*

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THE FILM OF THE CENTURY

An adaptation from
SIR HALL CAINE'S
greatest book

Read by millions

The PRODIGAL SON

Reproduced
with actual scenes
of the story---
Iceland, Monte Carlo,
Paris and Italy

OPENING MASSEY HALL--EARLY FALL
\$1.00 Admission

EXCERPTS--HARRISON'S REPORTS:

"This superb English Production may safely be classed with the few acknowledged masterpieces of the screen."

Broke all records in England and will repeat its record here

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P R E F E R R E D P I C T U R E S

Produced by B. P. Schulberg



REFERRED PICTURES enters its second year with a splendid record behind it. Eight pictures have been released—every one of genuine box office value.

Preferred Pictures are directed by Gasnier, Tom Forman and Victor L. Schertzinger—men of long experience and established reputation. The scenario department includes Waldemar Young, Olga Printzlau, Eve Unsell and Larry Evans.

In the casts of Preferred Pictures appear such actors as

KENNETH HARLAN
ETHEL SHANNON
GASTON GLASS
COLLEEN MOORE
BARBARA LAMARR
FLORENCE VIDOR
LON CHANEY
MADGE BELLAMY
CLAIRE WINDSOR
RAYMOND HATTON
HOUSE PETERS

RUTH CLIFFORD
STUART HOLMES
WALTER LONG
RUSSELL SIMPSON
TRULY SHATTUCK
ESTELLE TAYLOR
LLOYD HUGHES
ZASU PITTS
JOSEF SWICKARD
MYRTLE STEDMAN
DAVID BUTLER

TOM SANTSCI
ROSEMARY THEBY
EDITH ROBERTS
HARRISON FORD
VOLA VALE
EDITH YORKE
MISS DUPONT
FRANKIE LEE
JOSEPH DOWLING
CRAUFURD KENT
WILLIAM NORRIS

The record of the first eight Preferred Pictures, produced under the supervision of B. P. Schulberg, guarantees the quality of the fifteen that are to be released next season.

The first eight included "Rich Men's Wives," "Poor Men's Wives," "Daughters of the Rich" and "The Girl Who Came Back"—four of the outstanding box-office successes of the year.

"Shadows" and "The Hero" have been selected by Robert E. Sherwood, Life's famous critic, as two of the fifteen best pictures of the year. "Are You a Failure?" and "Thorns and Orange Blossoms" are rated high by exhibitors everywhere.



Preferred Pictures — Nationally Advertised

THE PREFERRED FIFTEEN will be backed by a campaign of National Advertising that will have a monthly circulation of more than three and one-half million copies or—on conservative estimate—fifteen million readers.

The campaign will be placed in such magazines as The Saturday Evening Post, Photoplay Magazine, Motion Picture Magazine, Motion Picture Classic and Picture-Play Magazine.

The advertising copy will have an unusual slant, in that it will help the small town exhibitor, playing long after release date, as well as the first run exhibitor.

The first gun of this national campaign will be fired with a full page in The Saturday Evening Post early in August.

PREFERRED PICTURES CORPORATION

Al Lichtman, President

Google

P R E F E R R E D P I C T U R E S

T H E F I R S T Y E A R

THEY stormed the doors for two years in New York and for one year in Chicago when Frank Craven played his story of the troubles of a bride and groom. Winchell Smith staged the play, which was produced by John Golden and it is still running throughout the country.

Preferred paid \$100,000 for the motion picture rights, taking the



play from bidders representing nearly every other important producing company.

It is a story of the troubles, comic and tragic, that confront the newly married. The wife unwittingly spoils a big business deal for her husband and then there is much to pay.

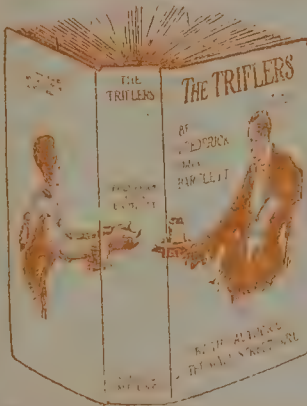
Keep your eye on this one.

A P R I L S H O W E R S

"IT'S raining violets" in the lives of Kenneth Harlan and Colleen Moore in this picture—a delightful love story of Irish optimism in the tenements. There's a society lady who causes trouble and fun, and you'll cry a little when you see a poor little girl take the wrong way to get pretty clothes.

A charming story for the whole family, directed by Tom Forman and written by Hope Loring and Louis D. Lighton, who wrote in a prize fight that will give you a surprise.

Ruth Clifford, Myrtle Vane, Priscilla Bonner, Ralph Faulkner and Kid McCoy complete the cast.



T H E T R I F L E R S

THIS Frederick Orin Bartlett novel is about a beautiful girl who tried to see the world, independent of men. She finds it can't be done and finally marries an old friend, just because it seems to be the convenient thing to do. It is a wedding in name only and many are the complications that follow when the husband, who really loves her, tries to make his wife fall in love with him.

Most of the action takes place in Paris, and the production will be lavishly staged and gowned.

W H E N A W O M A N R E A C H E S F O R T Y

A STORY of wide appeal about a young wife who decided to have her fling while the flinging was good. Her husband, disgusted, tried a flirtation with another woman.

Then the wife, growing older, found that what she wanted more than anything else in the world was the love of her husband, which she had lost.

A human document, this story of how she won her husband back again. It was written by Royal A. Baker.



F A I N T P E R F U M E

ZONA GALE'S "best seller" will be produced as a play in New York this fall and the Preferred Picture will be based upon the novel and upon the play.

The author of "Miss Lulu Bett" has told a story that is made of ideal material for motion pictures—a small town tale about a family such as everybody knows, a family that is good humored, narrow, lovable yet irritating, generous in some things, penurious in others.

Into this family comes a girl who thinks she is a little too good for ordinary folks and it is her story that makes the plot worth while.

Produced by B. P. Schulberg

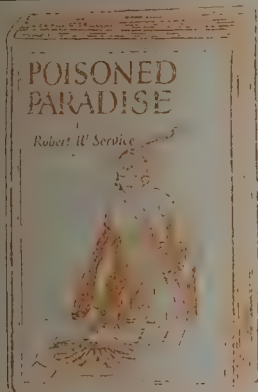
MAYTIME

WHEN a play runs for six years and keeps on running it must have universal appeal. Rida Johnson Young's story-with-music opened in New York in 1917 and continues playing through the country. The "Sweet-heart" song is still a favorite.

Gasnier has cast Gaston Glass, Ethel Shannon and William Norris (who played in the original company), and more names will be added.



It is a story beginning with lovers of years ago who bury a jewel case at the foot of a blossoming apple tree. How that jewel case solves the plot, when the descendants of those lovers are entangled in a "chorus girl-stolen diamonds" plot, is one of the most absorbing stories ever written. Olga Printzlau has done a mighty good scenario.



POISONED PARADISE

ROBERT W. SERVICE is best known for his poems of the Yukon, but recently he has been writing novels, at his summer home in Monte Carlo.

"Poisoned Paradise" is a story of Monte Carlo, which he knows better than any other writing man. It's a stirring romance of the greatest of gambling resorts, a story of love and roulette that is well worth while.

THE VIRGINIAN

THE "underground" brings from Hollywood the news that this production is going to "make" Kenneth Harlan. Owen Wister's story was played on the stage for years by Dustin Farnum and William S. Hart. The novel is as standard a work as "Huckleberry Finn."

Tom Forman is making the picture of a lifetime. His cast includes Florence Vidor, Russell Simpson, Pat O'Malley, Raymond Hatton, Milton Ross, Sam Allen, Bertram Hadley and John Steppling. Hope Loring and Louis D. Lighton adapted the story.

The spirit of the cow country with comedy, pathos and thrills, is in "The Virginian." It's bound to be one of the big pictures of the year.



MOTHERS - IN - LAW

"A MOTHER-IN-LAW is just a mother, with another child to love." Country pathos and loyalty contrasted with city jazz and a forgetfulness of marriage vows. Smiles and tears in a Gasnier production that compares favorably with "Over the Hill."

Gaston Glass, Ruth Clifford, Edith Yorke, Josef Swickard, Craufurd Kent, Vola Vale and a marvelous baby make up a cast of great strength. A tale of strong box office value adapted by Olga Printzlau from a story by Frank Dazey and Agnes Christine Johnston, authors of "Poor Men's Wives" and "Rich Men's Wives."



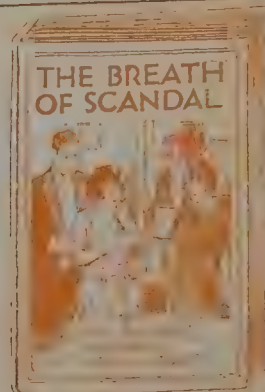
THE BREATH OF SCANDAL

EDWIN BALMER'S novel first ran as a serial in the Cosmopolitan Magazine and later was published as a book.

The story is built around the scandal that follows a beautiful young girl who learns that her father has been making secret visits to a notorious woman.

There is a shooting scrape, her father is wounded and found in the woman's apartments and the breath of scandal begins to sear the daughter.

An absorbing drama, presenting the big problem that faces a girl who learns that her father is not all he should be.



Al Lichman, President

P R E F E R R E D P I C T U R E S

Produced by B. P. Schulberg

THE BOOMERANG

IT is hardly necessary to say anything about the strength of this Belasco play, written by Winchell Smith and Victor Mapes. It ran two seasons in New York and three companies played it for years on the road. It is one of the most expensive stories on the Preferred list.

It is a love story sprinkled with good human comedy, about a doctor who tried to marry off a girl. The



boomerang was the girl, who came back and married the doctor!

Victor Schertzinger has just come back to Preferred, after being loaned to make one Jackie Coogan picture, and he is planning to put all his experience gained in directing sixteen Charles Ray productions, into making "The Boomerang" an intensely human picture.

THE MANSION OF ACHING HEARTS



"THE beautiful belle of the ball" whose diamonds were the envy of all the other girls, is the heroine of this story, which has a theme based on the old ballad.

The secret of how she got those luxuries and the simple story of the young man who loved her, not knowing her past life, makes one of the best box-office stories on the Preferred list.

Everybody knows the song and the picture will be as popular as the ballad.

WHITE MAN

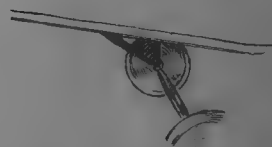
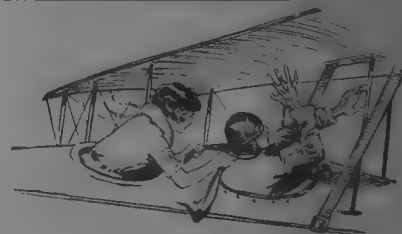
GEORGE AGNEW CHAMBERLAIN'S novel has created wide discussion and the Preferred Picture version will do the same.

About to be married to a man she does not love, a young girl decides, on her wedding eve, that she will have one wild night. She asks a young aviator to take her on a ride.

In the air she finds that the aviator is carrying her away. In spite of her appeals, he refuses to turn back. She takes off a slipper and a silk stocking and, desperate, tries to strangle him with the stocking.

The airplane takes a tumble and she finds herself isolated with the man in the wilderness.

There's a beginning for you! And the way it all comes out will keep you thrilled.



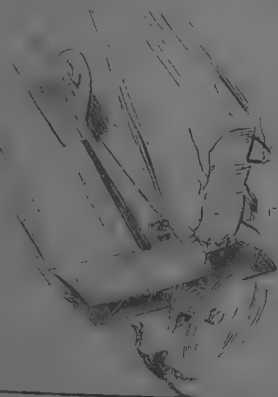
THE BROKEN WING

KENNETH HARLAN is the young aviator who crashes into a Mexican house and loses his memory. He marries Miriam Cooper—and then his wife turns up. Walter Long is an engaging Mexican bandit and Edwin J. Brady helps in the comedy scenes. Miss Dupont and Richard Tucker play with distinction.

What a great picture this is!

Tom Forman's direction is excellent and the airplane is used for two unusual thrills. The play, by Paul Dickey and Charles W. Goddard, ran for nearly a year on Broadway, is now going big in England and is still touring America.

You'll do smashing business with this one.



MY LADY'S LIPS

TOM FORMAN will give exhibitors in this production a crook story with an unusual twist—a story of gossip. A great box office title and a story of wide appeal is this tale of whisperings and intrigue.

Prize contests will be conducted for the best ten word caption for the pic-



ture shown herewith—"My Lady's Lips; what do they say?"

It is a fresh, new plot of people you all know, with a surprising twist. The cast will be a Preferred one and the production will be one of the most notable of the Preferred Fifteen.

PREFERRED PICTURES CORPORATION
AL. LICHTMAN, PRESIDENT

'ROB ROY' SCOTLAND'S OWN EPIC OF ROMANCE IS BUILT UPON REMARKABLE TRADITIONS

**Dominion Films Limited to Release Remarkable Story Filmed
in The Land of The Heather and Based on
Historic Incidents**

Few stories of romance and adventure have appealed more to public imagination, both now and in the past, than that of Rob Roy MacGregor, outlaw and Highland Chief. Sir Walter Scott popularized his exploits in a novel read by millions. This "British Screencraft" pictured tale of the famous Rob's adventures is an original story, based on incidents in his life, from the pen of Alicia Ramsey, whose competence as a screen dramatist has been long established and but recently emphasised by the success of her "Bryon" play, "A Prince of Lovers." The picture is featured on the 1923-24 program of the Dominion Films Limited.

The authoress has written a "Rob Roy" which is characteristic of the famous outlaw's life and character; it is fine melodrama. MacGregor was for ever active, impetuous and audacious; so we have a picture that is all action, incident and surprise, with the romantic and domestic sides of Rob's nature skilfully illustrated in the wooing of Helen Campbell and his pride and affection for his children.

The story deals in the main with the feud that arose between the Duke of Montrose and Rob Roy over Helen, the first phase of which was completed with the burning of the MacGregor homestead and the proclaiming of Rob as an outlaw. Thereafter, years passed in continuous strife between the two until from the very jaws of death, as it were, Rob successfully executed the bold stroke by which he wrested Invernsaid, his home, from the Duke.

It is a picturesque tale, picturesquely told. Apart from the stirring narrative, one's most vivid impression of the film is its realistic atmosphere, attained by careful attention to detail, excellent costing, correct representation of manners and customs of the time, and last, but not least, the filming of most of the picture on the natural stage of the Rob Roy country. The few interiors in the film are very well done, and quite in keeping with the picturesque exteriors.

There will be no two opinions about the pictorial effect of "ROB ROY"; it is quite exceptional. In

this connection, one may mention the two most spectacular scenes in the film—the burning up of the MacGregor homes and the big fight for the fort which Montrose built at Invernsaid. The former is really a fine blaze and the latter provides some fine panoramic views of a famous fight in progress. Another particular feature of the picture worth mentioning is the child

studies; Mr. Kellino, the producer, has exerted himself to give the picture all the human appeal possible, and these studies will be thoroughly appreciated.

There could be little better material for a really fine story of romance and adventure than is found in the colourful career of Rob Roy, and one could hardly wish for a finer pictorial background for the narrative than is provided in this picture. Such entertainment, with the "pull" of the title, makes for an ideal attraction.

Dominion Films Ltd. Announcement

One of the most outstanding announcements of the year is made in this issue of the Digest by Dominion Films Limited. This Canadian distributing organization with headquarters in Toronto and offices in all the important large centres of the Dominion, will present to the Canadian Exhibitor a most remarkable array of British pictures, representing the finest screen efforts of Great Britain's foremost producers in a list of twenty-five de luxe presentations. In addition to securing this list of tried English success Dominion Films Limited will present a program of Fifteen Preferred Pictures representing the finest work of some of the best known authors, directors and film artists. Dominion Films Limited offices in Canada are as follows:—Toronto, Hermant Bldg., 21 Dundas St. E., Winnipeg, 302 Film Exchange Bldg., 365 Hargrave St., Vancouver, Leigh-Spencer Bldg., Granville St., Calgary, Princess Theatre Bldg., 8th Avenue East.

thereby hoping to appeal to her maternal instincts. It turns out that this is a most indiscreet action, and leads to all manner of humorous complications. The cast includes Tom Reynolds, Haidee Wright, Constance Worth, and Malcolm Tod, and the clever comedy situations as well as the more romantic episodes are admirably handled by this capable quartette.

"The Faithful Heart" A Gripping Drama

A tale of youth and love and thoughtlessness and of a woman's age old sacrifice intermingled with the tang of the salt sea, and the fire of brave adventure is "The Faithful Heart," a British Super-Film secured for their 1923-24 program by Dominion Films Limited. "The Faithful Heart" is a fine strong drama adapted from Monckton Hoffe's brilliant stage success and is a Samuelson product starring the popular British screen idol Owen Nares and Miss Lilian Hall-Davis.

As a stage play produced at the Comedy Theatre, London, "The Faithful Heart" enjoyed an overwhelming success. Admirably written, it is a powerful human story that does not depend upon melodramatic situations for its appeal. There is nothing spectacular, nothing luxurious to lull the senses; but there is a sharply lined dramatic force, gripping in its emotional situations, and the spark of divinity—the love of a father for his daughter and for the mother who gave her life in bringing the girl into a luckless world—that reaches down into the hearts of men and women and makes them think, as this beautifully impressive narrative is unfolded on the screen.

"A Bachelor's Baby" Fine Comedy Drama

One of the most delightful and amusing film comedy offerings produced in Great Britain is "A Bachelor's Baby," the clever Granger-Davidson comedy which Dominion Films Limited will present to exhibitors. This is a screen adaption from the well-known book by Rolf Bennett. This is the story of a jovial sea captain who in his desire to win the favor of a cold spinster who lives next door, adopts a baby,

FUN IN "THE KNOCK-OUT"

THE STORY WITH A PUNCH

The Adventures of a Brave Young Green Grocer Who Wins to Loose, But Becomes The Victor in The End

"A story with a punch" is the verdict on G. B. Samuelson's great sporting picture, "The Knockout," which is included on the Dominion Films Ltd. program of exceptional British pictures.

THE STORY

Billy Berks is a purveyor of green grocery to the proletariat. His lighter moments, are distributed between his pigeons, the local football club, and his donah, Polly Peach.

Then one ill-starred evening Billy discovers himself to be a natural boxer, and the die is cast.

He accepts a challenge thrown out by a vaudeville Goliath; and on Friday, the 13th, he makes his debut as a boxer at the local music hall, where the ill omens that have dogged him all day are fully realised. . . Bill's unlucky star, together with its myriad relations, is dancing before his eyes, when his clouded vision sees the anguished face of his jona in the stalls.

Bill becomes endowed with Homeric valour; the erstwhile champion is knocked out and Bill's professional career begun.

Lord Knellerholme becomes his patron, and his dazzling sister, The Lady Clare, who "adores brave men," bewilders him with her attentions.

He wins a championship and buys a race-horse with which Ballinger, an unscrupulous man-about-town, endeavours to relieve him of his earnings, but which turns out a winner and brings in still more wealth.

Bill has married the fair Polly and all should be going "as merry as a marriage bell," but alas, there is a rift in the lute . . . Bill's head has been turned by the flattering attentions of the amorous Lady Clare, and poor Polly, realising the enormous inequality of the fight between them, determines to meet her adversary on more equal ground.

She takes secret lessons at a night school, and Bill, discovering her absence, and aware of his own shortcomings, accuses her of infidelity; Polly, stung to the quick, disdains denial, and the rift grows wider . . .

Bill is fighting the finest fight of his career, when in the pocket of

his coat Polly finds a photograph of Lady Clare . . . It is the end . . .

Leaving a note to say she is going to Paris, she turns her footsteps towards the river, where there is at least forgetfulness . . .

Bill receives her note in the dressing-room after he has been proclaimed the victor . . . His honest resolution to make amends is rendered useless. . . and he ends the night in riotous drinking in the company of Lady Clare. . .

How dire tragedy is averted, and the lovers re-united forms a surprising and quite unexpected climax to one of the most joyous and entertaining pictures ever presented to the public.

Bevy of New

Beauties for Fox

(Continued from Page 11.)

In Trilby Clark, a newcomer with titian hair and brown eyes, William Fox has signed an Australian girl well known on her native continent as an actress. Miss Clark has made only one picture appearance. During the war she played a leading feminine role in an Australian propaganda picture. She arrived in this country recently and went to the Coast. Soon she proceeded to New York and was given a test at the Fox Studio, proving to be a vivid screen subject. Miss Clark's American picture debut in all likelihood will be in the special comedy which Gallagher and Shean, that famous stage team known throughout the country, are to make for William Fox, "Around the Town."

Paging Mr. Exhibitor From Tilsonburg!

Will "The" Tilsonburg exhibitor please stand up. We wish to thank you, Mr. Exhibitor, for your generous boosting of the Digest. We hope always to merit your good wishes and trust your good opinion of us will increase with the years of prosperity which we heartily vote for you.

"The Grass Orphan"

Stars London Beauty

Included on their list of twenty big English pictures which they purpose releasing during 1923-24 in Canada, the Dominion Films Limited have secured "The Grass Orphan."

Some delightful acting characterises the film; notably that of Miss Margaret Bannerman, who has made such a "hit" in "Decameron Nights" at Drury Lane Theatre and gives a delightful rendering of the part of the mother too bent on dress and pleasure to think of her little son at home. The boy himself is played by a little fellow named Peter Dear, who is fast becoming one of the pets of the cinema-going public.

Other well-known artists in the cast are Reginald Owen, now playing with Matheson Lang at the New Theatre, London, in "The Great Well," and Douglas Munro, an old-established favourite of picture lovers.

"The Grass Orphan" is adapted from Miss I. A. R. Wylie's "Paupers of Portman Square," and, as its name indicates, is the tale of pleasure-loving parents who neglected their offspring and who were taught a well deserved lesson.

Twenty Years

of Fox Progress

(Continued from Page 10.)

time completely controlled the destinies of the infant industry. How his young organization fought and conquered the trust forms one of the most interesting stories in the life and advancement of the motion picture.

From that time the Fox organization has grown steadily. Starting with a small office and a small staff of assistants, it has grown until now its home office occupies a huge building that stretches for a full city block on Tenth Avenue at Fifty-fifth Street, New York, while one block down the avenue is another building of nearly equal size which is occupied by Fox departments.

In every big city from coast to coast are Fox offices, many of them being housed in Fox buildings. In foreign lands, including the various countries of Europe, South America, the Antipodes, the Far East, in fact, in every part of the globe are Fox branches. Literally, the sun never sets on Fox film showings.

William Fox's twenty years of producing and distributing motion picture entertainment have been indeed **twenty years of progress.**

"The Wandering Jew" An Artistic Triumph

The British press was unanimous in its verdict that "The Wandering Jew" is the greatest picture ever produced in Great Britain. This is another of the remarkable British screen offerings that Dominion Films will have the pleasure of offering the Canadian exhibitor this season, with the assurance that the picture is not only an artistic triumph but a decided screen novelty.

Adhering closely to E. Temple Thurston's stage success, the four episodes deal with the semi-allegorical figure of the Jew, condemned to a deathless but ill-fated life through the centuries for an act of blasphemy. They carefully and delicately avoid any suggestion of sectarian propaganda and cannot offend either Christian or Jew. The ill-starred Jew and the disasters that befall him give scope for many dramatic moments, and the symbolic message gives the narrative a real dignity. The central figure loses his beloved by death in the first Jerusalem episode and is doomed to wander. In the Crusade period he philanders, and is outcast as unclean. In the Italian scenes his small son dies by a snake-bite and his wife enters a Christian convent, leaving him again a friendless outcast. In the final Spanish Inquisition episode, he is a Jewish doctor who heals a leper boy, and is seized and burnt at the stake as a heretic, finding rest at last.

Maurice Elvey has obviously got the utmost out of his theme as regards settings and technical collaboration. Many of the scenes have been beautifully staged. The crowds have been well handled. There is no stinting, but a pleasing absence of lavishness for its own sake which spoils so many pictures. Clever and admirable restraint is used in conveying the presence of Christ in the first Jerusalem episode by suggestion alone, and the differences of local and historical atmospheres are well marked on the whole.

Many splendidly photographed exteriors have an exquisite pictorial charm, especially the night scenes by the shore. The star has been exploited admirably.

The sub-titling is heightened in its effect by artistic cloud pictures.

"SIGN OF FOUR" A REAL THRILLER CONAN DOYLE'S BEST SCREEN HIT

**Dominion Films Offer Exciting Mystery Drama Conceded by
British Press to be Greatest of Sherlock Holmes
Features Presented on Screen**

A thrill from beginning to end is a good description of Sir Arthur Conan Doyle's story "Sign of Four" which Dominion Films will present on their newly announced program. Of particular interest to Canadians is the name of Conan Doyle, and this picture version of the great spiritualist's story is easily conceded to be the best of the Sherlock Holmes stories to be given to picture fans.

Maurice Elvey has succeeded in producing a swiftly-moving detective drama, which should be a splendid exploitation suggestion. There are dramatic moments, and frequently a thrilling air of mystery is introduced. It will certainly provide good entertainment of the popular kind and there are well-produced situations which have a good

atmosphere of mystery and excitement.

The "Sign of Four" is described by the London Daily Express critic as follows:

The finest British film thrill on record occurs in this new Stoll photoplay, when Holmes leaves Twickenham in a motor-boat to reach Barking ahead of a motor-car which is carrying the girl, the jewels, and the villain to a private yacht waiting to make its "get-away." . . . The car wins, and provokes another exciting race of the yacht itself.

This British triumph of polished technique and skilful mystification makes the average American film-thriller look like a factory throw-out.

Matheson Lang As "Henry of Navarre"

A more capable actor could not be found in all England than Matheson Lang to play the exacting role of Henry IV. of France in "Henry of Navarre," the romantic story of the Huguenots which Dominion Films Limited are presenting as a special feature of their 1923-24 program.

The film adaption deals with the vicissitudes of the Soldier-King, Henry the Fourth of France who was born in 1553, reared as a Calvinist, and became King of Navarre in 1572 at the death of his mother.

Henry was in Paris on St. Bartholomew's day, his own life being spared on the condition that he would accept the Roman Catholic Faith. This he consented to but later escaped from France and entered the field of battle as leader of the Huguenots. Henry was a brave soldier and a great man in many respects—notably a great fighter. But his country was divided and suffering under the burden of wars with Spain, so he left his more romantic calling and again embraced Catholicism, ascending the throne to be finally assassinated in 1610.

Matheson Lang's characterization is said to be remarkably fine and the entire production is marked by

a finesse that will appeal to lovers of good pictures as well as students of romantic history.

Truart Makes Clear Sources of Authority

The executive offices of Truart Film Corporation and Tiffany Productions, Inc., make the definite announcement that the only authorized negotiations for the affiliations of stars, directors and units with the Truart organization are carried on with the home office of the Corporation, 1540 Broadway, New York City, or with the Los Angeles Offices of the Corporation located at the Goldwyn Studio, Culver City, Cal.

Chairman Board of Censors Convalescing in Quebec

The Digest has often had a bone to pick with the Censors, but it nevertheless records with deepest regret that the Marquis de Roussy de Sales, Chairman of the Quebec Board of Moving Picture Censors, has been seriously ill of late at the Hotel Dieu Hospital where he recently underwent an operation. Monsieur le Marquis is, however, doing well and his early recovery and return to his duties is looked for.

PREFERRED FIFTEEN SET NEW RECORD

MAYTIME

The cast has not as yet been picked in its entirety, but it is now certain that Gaston Glass and Ethel Shannon will have the two leading roles, and that William Norris, who played Matthew in the stage version with Peggy Wood, will play the same part in the Preferred Picture.

"Maytime" is the famous tale of lovers of long ago, whose story is carried down to the modern jazz age. It begins in the stately days of 1839 in Greenwich Village, New York City, when Greenwich really was a Village and not a collection of tea-rooms. Two sweethearts bury a jewel box containing love tokens at the base of a blossoming apple tree.

In 1923, when their descendants are entangled in a hectic plot that includes chorus girls and stolen diamonds, the jewel box comes to light and saves all of their fortunes.

"Maytime" is perhaps the most popular drama ever set to music. It began playing on August 16, 1917, and is still playing throughout the country.

Gasnier plans an elaborate production of "Maytime", holding all the charm that made the play such a success and elaborating on scenes that can be presented with the camera but which could only be suggested on the stage.

MY LADY'S LIPS

Tom Forman plans an elaborate production of this absorbing story—an exciting tale of ingenious law breakers against a lavish background.

It will be one of the fastest moving pictures released by Preferred in the list of fifteen; jammed full of comedy and drama and thrills, built around situations that come into the life of every one of us.

Exhibitors who have seen Tom Forman's production of "The Broken Wing" will realize that when Mr. Forman starts out to deliver a great box office production he doesn't stop until the real stuff is on the screen and they can count on "My Lady's Lips" as being everything that puts vigor into the cash box.

This will not be just another melodrama. It is a plot crowded with new angles.

The Preferred Eight

— Now Showing —

Daughters of Rich. The best work of Edgar Saltus. A society drama of New York and Paris.

The Girl Who Came Back. The greatest crook-romance ever produced for the screen or stage.

Are You a Failure? Gales of laughter will sweep through your theatre like a tornado when you show this picture.

Poor Men's Wives. The story of the triumph of Love and Poverty over Wealth and Frivolity.

The Hero. A real drama of real people, made of the very stuff of which life is composed.

Thorns and Orange Blossoms. Made for the millions who have read the book and seen the play. Popular alike with grandmother, mother and daughter.

Shadows. Acclaimed the best picture of the year by America's leading critics. Playing to smashing business everywhere.

Rich Men's Wives. One of the outstanding money-makers for exhibitors all over the world.

THE VIRGINIAN

Here is the famous story, written two decades ago, that is hailed as an American classic.

The Preferred version of the story is adapted from the stage play and follows it closely. The story of the young Virginian who goes to the Cow County where he encounters Trampas in a "cyard game"; of the epithet that Trampas hurls nonchalantly and the revolver that The Virginian carelessly puts on the table with his famous admonition of "When you call me that, smile!"; of his meeting with Em'ly, the famous hen that adopted the puppies; of his meeting with and wooing of Molly; of his friendship for Steve, and of how poor Steve paid the Cow Country's penalty for cattle stealing; and of his duel with Trampas; all these have been marvelously portrayed by Tom Forman.

Kenneth Harlan was chosen to play the young Virginian after long consideration and upon the recommendation of none other than Douglas Fairbanks.

Mr. Fairbanks had planned to do "The Virginian" and had outlined his elaborate production plans when he decided that it was not just the type of story for him at this time.

FAINT PERFUME

It is the story of the love that comes to Leda Perrin that Zona Gale tells. With Leda one treads a road of beauty—to that day when to her is wafted what "love always holds—something dim and fragrant—like some 'faint perfume'."

"Faint Perfume," only recently published by D. Appleton & Co., is already one of the biggest sellers of the year. It probably will pass in popularity Miss Gale's prize novel "Miss Lulu Bett."

The story will be produced as a play in New York by Brock Pemberton, in the fall, and the Preferred Picture version will not be released until the play is well established and thoroughly advertised.

The picture promises to be a thoroughly human story of a small town. It will be played by a Preferred Cast.

MOTHERS-IN-LAW

David, only son of farmer Newton and "Mom" Wingate, meets Vianna Courtleigh, daughter of the railroad magnate one night when she and other members of a bathing party are caught in a rainstorm and ask shelter at the farmhouse. She and David fall in love. David neglects his work on the farm to see Vianna, and Newton Wingate quarrels bitterly with his son. As a result, David goes to the city to make his own way.

He makes good, and marries Vianna. Later a son is born. Newton Wingate dies and "Mom" goes to take up her residence with her son.

Vianna has been neglecting the baby for frivolous pleasures. "Mom" proceeds to take good care of the child. Vianna has been flirting with Alden Van Buren, an old friend. He takes her home from an affair one night and kisses her in more than a friendly spirit. "Mom" sees it, takes the baby and goes back to the farmhouse. Vianna objects, but "Mom" threatens to tell David about Van Buren.

Through "Mom," however, all comes out right, happiness is restored and Vianna learns that a mother-in-law is just a mother, with another child to love.

A GALAXY OF BOX OFFICE BUILDERS

THE BROKEN WING

The "Broken Wing" is masterfully constructed for entertainment. It opens with a dozen fine comedy situations, with Walter Long, the Mexican bandit, and Edwin J. Brady, his corporal, supplying the laughs.

Then you get the thrill of the breaking of the aeroplane wing, the fall of the mechanic and the wild sweeps of the crippled plane which Kenneth Harlan, the aviator, tries vainly to control.

There is a mighty crash into the Mexican house and then the suspense is relieved as Miriam Cooper, the Mexican girl, cries in delight as she lifts Harlan's head—"My prayer is answered! God has sent me a husband from heaven!"

Following is the shock of the arrival of the American girl who says Harlan is her husband—only a few minutes after Harlan has married the Senorita.

And the final thrill as Harlan, in his plane, with a rope ladder hanging from it, sweeps over the house where Miriam Cooper is standing in peril of her life from attacking Mexicans. She grasps the ladder, holds tight, climbs up into the plane and they head away into the sunset.

THE TRIFLERS

"The Triflers" is a story of a young American heiress who wants to see the world alone. She is besieged with suitors and she tries to evade them in her efforts to find just what excitement this world contains.

The girl finally, in desperation, marries an old friend just because such a marriage seems convenient and seems to be the easiest way to make men leave her alone.

How this odd marriage works out is told in this thoroughly enjoyable story.

The story carries the principals to Paris where society at its best and worst is put on review. The problem of the girl who has a husband whom she continually keeps at a distance, who is madly in love with her but who holds himself aloof is well worked out by Mr. Bartlett.

It will be a sumptuous production with a Preferred cast.

The Preferred Fifteen

— Soon To Be Released —

THE FIRST YEAR

APRIL SHOWERS

THE TRIFLERS

WHEN A WOMAN REACHES FORTY

FAINT PERFUME

MAYTIME

POISONED PARADISE

THE VIRGINIAN

MOTHERS-IN-LAW

THE BREATH OF SCANDAL

THE BOOMERANG

THE MANSION OF ACHING HEARTS

WHITE MAN

THE BROKEN WING

MY LADY'S LIPS

APRIL SHOWERS

April Showers is an original screen story by Hope Loring and Louis D. Lighton directed by Tom Foreman for Preferred and featuring the dainty actress Colleen Moore with Kenneth Harlan. Miss Moore is rapidly gaining an enviably popular reputation with the screen public through sheer hard work and consistent improvement in her portrayals. Ruth Clifford is also featured and there is an admirable supporting cast.

"April Showers" is a delightful story of optimism and Irish romance in the tenements. A good story for the whole family.

POISONED PARADISE

The story moves between Paris and Monte Carlo with action and love in both great playgrounds.

There is a pretty girl who keeps herself aloof through all temptation, a young man who believes he has worked out a system to beat the roulette wheel and an eccentric professor who has given his life to roulette and who has a plan that really works—for a while.

The color of the famous Casino, the excitement in the lives of men and women who live only to gamble with money and with souls, the experiences of the girl who tries to do right—all make up one of the most colorful and most interesting stories of the Preferred Fifteen.

THE MANSION OF ACHING HEARTS

The story is based on the famous song, which was first published in 1902 and remained head of the best sellers until 1909, and which, even to-day, remains a standard seller.

The Preferred production of "The Mansion of Aching Hearts" is an elaborate story, and the song furnishes only the theme. The story of "the beautiful belle of the hall" and the price she paid for her diamonds, her secret sorrow and the tale of the youth who loves her, not knowing her secret, makes an absorbing drama.

THE FIRST YEAR

This is a story of the most exciting twelve months, the most dangerous period in the world—the first year of married life.

The bride and groom go to another town to make their fortune and along comes the chance that is going to put them on the corner of Easy Street and Success Avenue. He arranges for his big deal—and invites the Big Business Man and His Wife to dinner the following day.

The bride is all a-flutter as she arranges for her first dinner party. And then comes The First Big Tragedy. Her colored maid gets the "misery" and sends her daughter to announce that she can't come. Tragedy. The Bride is sunk.

She induces the maid's daughter to do the serving. What happens is Comedy or Tragedy, according to how you look at it. To the Bride, everything is Awful. To the audience, everything is Hilarious.

It all comes out right in the end, but not until the funniest scenes in the world have convulsed your audience. And with every laugh there is a genuine tear-drop.

THE BOOMERANG

"The Boomerang" is a love story filled with comedy. It tells of a young doctor who tries to marry a girl to his friend. The girl is the boomerang and when he throws her at the head of his friend she sails right around and the first thing he knows HE is the one she marries.

It is the treatment of this fresh, new love story that will give it its appeal. Comedy touches and moments when the heart throbs and

(Continued on Page 40.)

BRILLIANT STAFF OF DIRECTORS ENGAGED IN THE PRODUCTION OF NEW FEATURES

Directorial craftsmen of the first order are engaged in filming the big array of productions that will comprise the output by William Fox for 1923-24 release.

In addition to the fine staff of directors permanently in the Fox service there is a large assemblage of talent recently recruited from the front rank of picture production elsewhere. These men have already completed or are busy on pictures for the new season.

Some indication of the quality of the promised product can be gained from the fact that these adroit workmen have been given unlimited resources for their tasks.

Harry Millarde, one of the "old guard" has to his credit that wonder picture "Over the Hill," also "The Town That Forgot God," said by respected critics to be the greatest flood picture ever filmed. Mr. Millarde will offer as a special on the new schedule "If Winter Comes," the screen version of A. S. M. Hutchinson's famous novel, and "The Governor's Lady," an adaptation of David Belasco's successful Broadway stage production.

The veteran J. Gordon Edwards in his long career as a director for Fox, has made 49 special features, the latest placed before the public being "Nero," one of last year's releases. Among the productions assigned to Mr. Edwards for the coming year are: "The Silent Command," a thrilling tale of the sea and adventure from the pen of Rufus King and adapted to the screen

by Anthony Paul Kelly, "The Shepherd King," a stupendous spectacle film made in the Orient and adapted for the screen from Wright Lorimer's literary classic; and "The Net" from the New York stage presentation of that name which was dramatized from Maravene Thompson's best seller, "The Woman's Law." In these three specials Mr. Edwards has accomplished some of the best work in his experience with pictures, and in each has assembled performers celebrated for their ability and for popularity among the fans. "The Shepherd King" probably will be the crowning glory of Mr. Edwards' record.

Bernard Durning, who made "The Fast Mail" from Lincoln J. Carter's renowned melodramatic success, one of the most patronized photoplays of 1922-23, will bring to the celluloid two more Carter melodramas and a feature starring the famous Follies team Gallagher and Shean. "The Eleventh Hour" by Carter has been adapted as a special by Louis Sherwin. It is an honest thriller of the most wholesome sort. "The Arizona Express," also from Carter, is the third picture of this type that Durning has directed. "Around the Town" is the title of the Gallagher and Shean film. This clever pair of comedians will here make their bow in motion pictures.

Elmer Clifton, whose "Down to the Sea in Ships" took Broadway by storm, will direct Ernest Truex and Florence Eldridge in the special

production "Six Cylinder Love," William Anthony McGuire's record-making Broadway triumph. This comedy-drama ran for more than a year and a half at the Sam Harris Theatre in New York and was acclaimed by critics one of the finest offerings of the theatrical season.

John Ford is on the Fox list with three productions: Mr. Ford, who helped make "The Village Blacksmith" and "Silver Wings" has either completed or is engaged in making the following specials: "Cameo Kirby," adapted from the great stage play by two leading American authors, Booth Tarkington and Henry Leon Wilson; "Hoodman Blind" by Henry Arthur Jones; and "North of Hudson Bay," an original story by Jules Furthman.

To Rowland V. Lee, screen veteran, has been assigned the direction of Booth Tarkington's "Gentle Julia," "Shadow of the East," from the novel by E. M. Hull, author of "The Sheik," and Gouverneur Morris's "You Can't Get Away With It."

Charles Horan is scheduled to direct at least two of the specials "Does It Pay?" with Hope Hampton, and "No Mother to Guide Her" by Lillian Mortimer.

Henry Otto will direct the special "The Temple of Venus," and a number of star series features.

Among the other notable directors are: Lambert Hillyer, Lou Seiller, Jack Elystone, George Summerville, Thomas Buckingham, Scott Dunlap, William A. Wellman.



DIRECTORS NOW PRODUCING FOX SUCCESSES

Elmer Clifton, Harry Millarde, J. Gordon Edwards, Lambert Hillyer, Bernard J. Durning.

THE CANADIAN MOVING PICTURE DIGEST

APPOINTED M.P.T.O. OFFICIAL PAPER

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NEW YORK, JULY 12.

To RAY LEWIS,

CANADIAN MOVING PICTURE DIGEST, 27 JARVIS ST., TORONTO, ONT.

PLEASED TO DESIGNATE CANADIAN MOVING PICTURE DIGEST AS OFFICIAL PAPER FOR THE CANADIAN DIVISION OF THE MOTION PICTURE THEATRE OWNERS OF AMERICA STOP THE ZEAL AND INTEREST DISPLAYED BY YOU ON BEHALF OF THE CANADIAN THEATRE OWNERS AND ALL INDEPENDENT FORCES IN THE INDUSTRY ARE VERY GRATIFYING AND I EARNESTLY HOPE WILL BE A BIG FACTOR IN ADVANCING THE WELFARE OF OUR INDUSTRY IN CANADA.

MOTION PICTURE THEATRE OWNERS OF AMERICA
SIDNEY S. COHEN, PRESIDENT

"The Ragged Edge"

Draws Merited Praise

"The Ragged Edge" is the current Distinctive release through Goldwyn. Variety said of this picture: "The picture rests on the sure foundation of a clean-cut story and well-drawn characters, with a picturesque backing of ancient China. One of the picture's charms is that most of the cast is comparatively new to the screen. Alfred Lunt is a splendid natural actor and Mimi Palmeri makes a likeable heroine, partly because she is a variation from the insipid beauties we have been accustomed to."

"Harrison's Reports" says that "The Ragged Edge" should give satisfaction everywhere."

Nobel prize for literature in 1909, and the honorary degree of Doctor was conferred upon her by Upsala University, Sweden. One of the greatest novels of this eminent writer has been adapted to the screen and will appear as a Fox special under the title "The Blizzard."

Among the other great authors and playwrights whose names appear on the Fox list are: Henry Arthur Jones and Wilson Barrett, co-authors of "Hoodman Blind." Wright Lorimer and Arnold Reeves,

authors of the great success "The Shepherd King," made into spectacular screen drama; Garrett Parker, who wrote "Does It Pay?"; Rufus King, who is responsible for "The Silent Command," a melodrama of love, intrigue and the high seas; Lillian Mortimer, author of "No Mother to Guide Her," a stage success; and Jules Furtham, who wrote "North of Hudson Bay," the big special drama of the vast white wilderness in which Tom Mix will enact the leading role.

WHILE EXCHANGE MEN HOOF IT THE EXHIBITOR RIDES IN STATE

The Fable of The Sad, Sad, Story of The Film Peddler as Told By One in The Ranks

(Montreal Special)

Speaking with a prominent film exchange man here the Digest representative made special enquiry as to how business was shaping up during the hot months in this city. The Film Exchange man stated that runs were lining up well for later business and that this is indicative of good Fall business. Although prices had been cut to the bone, taken all in all the outlook this summer, he said, was a good deal

better than last. He ended by going to the window of his office and pointing downwards into the street which was lined for a hundred yards each way from the entrance to the Albee Building (The Film Exchange building of (Montreal) with automobiles of all makes and shapes. "There," he said, "is the proof of my statement. The Exchange man may have to walk; but the Exhibitor motors to business."

Roster of Fox

Authors Include

(Continued from Page 14.)

One of the greatest names on the Fox roster of authors is Dr. Selma Lagerlof, a Swedish woman who has reached the highest pinnacle of fame in her own country and whose books have been translated into many alien tongues. Her best known works are "From A Swedish Homestead," "The Girl From the Marshcroft and Other Stories," "The Emperor of Portugallia," and "Jerusalem." Dr. Lagerlof won the

Successful Manager In Eastern Canada

The new owner of the Family Theatre in Ottawa, J. M. Franklin, has had an interesting theatrical career. From a theatre in the West he came to Halifax where he opened the Imperial Theatre, then known as the St. Mary's Nickel. Mr. Franklin was the first in Halifax to introduce more than single reel features which were regarded as quite an innovation.

As the chief shareholder in the Strand Theatre Co., Mr. Franklin was instrumental in the erection of the Strand Theatre which for so many years under his management supplied Halifax with excellent vaudeville and feature pictures.

About the same time as the Strand was built Mr. Franklin became the lessee of the Opera House St. John, which is still under his control, managed by Roy McDonald. The Strand Theatre at Sydney was another fine house built by Mr. Franklin.

The Community Theatre at Halifax in the growing North End of the city is a flourishing house. Mr. Franklin is its manager.

Mr. Franklin was recently in Ottawa attending to the re-opening of the Family Theatre which is being done by the Rembush Company of New York.

Coleman Electric

Summer Specials

Don't forget to consult your list of Summer Specials sent to you by The Coleman Electric Company. July and August this well-known firm which caters to the needs of the exhibitor is offering most advantageous reductions on a wide list of excellent theatre requisites. Delay will be your own loss. If you haven't a folder the Coleman Electric Company will gladly furnish you with one. Address, Hermant Bldg., 21 Dundas St. East, Toronto.

The Boomerang

(Continued from Page 37.)

the tears begin to come—those are the things that make a picture worth while and those are the things Preferred will put into "The Boomerang."

It is one of the best known plays on the list of the Preferred Fifteen and will be one of the most popular pictures of the year.

The Belasco production of the play established its quality and the picture has the great advantage of being known everywhere as based on a genuine two-years-in-New York success.

THE BREATH OF SCANDAL

In this story Edwin Balmer centers our attention upon a new phase of the sort of family life which is just around the corner from all of us. We see fathers and mothers drifting apart. We call it their tragedy. But have you thought what it does to their children; how it affects their ideals?

This story of how the daughter is affected when her father woos another man's wife is one of the strongest dramas on the Preferred list. Mr. Balmer knows drama, as was evidenced by "Via Wireless," the famous play of which he was co-author.

The title is a genuine box-office one and the cast will be of the usual Preferred quality.

Educational Latest Releases

"TAIL LIGHT"

"THE GRAY RIDER"

"PLUS AND MINUS"

"BACKFIRE"

"THE CAT AND THE FIDDLE"

Redecorating Theatre

For Big Business

In Superior Films

The St. John Opera House is to be redecorated in grey and cream, the work being done by the Rembush Company of New York.

All special features including "Robin Hood" are to be shown at the Opera House whose manager Mr. Roy McDonald reports a good summer business. The Carroll Stock Company will return to St. John, August 27th, rehearsing a week before opening. The personnel of the company will be somewhat changed with new members replacing some of those here last winter.

WHEN A WOMAN REACHES FORTY

Hazel Tremont, twenty-five, attractive and calculating, picks for her husband John Turnis, a handsome young business man of steady habits and a good social position. They marry and she begins to have her fling drawing the attention of a set of rich bounders who left her alone before, because they weren't interested in marriage.

Hazel, at last conscious of her beauty and charm, drives her husband wild by her flirtations with other men, especially Duray, a chum of her husband's brother and an older man named Morehead, who is harder to capture. She imagines herself in love with Morehead and goes to his rooms, where she becomes frightened, realizing she is playing with fire.

Duray, her other admirer, follows, and there is a big fight between the two men, a disgraceful scene at the hotel, and her husband arrives in time to mix up in it and to reclaim the affection of his wife.

WHITE MAN

A girl about to be married to a man she does not love, has a mad desire for one wild adventure on the evening before her wedding.

She discovers a man working on an aeroplane and she asks that he take her for a ride.

He tells her to climb in and they start. It is a great thrill for her, until the man refuses to take her back.

She tries to make him turn. She fights him to no avail. She takes off a slipper, then one of her silk stockings and tries desperately to choke him with it. The engine goes wrong and the plane comes down with a crash.

What occurs after this unique opening is the thrill of the story. There is plenty of action, fights, intrigue and in all a pulsing love story with plenty of "society" contrast to build the production into a pleasing whole.

George Agnew Chamberlain is one of the regular contributors to The Saturday Evening Post and his stories have had wide circulation. His novel "White Man," will be published again in a photoplay edition with scenes from the Preferred Pictures, by Grossett and

James Kirkwood To Return To Screen As Lead in "Ponjola"

James Kirkwood, star of "The Fool," one of the outstanding successes of the New York stage during the past season, will return to the screen in the principal male role in the screen version of Cynthia Stockley's "Ponjola," with Anna Q. Nilsson, who will play the leading feminine part. The third member of the cast to be selected to date is Ford Sterling.

"Ponjola" will be the second James Young production to be presented by Sam Rork through First National, the first being "Wandering Daughters."

In the forthcoming James Young production Kirkwood will enact the role of Druro, a strong, virile character, who, disappointed in love, seeks to drown his sorrows in drink and to submerge himself among the riff-raff of the South African gold fields. Miss Nilsson's role is that of a beautiful young woman, formerly the idol of London, who, disguised as a man, goes into the gold region to save "her man" from his own folly.

"Ponjola," like most of the author's work, is localized in Africa, and by many it is considered Cynthia Stockley's masterpiece.

J. Stuart Blackton To Soon Announce His Coming Special

J. Stuart Blackton, vice-president of Vitagraph, who is to personally direct Blackton Productions which will be released through Vitagraph, is engaged in supervising the continuity of his coming special.

It will be one of the great human interest stories of the season with a startling and sensational climax. Elaine Sterne has been assigned to do the scenario and is in constant conference with Commodore Blackton.

Like all Blackton Productions, the photoplay will be replete with those heart interest touches which have made Commodore Blackton's direction noted. Characterization will play an important part but there is an appealing love interest which centers around a boy and girl of the village, and the drama moves swiftly and rapidly to a catastrophe which will bring the audience to the edge of their chairs. This climax will be one of the sensations of the year.

Commodore Blackton expects to make a complete announcement shortly. It can be said that he will have a cast of the most popular and prominent stage and screen actors.

COLORFUL AND DRAMATIC PICTURE VITAGRAPH'S 'THE MIDNIGHT ALARM'

Percy Marmont, Alice Calhoun, Cullin Landis and Joseph Kilgour in Thrilling Story of Heroic Fire Fighters

Vitagraph is planning a remarkably complete exploitation campaign for "Midnight Alarm," the special David Smith production which is completed and is now being made ready for shipment to the branches.

It is one of the most colorful and dramatic stories of the fire department that has ever been screened, but unlike most fire stories, the dramatic appeal does not depend entirely upon the man in blue. So well has the big fire scene been managed by Director Smith, however, that members of the fire department and department chiefs in Los Angeles and New York who have been permitted to see the film have praised it as one of the most magnificent and sensational fire scenes ever done.

The realistic manner in which the fire was staged is due to Director Smith's perspicacity in obtaining the co-operation of the Los Angeles

Fire Department. The department not only contributed engines, hook and ladder trucks, hose carts and an acetelyne torch with which the hero rescues the girl imprisoned in a safe, but a battalion chief was detailed to assist Mr. Smith in planning the fire scenes.

These endorsements by fire chiefs throughout the country will be one of the big assets to the exhibitor who plays "The Midnight Alarm." The exhibitor will find that he not only has one of the most thrilling stories, a story of real heart interest and human life as it is lived in a great city, but exploitation leads which provide exceptional publicity opportunities.

The cast is an all star one headed by Percy Marmont, Alice Calhoun, Cullin Landis, and Joseph Kilgour. Others who take important parts are Maxine Elliot Hicks, George Pierce, Kitty Bradbury and J. Gunnis Davis.

Will Seek Repeal of Admission and Sales Tax on Movie Theatres

An important meeting of the National Officers and Board of Directors of the Motion Picture Theatre owners of America will be held in Atlantic City, Monday, Tuesday and Wednesday, August 6, 7, and 8, at which many matters of special consequence to the Theatre owners of the United States will be considered.

Definite arrangements will be made at this meeting to carry into effect the National Organization's program to effect the repeal of the Admission and Seat Taxes as well as securing a modification of the Copyright Laws so as to set aside the Music License Tax. The proposal on the part of certain interests to have a National Censorship Bill and a National Sunday Bill introduced in the next Congress must also be met.

To Spend Honeymoon In The Queen City

The Digest offers its best wishes and congratulations to Assistant Manager Spencer of the Capitol theatre who is presently spending his honeymoon in Toronto and vicinity.

Educational Head Off to California

E. W. Hammons, President of Educational Film Exchanges, Inc., is on his way to Los Angeles for a short visit and conference with the producers of the Educational Program on the coast.

Mr. Hammons was accompanied by Al Christie, of the Christie Film Company, who has just returned from a two months' vacation in Europe, and his production manager, Harry Edwards. S. B. Brennecke, who will act as Mr. Hammons' personal representative on the coast during the coming season, was also in the party.

Mr. Hammons will return to New York in about three weeks.

Betty Compson All the Rage Over in Ol Lunnnon

A report from London, England declares that Betty Compson has created an enormous popular following in the British Isles and her forthcoming pictures to be made over there are an important topic of conversation in film trade circles in London.

Subscribe To The Digest
\$2.00 a Year.

Dominion Films Active On Montreal Program

Talking with Mr. Singleton of Dominion Films Limited, office in Montreal, the Digest man was informed that the exchange will release "The Girl Who Came Back" and "Daughters of the Rich" here at the Allen. They are working on "Are You a Failure" and "Chained Lightning" throughout the city. Their Fall policy calls for eighteen preferred pictures and twenty-five British, all specials. For the time of the year business is quite good and as an illustration it was stated that "Thorne and Orange Blossoms" and "Poor Men's Wives" were booked for first runs at the Victoria, Quebec City.

Toronto Manager Trips To Eastern Canada In United Artists Interests

Montreal—B. F. Lyon, Toronto manager of United Artists Corporation, was in the city for a few days en route to St. John, New Brunswick, where he will be opening the first Maritime Provinces office of the Exchange. Mr. Lyon will be in St. John for some three weeks lining things up for the opening. In the meantime the Exchange has now released "Robin Hood" for its second run in this city at the same house which showed the first run, namely The Allen. The picture then goes to third, etc., runs all over the city and province. "One Exciting Night" is also travelling around the city and province.

Montreal Releases Of First National Features

Associated First National Pictures of Canada announce that they have released "Slander the Woman" at the Capitol; "Scars of Jealousy" at the Allen; and "Mighty Lak' A Rose" at Loews.

Cupid Busy Again; Another Film Man Mortally Wounded

Another marriage that engages our best wishes is that of Louis Rosenfield, general manager for Dominion Films Ltd., who brought a winsome bride from New York through Montreal recently.

Burlesque House Being Turned Over to Pictures

An announcement of interest to exhibitors is that made by Manager Garfield of the Gayety, the well known home of burlesque in Montreal, that the house will be run as a picture theatre with light vaudeville when it re-opens in August next.

Sale by Tender, for Cash

of the

"Lyric" Theatre and Opera House Minnedosa, Man., Canada

This Theatre is situated on Main Street, in a town of 1500, in the heart of Manitoba's richest farming district where there are no crop failures. The town has a large pay-roll and is a Divisional Point of the Canadian Pacific Railway. There is no opposition within a radius of 20 miles. The present owner has been in possession since 1916, and his predecessor built the Theatre in 1912, and since that time two shows per night have been run with three changes of program each week without interruption.

The Theatre Building is frame-built, brick veneer with concrete block frontage to Main Street, erected on a plot of land 92 feet (west to east), and 36 feet (north to south). The interior of the building measures 74 ft. by 32 ft. inside, with sloping floor and contains 300 chairs, 134 upholstered in green leather and the balance birch (all tip-up seats). There is also a stage 18 ft. by 12 ft. for Vaudeville attractions. The Projection Room consists of 2 power 6B projectors, motor driven, new in 1922; one Frot-Wayne Mercury Air Rectifier, together with all necessary switches, volt and amp. meters, reostat, etc., and all wiring in steel conduit. The music is supplied by an auto-electric Player Piano with Saxophone and Mandolin attachment, new in 1922. The building is wired for A.C. and D.C. There are four electric fans. The Theatre is stove heated. There is also a 6 H.P. Fairbanks Special Electric Engine, and a 5 K.W. General Electric D.C. Generator in good working order. There is also a Radio Aerial erected 60 feet high with 100 feet span.

The whole business is offered as a going concern, subject to a first mortgage of \$1,300.00 on the land and building at 8%, and a balance of \$400.00 on the Electric Piano at 7%.

Sealed tenders addressed, Lyric Theatre, Box 419, Minnedosa, Man., Can.

The highest of any tender not necessarily accepted. Tenders will be opened on September 1st, 1923.

CANADIAN DISTRIBUTORS OF—

Motograph Projectors

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EVERYTHING
FOR
THE
THEATRE

We have just issued our
SUMMER SPECIAL PRICE LIST
quoting Reduced Prices on many of our lines for the month of July
and August, 1923

Our mailing list may have suffered some errors or omissions, and if
you did not get your copy—please say so.
It will pay you to ask for a copy if you did not receive one.

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DAVID SMITH

Producer of

BLACK BEAUTY, The COURAGE of MARGE O'DOONE,
The NINETY and NINE, MASTERS of MEN, Etc.

Has Completed Production
of Two Great Specials
for Release During the 1923-24 Season

The Midnight Alarm and Pioneer Trails

VITAGRAPH
ALBERT E. SMITH PRESIDENT

Here is Why You are Invited to Join the Motion Picture Industry's Best Family---

BECAUSE—facts based on the actual reports of exhibitors everywhere give absolute supremacy to last season's product and together with the announcement of pictures for early release places First National as the undisputed leader in every field.

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COLLEEN MOORE
SYLVIA BREMER
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BARBARA LA MARR
VIRGINIA BROWN FAIRE

Watch for Another
Important Announcement

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JOHN M. STAHL
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THE SEA HAWK
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THE HUNTRESS
THE SWAMP ANGEL
More to be Announced

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THE BIRD OF PARADISE
ANNA CHRISTIE
POTASH and PERLMUTTER
THE BAD MAN
SECRETS
WHY MEN LEAVE HOME
HER TEMPORARY HUSBAND
More to be Announced



YOU CAN DEPEND ON FIRST NATIONAL

July 21, 1923

CANADIAN MOVING PICTURE DIGEST

ANNOUNCEMENT

In accordance with its policy of extending every possible aid to exhibitors First National announces a considerable reduction in the cost of advertising accessories, to be effective commencing August 6th.

PRICES:

1 Sheet (flat)	-	15c	11 x 14 Photos	-	50c set
3 " "	-	45c	22 x 28 " "	-	50c each
6 " "	-	90c	Slide	-	15c "
24 Sheet (flat)	-				\$3.60

You Can Depend on First National

TORONTO, CANADA
JULY 21st, 1923

Vol. 15, No. 12

27 Jarvis Street

There are Lots of Good Things in Little Boxes

I'll tell the world there are!

But of course there are times when you get stung.

There's the kind you get at Birks with a diamond solitaire—and there's the kind you get without.

Your's is a luxurious little box. It needs a lot of looking after, and it's never satisfied.

It gives you the vacuum if you feed it on a lot of paper with promissory strings tied to it.

What your little box needs is lots of action, lots of thrills, lots of pep and a little love and romance thrown in.

This consultation is free. There are 25 special ways, and 148 others in which we can help you give it all it wants.

As a starter—shoot these into it eleven times and watch the gold come till you think you've struck a gusher of oil.

IF WINTER COMES — ST. ELMO — MONNA VANNA — THE
ELEVENTH HOUR — SOFT BOILED — HELL'S HOLE —
CAMEO KIRBY — DOES IT PAY? — THE SILENT COM-
MAND — THE GOVERNOR'S LADY — NO MOTHER TO
GUIDE HER.

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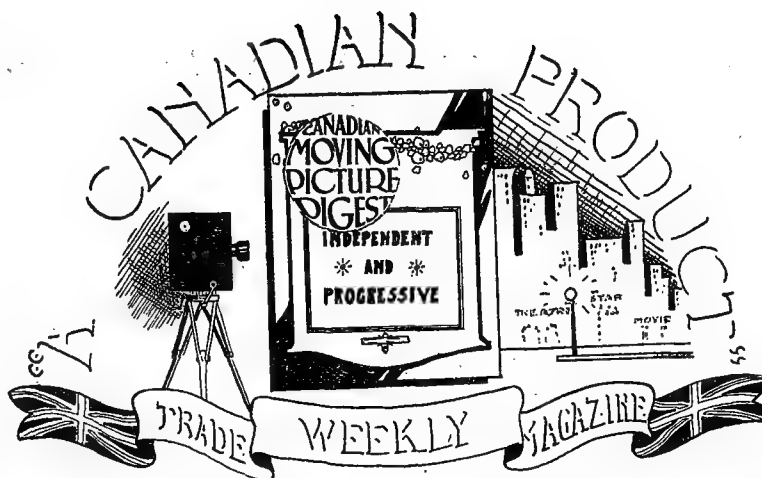
The Canadian Moving
Picture Digest

General Manager and
Editor-in-Chief

RAY LEWIS

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HARRIETT M. BALL

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JULY 21st, 1923

“Made-in-Canada” Ideas

IN a recent issue of *The Digest* we stressed the point of “Self-Advertising,” that is, the necessity for exhibitors to advertise their house and themselves. We hope that the idea has soaked in, it is worthy of a place in any exhibitor’s mental make-up.

Establish your house in your community by advertising your house and establish yourself in your community by a dignified association of your name with your house, and as previously stated, become a part of the community in which you live. Let us recapitulate.

In the issue of March 17th, under the heading, “A Picture Publicity Bureau,” we said: “It might be interesting to ascertain how many exhibitors belong to the business associations in their various districts, the Rate-payers Associations, Kiwanis and Rotary Clubs, or other organizations, business and fraternal, to which most business men in other enterprises belong. The Board of Trade is apparently representative of various Business Enterprises. Have you a representative on the Board of Trade in your city?”

In the issue of July 7th, we said, under the heading, “Kick, Kick Hard”: “Has it ever occurred to exhibitors that they spend a great deal of money advertising stars and pictures; and that their theatre and its management is generally forgotten? It would pay him to spend his money advertising the fact that his theatre stands for excellent pictures and his name for good judgment in selection. Get a personal touch into your advertising, exhibitors. Get acquainted with your patrons through your advertisement and make the name of your theatre a familiar-sounding one to your patrons. The public are very susceptible to such intimacy, by and by your patrons will begin to call you by your first name and say “our theatre” when referring to your house. Every time you advertise a picture or a star, advertise your theatre and your name as prominently.”

* * * *

Exhibitors may wonder why we think it necessary to repeat ideas already presented in previous editorials, but in view of the fact that the Famous Players, through their director Mr. Harold B. Franklin are working, it is reported, upon a plan to build up the prestige of the

Famous Players theatres throughout the country, by instructing the managers of these theatres to take an active part in the community in which they reside and in which their houses are located, we repeat ideas which we have months ago given to exhibitors, and which a director of one of the most important chain of theatres is about to introduce.

Perhaps exhibitors, like other Canadians, but casually noticed what we said. You see, we live under the odium that “Made in Canada” ideas and goods, cannot possibly be as good in quality as the “imported article”; but if the idea is good enough for Mr. Franklin, it may now be considered good enough for Canadian exhibitors.

* * * *

The same rule holds good in our efforts to organize the Canadian Division of the M. P. T. O. of America. The idea was “Made in Canada,” therefore exhibitors may be of the opinion that it may not be important. We are of the opinion that in all the history of the exhibitor’s life in Canada, during his association with the Picture Industry as an exhibitor, no more important opportunity has been presented to him. The M. P. T. O. of America stands for a tremendously big idea in this business. They have unquestionably made their power known and are steadily making exhibitors stand, through their organization, for the most important unit of this business, which they are.

It would be but a rehash of facts to point out to the exhibitor what his screen means to the community in which he lives, what it can mean.

The M. P. T. O. of America have in their organization men of standing, of brains, of money, men who represent the community in which they live, men who are respected for their services to the community in which they live, in other words real men, who are quite able to comprehend the necessity of being a member of the M. P. T. O. of America.

If it is a necessity to such men, (the money which they have in one theatre, could buy out the interests of many of our Canadian theatres,) if these men with such wealth feel that they need the protection and co-operation of the M. P. T. O. of America, how much more so should the exhibitor in Canada feel that the Canadian Division should be made 100 per cent. for it will give to the Canadian exhibitor 100 per cent. service. Join Up. Join Now.

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RAY LEWIS.

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FAMOUS PLAYERS ACQUIRE LOEW'S THEATRE, MONTREAL

**N. L. Nathanson and Carl Levy Verify report of Recent Deal—
Ottawa Loew's Likely to go Over Too—Loew's Toronto,
Doing Excellent Business.**

Loew's theatre, Montreal, is now controlled by Famous Players Canadian Corporation and Loew's theatre, Ottawa, will shortly be acquired it is reported by the same organization which has recently taken over the Allen houses in Canada. If this latter theatre goes over Marcus Loew will have but three theatres in Canada—two in Toronto and one in London.

A special subsidiary company will be formed to operate the Montreal theatre under the name of Loew's-Mansfield Theatres, Limited, in which the minority stock will be held by the Montreal Loew's, Limited. The latter will function in the future as a holding company only. The Famous Players will hold a controlling interest in the new company according to Mr. Nathanson.

It is stated that negotiations are pending under which the Famous Players will acquire Loew's Theatre, Ottawa. The deal has been under way for some weeks, but Mr. Nathanson says that he is not yet in a position to make any definite announcement.

Loew's Theatre, Ottawa, is one of the best equipped houses operated by the company in Canada. Mr. Nathanson says the Montreal theatre will continue its present policy—vaudeville.

and pictures—for the present.

Carl Levy, Marcus Loew's representative who was in Toronto recently taking charge of Loew's theatre while Manager Bernstein was on a holiday trip, stated to the Digest that Mr. Loew had no intention of letting the Toronto theatres go. The downtown house continues to do most gratifying business under the able management of Mr. Bernstein, and the uptown house is satisfactorily leased.

Mr. Levy is optimistic with regard to the future of the movies. He also is somewhat of a prophet and his long and enviable experience in the industry lends weight to his belief that within ten years the little "nickle show," will be back in the swim taking the place in the community to a large extent of the daily papers. Mr. Levy thinks we can look forward to the daily news features of the community relative to sports, hold-ups and all industrial and commercial events, not to mention society functions, being photographed, developed and presented on the screen in the same time that it now requires to present similar news in the various editions of the daily press. Now Mr. Exhibitor check yourself up in July, ten years hence, and see if Mr. Levy was on the right track.

Trans-Canada Houses Not Getting Attractions

Montreal.—Shareholders of Trans-Canada Theatres, Ltd., at their meeting held here recently, decided upon the voluntary winding up of the company, and Robert E. Meagher was appointed provisional liquidator. The situation of the company was thoroughly discussed and no other solution of its problems was found feasible. Officials of the company and shareholders present, however, leaned to the opinion that, under this arrangement, the enterprise might work out its salvation.

There seems to be more or less divergence of official opinion as to the cause of the company's difficulties. President H. W. Beauclerk, in reviewing the situation, stated that it seemed the public would not patronize good drama. On the other hand, Vice-President George Driscoll a theatre man of wide experience, seemed to hit the nail on the head when he attributed the plight of the company to the inability to obtain first-class attractions.

Claire Windsor Cast For Featured Role In "The Acquittal"

Claire Windsor through the courtesy of the Goldwyn Pictures Corporation has been engaged by Universal for a featured role with Norman Kerry and Jerome Travers in the screen version of Reita Weiman's stage success "The Acquittal."

Dainty Actress Is Relative of Former Canadian Premier

Peggy Cartwright, the promising little screen actress, doubles for Virginia Valli at the age of eight in the Hobart Henley production of Francis Hodgson Burnett's famous novel "A Lady of Quality." Little Miss Cartwright is a granddaughter of Sir Richard Cartwright who in the 'nineties was the Premier of Canada.

European Market Keen For Shorter Features

Arthur E. Rousseau, who just returned from a three month's stay in Europe where he studied conditions and arrangements for a wider distribution of the Pathe products, declares that foreign exhibitors are waking up to the fact that their programs must be improved and that the short subject is one solution to their trouble. During his three months on the other side, Mr. Rousseau travelled through France, England, Italy, Austria and other important points in Central Europe.

"Conditions are about the same as they are here," Mr. Rousseau states. "Big pictures go over big and small pictures do not. There are long runs also given to the better productions, as in this country. Foreign showmen are just beginning to see that there is something wrong with their programs and are looking toward the short subject for the first time as a program builder."

Annual Meeting of Ont. Motion Picture Distributors Held

The Annual Meeting of The Ontario Motion Picture Distributors Association was held recently in Toronto, and the following officers were elected for 1923-24:—President, Mr. Clair Hague, (Canadian Universal Film Company Ltd.); Vice-President, Mr. G. E. Akers, (Famous-Lasky Film Service, Limited); Treasurer, Mr. H. V. O'Connor, (Regal Films Limited); Secretary, Lieut.-Colonel John A. Cooper, was re-appointed Secretary.

The following members will constitute the Advisory Board: Arthur Cohen, (Regal Films Limited); Louis Bache, (Associated First National Pictures); Mr. Hague and Col. Cooper.

A resolution was passed, thanking Mr. Arthur Cohen on behalf of all the members for the splendid service which he had rendered the Association during the two years he had occupied the presidency.

One of the important items stressed by the different members was the necessity for strengthening the Provincial Associations and throwing upon them a portion of the responsibility which had hitherto been carried by the National Association.

**Irene Fenwick And
Lionel Barrymore
Married in Italy**

A wedding of considerable interest to picture fans and theatre goers, took place this month in Italy, when Lionel Barrymore and Irene Fenwick were married in Rome, in the presence of a number of American screen associates who were there with George Fitz-Maurice to film Hall Caine's novel, "The Eternal City." Among them were Florence Lawrence, Adrienne Morrison, Ouida Bergero, Alice Lawrence, Barbara La Marr, Montagu Love, Richard Bennett and Bert Lytell.

Directly after the wedding the newly wedded couple left for Venice, for a three days honeymoon, the brief trip being necessitated by the director's anxiety to complete the production in which Barrymore was taking part, and return to America.

FRANK LLOYD, DIRECTOR, ADAPTS TEN-REEL EMOTIONAL DRAMA

"Ashes of Vengeance"—First National Feature, Starring Nor- ma Talmadge, is Adapted From The French.

The mysterious identity of the adapter of Norma Talmadge's French historic drama, "Ashes of Vengeance," just completed for Joseph M. Schenck-First National release, has at last been cleared. It is none other than Frank Lloyd, director of this ten-reel emotional epic.

Lloyd's reputation for modesty is widespread. As a director he is among the peers of wizardry, but he is not the kind that bleats of his prowess publicly. That he had turned his hand to scenario continuity was never suspected, and Lloyd gave

no intimation of it. When the dexterous handling of the plot of the H. B. Somerville novel from which "Ashes of Vengeance" was adapted, provoked question of the identity of the adapter, Lloyd even then remained silent.

With the termination of his connection with the Joseph M. Schenck Productions—as Lloyd is about to become a producer in his own right—the "secret" was divulged. Lloyd handed over a pencilled manuscript, the original of "Ashes of Vengeance." It was in his own handwriting and the director-adapter shared the knowledge, but the characteristic scrawl in which the whole manuscript was written gave the clue from which Lloyd's admission of the credit due him was forced.

BEGIN SIX HAMILTON COMEDIES TO RELEASE THROUGH EDUCATIONAL

Fine Array of Talented Actors, Directors and Scenario Men to Develop Unusual Fun Situations.

Lloyd Hamilton has started making the first of a new series of six Hamilton Comedies for release through Educational Film Exchanges, Inc., at the Fine Arts Studio, Los Angeles.

Never has a Hamilton Comedy been presented with such a cast of players and supporting stars as is promised in the first of the series. Ruth Hiatt, who supported him in three of his last series through Educational, has been engaged and has again been assigned the leading role.

Playing opposite Miss Hiatt is Del Lorce, a former dramatic actress, who has been cast as a comedy vamp, Andrew Arbuckle and Percy Hilde-

brand, two stage and screen actors of considerable note are also in the cast. Andrew Arbuckle has been in scores of important roles in dramatic and screen productions, while Hildebrand is a recruit from the Pacific Coast stock companies.

Lloyd Bacon, son of the late Frank Bacon, is heading the scenario staff. Hank Mann, recognized screen comedian, has transformed himself for the present into a writer of comedy plots and "gags." He will also appear in his familiar role in the first of the new series. Gill Pratt, one of the best known directors of feature comedies, is directing.

'Women Men Marry' Winner For Exchange

Edward Dillon's "Women Men Marry" is continuing its successful record in New York where this production is being handled by the Renown Pictures, Inc.

After playing several of the representative houses on Broadway it was booked solid by the circuits and Manager Jules Bellman of the Renown Exchange expects to cover his entire territory within the next few months.

Jerry Abrams, head of the Renown Exchange in Chicago, reports that "Women Men Marry" is in the lead in his territory, having opened up at the Randolph Theatre recently where it was given a flattering reception.

New Appointments Made By Famous Players' Head

J. B. Cronk has been appointed general manager of the Toronto theatres of the Famous Players Canadian Corporation, by N. L. Nathanson.

Mr. Cronk will have general management of all the neighborhood theatres formerly of the Allen string, including the Bloor, St. Clair, Danforth, Beach, Parkdale, College and Beaver, as well as the Palace, Oakwood, Alhambra, Family, York, Teck, Garden and Capitol, of the Famous Players Canadian Corporation group.

Clarence Robson has been appointed to a similar position with regard to all out of town theatres. Charles C. Branham will be officially responsible for the two departments.

New Borzage Picture Gets Excellent Title

After a careful survey of a wide selection of titles, Arthur H. Jacobs, producer of Frank Borzage productions, has decided upon "The Age of Desire" as the final release title for his new picture which has just been completed at the United Studios for First National release.

"The Age of Desire," is a name which well interprets the spirit of the original Dixie Willson story of "Dust in the Doorway." It is the absorbing tale of the lives of men and women, children and old folks. It mainly sets forth the desire of a woman for luxuries beyond her means, and how she marries a wealthy man, which necessitates her keeping secret a former marriage and the abandoning of her infant son. Interwoven in the story is a pretty love sequence.

Former Canadian Returns to Make Pictures on Coast

L. E. Ouimet, former president of Specialty Film Import, who has been in Montreal for the past two months, has returned to Los Angeles where he will make a start on his first production. He has fixed up arrangements with New York interests and has a choice of five scenarios of which he will commence on at once.

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\$2.00 a Year.**

TOM MIX AND JOHN GILBERT IN SEVERAL STAR SERIES FEATURES

William Fox Announces Number of Important Roles for Popular Male Stars — Shirley Mason in Two Big Pictures. A Good Average.

The production program for the season of 1923-24, announced by William Fox, has for one of its features a "star series" of 27 pictures in which will appear seven Fox stars. This virtually marks the passing of the "program picture." These 27 pictures are a production unit standing quite apart from the list of 25 big specials announced and will have exceptional supporting casts and settings.

Tom Mix, the virile and husky film hero will essay the leading role in six of the star series. The first of these now in course of production, is "The Lone Star Ranger," adapted from the famous "best seller" by Zane Grey.

John Gilbert, who won his starring laurels with his excellent portrayal of the Count in "Monte Cristo," will be presented in six romantic film plays.

Charles Jones, the versatile player of western heroic roles, has a list of seven productions for the impending season. Jones' work before the camera has been the subject of warmest praise wherever his pictures have been shown.

The remaining stars include the following: Dustin Farnum, will be seen

in three superior productions, two of which are "The Grail" and "The Man Who Won." "The Grail" boasts an unusually fine cast, with Peggy Shaw, recently added to the Fox forces as a leading woman; Richard Hendrick, Alma Bennett, Frances Hatton, James Gordon and others of prominence. Colin Campbell is the director.

William Wellman will direct Farnum in "The Man Who Won." In the cast are such names as Jacqueline Gadsden, Lloyd Whitlock, Ralph Vloninger, Mary Warren, Harvey Clark, Lon Poff, Bob Marks, Micky McBan and Muriel McCormack. Shirley Mason, petite and fascinating in her ingenue characterizations and a successful luminary of many seasons under the Fox banner, will be offered in two features. William Russell is at work on two productions. They are "Alias the Night Wind," and "Times Have Changed."

William Farnum, veteran Fox star, will be presented in "The Gunfighter," the kind of picture that has been largely responsible for this actor's vast public favor. It will be directed by Lynn Reynolds, who also wrote the screen version from the story by John Frederick. Doris May, a star in her own right, will support Farnum.

Fox Educationals

Get Warm Welcome

The value of Fox Educational Entertainments is shown by letters received from Exhibitors in various parts of Canada and the United States.

G. D. Cameron, an important theatre owner in Canada writes: "Undoubtedly Fox Educational Entertainments are valuable as 'ballast' and will go a long way toward giving prestige to a program. They are really worthwhile and seem to hold the interest even of those who, as a rule, are not fond of anything labelled 'Educational.' We are quite satisfied that our patrons enjoy them."

"As long as such care is taken with the photography and choice of subjects, these pictures will continue in favor. The photography is excellent in detail, which seems to be overlooked often in this sort of product. They are good for the children, and therefore will surely have the support of parents. If anything could silence the howls of censorship, these Educational should turn the trick. Keep them up to their present high standard and they'll always have a place on the program. We think they are fine pictures and hope to run more of them."

Edwin F. Allman of the Pike Theatre, Dover, Ohio, writes in a recent letter: "Our customers enjoy Fox Educational Entertainments because they are different and interesting. Our patrons also like the educational value. I have found out from the heads of various welfare departments here that they are a strong agency in promoting various public causes, as well as furnishing high-class entertainment. The subjects are just long enough and help to round out a program."

Prominent Exhibitors

Reorganize Exchange

A thorough reorganization of the Canadian Exhibitor's Exchange has recently taken place in Toronto. Elections took place at the offices of the organization, Dundas Street west, on Thursday, July 12th. J. A. Boyd, one of the shareholders has been appointed president; Fred Guest, vice-president, Bud Lennon, general manager, and Mr. Ferte, a former official, remains secretary treasurer.

The Board of Directors includes such well-known exhibitors as J. C. Brady, Madison Theatre, Harry Alexander, Messrs. Redway and Richardson of the Crown Theatre, J. A. Morrison, Meaford, J. Uttenweiler, Jack Isbel and M. Gebirtig.

NEW RECORD CLAIMED

A recapitulation of the monster program announced by Fox Film Corporation for the season of 1923-24 shows that twenty-four special productions, twenty-eight Star Series pictures, twelve Imperial Comedies, twenty Sunshine Comedies, eight Al St. John Comedies, three Clyde Cook Comedies, twenty-six Fox Educational Entertainments and the regular bi-weekly issue of Fox News, are on the schedule.

Of the twenty-eight Star Series productions John Gilbert will be seen in six, Tom Mix in seven, Charles Jones in seven, Shirley Mason in two, Dustin Farnum in three, William Russell in two and William Farnum in one.

Exclusive of Fox News releases, this makes a total of 121 subjects released, which sets a new record for releases in the motion picture industry by any producing unit, Fox claims.

Eastern Pennsylvania Unit Will Convene in August

The annual convention of the Motion Picture Theatre owners of Eastern Pennsylvania, Southern New Jersey and Delaware will be held in Atlantic City on Monday, Tuesday and Wednesday, August 6, 7 and 8.

President H. J. Schad of Reading, Pa., will preside.

This will be a very important session as matters associated with national legislation in conjunction with the program of the Motion Picture Theatre owners of America to effect the repeal of the Admission Seat Taxes will be considered and committees representing the territory in which this organization operates, will be named to co-operate with the National Organization.

Digest Reviews Current Attractions

PARAMOUNT SECURES TWO "FIRSTS" WITH MELODRAMA AND ROMANCE

BRING on your crook melodramas if you have any more like "The Woman with Four Faces." This latest Paramount achievement will show you how to do business in warm weather, and if you miss this one you are losing an even safer bet than "Within the Law" the recent First National Triumph.

The "Woman With Four Faces" is another Bayard Veiller classic—smooth running, fast moving, action every minute, improbable, but compelling—the fans idea of what a high class crook play should look like on the screen. The brilliant author is largely responsible for this fascinating and unusual state of affairs, for he gives the producer the type of story that a real director can hardly go wrong on—and Herbert Brenon who had command of the production, has no doubt received the congratulations of Bayard Veiller long before he hears of us throwing our hat into the air and shouting for him too. Director Brenon makes you believe this very improbably story which fairly bounds along, and half the secret is undoubtedly in the skillful handling of a corking good company, who apparently work together for the common good of the picture and not for the individual "close-up."

We believe that this is the best vehicle Betty Compson has had for months — and we also believe that Betty Compson is one of the greatest box office attractions that the silver sheet can offer.

The story deals with a bewitching and saucy little adventuress who when "caught with the goods" vamps the jury into a "not guilty" verdict. At the conclusion of one such victory this dexterous "law-dodger," Elizabeth West, is summoned to the judge's chambers for a quiet little lecture. This charming tete-a-tete is interrupted by the handsome young district attorney who single handed is endeavoring to convict the leader of a tremendously powerful drug ring. He hits upon the idea of enlisting the services of the pretty little crook. She agrees to help him and as a result of the thrilling experiences which ensue; the hair raising adventures in the quest for the document which will convict the leader of the

Betty Compson Makes a Captivating Crook

Fin Cast Share Honors in "Only 38"

"The Woman With Four Faces" and Wholesome Story of Middle-age and Romance Win Praise for Paramount.

gang, Elizabeth's change of heart takes place, and she finally agrees to forsake crookdom for connubial bliss on the recommendation of the Judge and at the hands of the handsome young attorney. There are some really breath-taking scenes in the picture, notably the escape of a convict from a prison yard crowded with men, the prisoner leaping to a rope ladder suspended from a swooping aeroplane. This is a genuine thriller. The opening hold up scene is full of action, and suspense of the genuine variety, characterizes the final round up of the drug ring.

Richard Dix who is gaining popularity with every picture in which he appears gives a splendid portrayal of the district attorney, while the inimitable George Fawcett is ideally cast in the role of the human old justice of the peace. The production is splendidly photographed.

"Only 38."

"Only 38" is another Paramount blue ribbon winner which was also viewed this week and while we enthuse over the Paramount melodrama we could readily go into raptures over this sweet and wholesome story of a fond young middle-aged mother's rejuvenation. "Only 38" is the kind of story that everybody hopes to see—with the hope almost never realized. We took a flapper to this picture, and she loved it; on the way out we met a friend of our mother's who said it was the first picture she had really enjoyed for months—she had been out of town for "Omar the Tent Maker," she said. There is something so natural and chummy about "Only 38." A sweet woman who has been

starved of the beauties of life, finds herself at thirty-eight a widow, free, and the mistress of her own destiny. She takes her twin son and daughter to another town, enrolls them for first year at college and herself secures a position in the college library. Here a charming bachelor professor finds her, feeding her soul on the words of the great idealists. He persuades her that there is always a spring time for the lover of romance. The recognition that after all she is not an old woman, transforms the mother; but the children who remember their strict father and his hard tyrannical methods, shudder at the change and struggle against her quest for happiness until the quiet professor shows them all how to get the best out of life. The story is a remarkable series of character studies woven into a story which is 100 per cent. entertainment; there is the touch of comedy, the touch of philosophy and the gentle touch of love, self-sacrificing mother-love with its tear and its smile with a dimple.

Louis Wilson as Mrs. Stanley, is beautiful. This is one of the most natural and likeable contributions to screen art that Miss Wilson has given us—and she has put over a lot of good work.

Little May McAvoy as "Lucy," the much shocked co-ed daughter, is delightful. Her work in all the various moods is consistently thorough. As the love-sick college girl, jealous of her mother, because the professor has won her esteem, Miss McAvoy is startlingly realistic.

Professor Charles Giddings is admirably played by Elliott Dexter, George Fawcett appears in the sympathetic role of Hiram Sanborn, Mrs. Stanley's father. "Bob," Lucy's twin brother, is most effectively portrayed by Robert Agnew, while Taylor Graves as Sydney Johnson, the college student in love with Lucy contributes an excellent bit as the adoring young lover. William de Mille has presented a story that every exhibitor can safely recommend to five generations if his community boasts such an asset. It will be remembered that "Only 38" is an adaption of the stage play by that name by A. E. Thomas.

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"A ROYAL DIVORCE" THE ROMANCE OF WORLD'S MOST FAMOUS SOLDIER

**The Intimate Love Story of Napoleon Bonapart Interwoven With
Episodes from the Great Corsican's Brilliant Military
Career—His Final Banishment.**

The big English production, "A Royal Divorce," which is based on the world-famous play that toured England and the continent for 30 years, is another of the outstanding features which Dominion Films Limited will offer on their first big Canadian program. The story is the fascinating romance of Napoleon, the most wonderful personality in history, and the characters of Napoleon, the Empress Josephine, the Empress Marie Louise, the Iron Duke Wellington and the famous French statesman, Talleyrand, are played by gifted English actors, the finest that could be obtained from the English stage, including such famous names as Gwylm Evans, Gertrude McCoy and Lillian Paul Davis.

The photoplay is first and foremost an intimate, personal romance, telling the story of the Little Corporal, showing how he found the crown of France lying in the gutter and picked it up at the point of his sword, and then by sheer strength of personality brought all the crowned heads of Europe to his feet. However, it seems that Napoleon, made a fatal mistake when, against the impulses of his love, he listened to the repeated persuasions of his minister, Talleyrand, and signed the divorce from Josephine.

The personality of Napoleon has a sweeping universal appeal, and has fascinated mankind ever since the day when his name first became famous. He is the most well-known, the most admired and the most emulated character in the pages of the world's history, and in "A Royal Divorce," the marvellous acting of the little Welshman, Gwylm Evans, brings Napoleon before the whole world to-day just as he appeared one hundred years ago when he became the idol of one-half of the civilized world and the dreaded menace of the other half.

Although the personal note dominates this motion picture, the producer has gone out and spent the unprecedented amount of Two Million Dollars in staging some of the greatest spectacles of the world's history. The picture shows the Battle of Waterloo, the mightiest conflict of all the centuries, where the Man of Destiny stalked all on

his ability to humble the traditional courage and spirit of the one nation that had not bowed to his will—England.

The picture shows the Burning of Moscow, the famous City of the Czars, and it portrays the famous Retreat of Napoleon and his grand army of a million from that famous city, which marked the first moment of his downfall. The grand army of France retreated against the ravages of the bitter Russian winter and the inroads of the starvation that followed the cruel Russian policy of burning every growing thing in the fields, and even when the soldiers were dropping off by the hundreds and the thousands on the long route, such was their affection for their beloved Emperor that their last few words were "Vive L'Empereur."

The picture shows Napoleon's famed return from Elba, and fascinating scenes in the brilliant Imperial courts of Europe.

Rossley Kiddies Will Tour Eastern Centres

The Rossley Kiddies who have been such a success at the Imperial Theatre, St. John, in their latest production "High Jinks" are to make a trip to Moncton and Halifax to give performances.

LOYAL LIVES A TRIBUTE TO THOUSANDS OF MAIL CARRIERS

"Loyal Lives," the romance of the Mail Service produced by Whitman Bennett and released by Vitagraph, has been endorsed by the National Letter Carriers Association of Washington. This endorsement followed the screening of the picture at the Whitman Bennett studios at Yonkers recently when E. J. Gainor, president of the Association, accompanied by the Bureau of Information of the Post Major James A. Buchanan, chief of Office Department, and other officials came from the national capitol to view "Loyal Lives."

"It is a magnificent tribute to the Mail Service and to those who contribute so much to its success—the letter carrier on his route," said Mr. Gainor after he had seen the picture. "As familiar to the public as is the postman few realize what an impor-

"The Gown Shop" With Larry Semon Starring An Elaborate Comedy

"The Gown Shop," the Larry Semon comedy which will be released by Vitagraph in September, is finished and exhibitors will soon have an opportunity of seeing this latest production by the Vitagraph comedian. It is one of four Semon comedies which will be released during the coming season by this company. "The Gown Shop" surpasses in lavish scenic efforts and in new "gag" stunts, for which Semon is famous, any of his recent pictures.

Jeanie Macpherson's Script "The Ten Commandments" To Star Nita Naldi

Nita Naldi, who has been on a vacation since completing her work in "Lawful Larceny," has gone to the Coast to play an important role in Cecil B. DeMille's production of "The Ten Commandments," the story of which was written by Jeanie Macpherson.

Matt Moore's Success In Cosmopolitan Story

Matt Moore, another illustrious member of the acting family that includes Tom and Owen Moore, has been signed by Associated Authors to portray the leading role in Elmor Harris' screen version of Frank R. Adams' Cosmopolitan story, "The Love Hater." Matt Moore is considered one of the best eccentric leading men on the screen and it is said his part in this production will give him his greatest opportunity.

tant part these men play in our national life. They are the arteries through which pass all communication, whether it be of social or of business nature. The very familiarity of their presence has made us indifferent to their value. Too little has been known about the risks of life they accept in the performance of duty.

"I haven't words to express my appreciation to Mr. Bennett, the producer, and to Vitagraph, which will distribute 'Loyal Lives,' for giving the public an opportunity to see the daily life of the modest letter carrier. The picture is an amazing feat in its accuracy as to detail and the romance which has been so cleverly written around the Service is most appealing." A thorough and far reaching exploitation campaign has been organized for "Loyal Lives."

Will Use Working Title For Mary Pickford Film

The name of Mary Pickford's new photoplay feature will not be "The Street Singer," but will be "Rosita" which originally was the working title.

This change was made necessary by the fact that the title "The Street Singer" has been used previously. Many years ago Hal Reid, father of the late Wallace Reid, wrote a play which he called "The Street Singer," and in the early days of films a picture of the same title was put out by Kalem, all of which made it impossible for Miss Pickford to use this title.

This information was obtained by Dennis F. O'Brien, counsel for the star, after he had won the title contest with Miss Pickford's organization by his suggestion of the name "The Street Singer."

Then it was decided to go back to the working title of "Rosita" not only because it seemed suitable, but because the forthcoming production already had received wide-spread publicity as "Rosita." The picture will be released in the early fall through United Artists Corporation.

New Fall Policy Will Soon Be Announced

Universal Film Corporation announces that they are releasing "the Abysmal Brute" in Montreal, at the Strand and "The Shock" at Loew's. An announcement as to this exchange's fall policy will be made shortly.

Vitagraph Features Booked For Montreal

H. D. Buckley, Montreal manager of Vitagraph, has received the first of the specials of the fall policy arranged for at the recent convention of the exchange. This is "Loyal Lives" which will be here the end of August. There will be five others in addition to this one and these six will be sold in a block according to the new system now in vogue.

The titles of three are already announced and the dates of release have been set. They are "Midnight Alarm," "Pioneer Trail" and "Let no Man Put Asunder." There will be a further release of the latest Larry Semon comedy; "The Barnyard" at Loew's on the week of August 19. At the Strand, week of August 25 there will be shown "Masters of Men," the sea story that has already been a big success in Ottawa and the first release of which in this province this showing will be.

WILLIAM COLLIER PROMINENT IN NEW FIRST NATIONAL STORY

Famous Son of Famous Stage Star—co-Stars With Pretty Mary Philbin in "The Age of Desire".

Wm. "Buster" Collier, Jr., who is playing in "The Age of Desire," Frank Borzage's new First National picture for Arthur H. Jacobs, is one of the most versatile of the younger generation of stage or screen actors.

Young Collier, who was literally born on the stage and raised in the theatre, once in New York City produced a play as a surprise for his famous father, Wm. Collier.

The play was written and staged by the junior Collier, and when the senior actor saw it he was bowled

over by the cleverness of his son and protege.

Young Collier's play was "Extra." It was a bright comedy piece which he was lucky enough to put on Broadway, something of a feat in itself. Young Collier will be seen to excellent advantage in "The Age of Desire," the new Borzage picture with Mary Philbin, and a big cast including Myrtle Stedman, Josef Swickard, Frederick Truesdell, Frankie Lee, Edith Yorke, J. Farrell MacDonald, Aggie Herring, Mary Jane Irving and Baby Bruce Guerin.

Popular and Pretty Christie Girls Back On Native Heath

Dorothy Devore, who was loaned to play the lead with Bill Russell in a Fox Picture, is back at the Christie studios, and so is Charlotte Merriam who had been loaned for a lead with Bill Desmond. Miss Merriam previously played the feminine lead in the Maurice Tourneur production of "The Brass Bottle." Her next work with Christie will be opposite Jimmie Adams in an oil-well comedy, released through Educational.

Well-Known Manager Takes Over Dominion Theatre

Joe Black, Montreal, well known picture theatre manager who formerly ran the Court Theatre here, is now managing the Dominion Theatre in the north end of this city. The Family Theatre has been taken over by the Independent Amusement Company and now forms a further addition to their chain. Yet another change is that of Henri Jodoin, formerly manager of the Strand here, who is now operating the Empire Theatre at La Tuque.

Several New Appointments In Montreal Film Circles

Some moves and changes in Montreal film exchange circles are reported lately. Among them is that of Ben Kaufmann who has left the Famous Players and is now sales representative of the Goldwyn films. Eddie Southgate is appointed Montreal manager of the Famous Players Corporation.

Will Carry Out Bill as Arranged for Theatre

(Special from St. John, N. B.)

F. G. Spencer has purchased the shares owned by J. M. Franklin in the Maritime Amusement Company, thus securing the St. John Opera House. Mr. Spencer is well known as the owner of a large number of theatres throughout the Province and at a former time was in control of the St. John Opera House.

It is understood that the plans made by Mr. Franklin in regard to the return of the Carroll Players will be carried out and that improvements in the interior of the building will be made.

Four New Ones Follow Weber and North Program

Sam Sax, National Sales Manager for L. Lawrence Weber and Bobby North, will leave for the Coast soon to arrange for four new productions to be released on the L. Lawrence Weber and Bobby North schedule, following "Marriage Morals" and "Don't Marry For Money."

Lloyd Hamilton's F. O. B. For Montreal Loew's

Louis Klar, Montreal Manager of Canadian Educational Films, is releasing Lloyd Hamilton in "F. O. B." at Loew's and the Allen while a negro comedy will be shown at the Capitol entitled "Roll Along."

First National Pictures Keeping Right in Lead

Montreal.—Associated First National Pictures are releasing next week "The Bright Shawl," at the Allen; "Brawn of the North," at Loew's; and "Minnie," at the Strand.

TEARLE'S ABILITY TO PORTRAY NUMEROUS COSTUME ROLES

Secures for Popular Star Envious Reputation as Most Sought After "Leading Man"—In "A Dangerous Maid" with Constance Talmadge

Conway Tearle, reported to be the highest priced "Leading Man" in the films, has again affixed his signature to a Joseph M. Schenck contract. He will be featured in the big cast supporting Constance Talmadge in "A Dangerous Maid," a comedy-drama of revolutionary England of the 17th century, with Victor Heerman directing. Production started on June 13th.

The consideration involved is said to exceed anything Tearle has ever before received. In securing him for Constance's first big historic serio-comedy, Producer Joseph M. Schenck had to outbid several other producers who were angling for his services.

Through his superlative portrayals in Norma Talmadge costume

plays, Tearle has won himself a place unrivalled among players of roles of this type. His work in "Purple Pride," the Norma Talmadge spectacle of Old France, which is now being completed under Frank Lloyd's direction, is conceded to mark the highest point in his distinguished career.

Tearle established himself firmly at the head of that small company of film artists, capable of playing aristocratic roles by his deft handling of his leading part in "The Eternal Flame," in which Norma Talmadge starred. It is said that casting indexes contain only 300 out of Hollywood's 30,000 performers capable of carrying aristocratic roles, and of these Tearle is the arch-exponent.

Pickford-Fairbanks Photos Autographed For Friends Arrive in Montreal

At the time of the visit to Montreal, last fall, of Douglas Fairbanks and Mary Pickford, a number of prominent people and newspapermen in the city were promised autographed photographs of the two famous stars. These have now arrived, care of the United Artists Company, and are being despatched by them to the recipients. The latter include His Honor Mayor Martin, Lady Frederick Williams-Taylor, George Rotsky, S. Morgan Powell, P. S. Hamilton, Colonel McNeill, Hector Garneau and Adrien Arcand.

AT LIBERTY AUGUST TWENTIETH.

Young experienced builder of box-office results, desires assistant manager position in wide-awake show town. Formerly city editor Brockville Free Press and successful producer amateur entertainments. Just the handyman you need. First-class publicity expert, understanding exhibitor's requirements. Energetic and ambitious. Produces big returns from little expenditure. Will go anywhere. State present policy and fair salary. Get out of the "just paying" class and into real money. CYRIL R. DRISCOLL, BROCKVILLE, ONT., opens the way.

Castles in The Air For Jackie Coogan

An elaborate exterior of a great castle modelled after a famous Palace in Bulgaria, is being erected for Jackie Coogan's first Metro picture, "Long Live the King," now in the making in the Metro studios at Hollywood under the direction of Victor Schertzinger. The castle will occupy 240,000 square feet of ground and is being built up to a height of seventy feet with spires reaching twenty feet higher. It is an exact replica of Gothic architecture of the period in which the story is laid and will cost \$50,000 to erect.

"Long Live the King" is from the story by Mary Roberts Rinehart and was adapted to the screen by C. Gardner Sullivan and Eve Unsell.

Vitagraph Arranging Exploitation Campaign For Fine New Feature

Editing of "The Midnight Alarm," David Smith's magnificent fire thriller, is being finished at the Vitagraph studios in Brooklyn. This tremendous spectacle feature has a special cast headed by Percy Marmont, Alice Calhoun and Cullen Landis. Those who have seen the picture declare it will be one of the most popular fan pictures of the season. Like other Vitagraph specials a tremendous exploitation campaign is being outlined at Vitagraph headquarters to aid the exhibitor. Vitagraph, following its policy of many years, is directing every effort to assist the exhibitor in putting over its productions.

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Are You BUILDING PROGRAMS Or Just SHOWING PICTURES These Hot Days?

THERE is merit in the suggestion that the ideal Summer entertainment is the diversified short subject programme.

More bluntly, there can be no comparison between a well-chosen short subject bill and the average run of feature productions that seem to be saved up for a place on the June, July and August calendars.

To give us an opportunity to say that there is more than theory to the words above, Educational presented an all-spice programme this week at Wurlitzer Hall. The proof of the theory is in the theatre—and we agree with Earl Hammons that his pictures proved his case.

So this is a tip to the wise exhibitor in search of novelty and entertainment that will sit well on sweltering Summer brows.

Turn to your release lists. See if you still have the knack of BUILDING a programme that you possessed in the good old days.

The subjects are there. A wealth of them. Waiting for your plucking.

Ninety per cent of present day showmanship is exercised OUTSIDE the theatre—in the exploitation; here's a chance to put it to work ON THE SCREEN.

Robert E. Welsh

in
Moving Picture World

Educational Pictures

offer a wealth of Short Subjects to build up your Summer Program.

The wide variety of these pictures was shown by a Short Subjects Program given recently in New York.

Read what Robert E. Welsh, Editor of Moving Picture World, says about this event.

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By Using More *Educational Pictures*
with an occasional All-Short-Subjects Show

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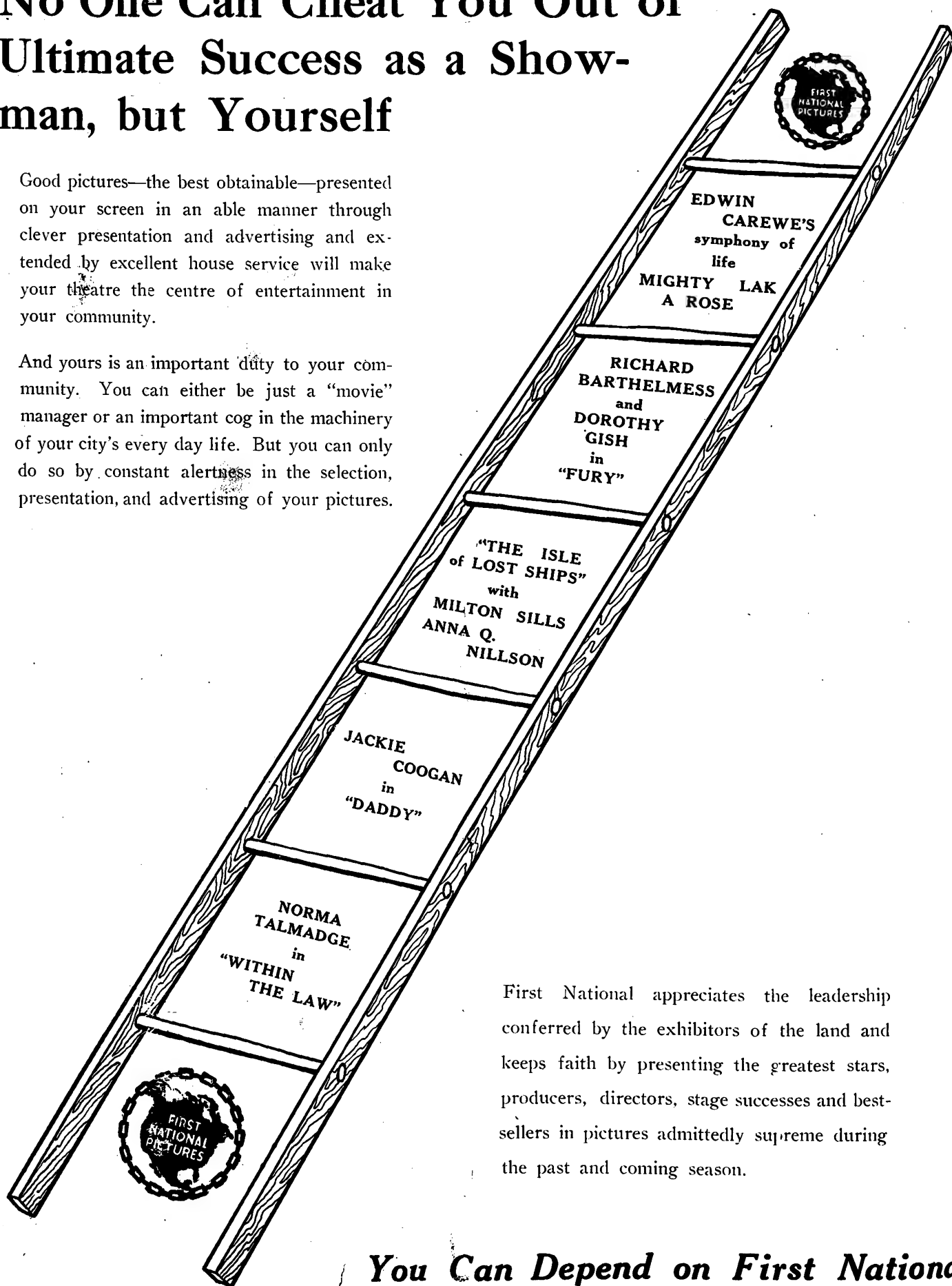


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E. W. Hammons, President

No One Can Cheat You Out of Ultimate Success as a Showman, but Yourself

Good pictures—the best obtainable—presented on your screen in an able manner through clever presentation and advertising and extended by excellent house service will make your theatre the centre of entertainment in your community.

And yours is an important duty to your community. You can either be just a "movie" manager or an important cog in the machinery of your city's every day life. But you can only do so by constant alertness in the selection, presentation, and advertising of your pictures.



First National appreciates the leadership conferred by the exhibitors of the land and keeps faith by presenting the greatest stars, producers, directors, stage successes and best-sellers in pictures admittedly supreme during the past and coming season.

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July 28, 1923

CANADIAN MOVING PICTURE DIGEST

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TORONTO, CANADA
JULY 28th, 1923

Vol. 15, No. 13

27 Jarvis Street

WILLIAM FOX presents

IF WINTER COMES

The motion picture version of
A.S.M. HUTCHINSON'S novel

A HARRY MILLARDE
production

An audience of
30,000,000
people who have
read the book is
waiting for this
picture

*A picture that is "RIGHT" for every type of
audience in every type of theatre —
The rough, the refined — high brow and
low brow — old and young*

"MIGHTIER
THAN THE
BOOK"

20 YEARS OF PROGRESS



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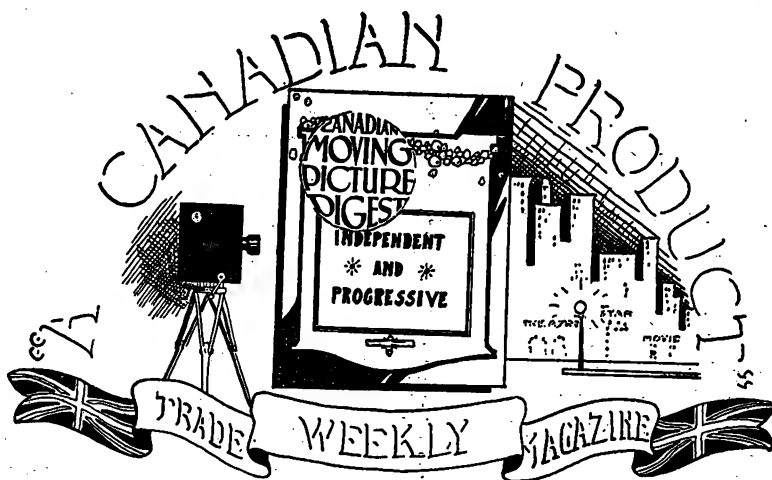
The Canadian Moving
Picture Digest

General Manager and
Editor-in-Chief

RAY LEWIS

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VOL. 15, No. 13

TORONTO, CANADA

JULY 28th, 1923

Sydney Cohen's Message

SYDNEY Cohen in a letter to Canadian Exhibitors states: "Organization of Motion Picture Theatre Owners is one of the prime necessities of the present. The Theatre Owner constitutes the leading factor in the Motion Picture Industry as his contract with the public is of such a pronounced character as to make him essentially a leader in his community and make his theatre a public service centre.

Theatre Owners who are in possession of this very vital medium of expression, the screen, must not surrender any rights or permit themselves to be forced into a secondary position by any other element.

No medium of publicity in the world has such a forceful grip on public thought and action as the Motion Picture Screen, and Theatre Owners everywhere should remember that they are fortunate in being the possessor of this great instrument and that it is destined to make them individually and as a class, leaders in civic activities in every section of every country in the world.

This is especially true of fast growing sections like Canada where natural resources in abundance are found and where territorial limits are co-extensive with both oceans.

The time is not far distant when Canadian Theatre Owners will be the real leaders in Canadian activities and organized effort at this time to maintain their business integrity and provide the necessary elements of protection for their investment, is highly essential.

A species of evolution is now in progress in the Motion Picture Industry, which is bringing to the front all of its better elements, eliminating those of least consequence and setting in motion processes which tend to advance the industry to the point of greatest utility to the public.

The Motion Picture Theatre is no longer a place of mere amusement. It has developed into a real institution. It is in principle and practice the Screen Press, taking its place beside the Newspaper and the Magazine as a medium of expression second to none. It has the special attribute of being able to visualize elements of all kinds and bring the same in distance to the very feet of the beholder and present these pictures in a manner which in many instances would be impossible for the average person to see in real life.

The affiliation of the Canadian Exhibitors with the Motion Picture Theatre Owners of America will provide a means to a closer and more compact line of action between the Theatre Owners of both countries and aid very materially in advancing the welfare of each and all."

SYDNEY S. COHEN

CANADIAN Exhibitors, in the issue of July 14th, there is a membership blank. The signing of this application for membership in the Canadian Division of the Motion Picture Theatre Owners of America, costs you nothing, compromises you to no extent, you are involving yourself in no situation which will encumber you.

There will be a convention in Toronto at which the president and officials of the M. P. T. O. will attend. This convention has been arranged for the full formation of the Canadian Division. The exhibitors attending will have an opportunity to come in contact with executives who have represented and handled the interests of the U. S. exhibitors so advantageously, that today they stand impregnable. No one can wrest from them their possessions, no one can coerce or intimidate them, in their business or outside of it; and the outside exhibitors are just as important as the inside, for unharnessed legislation galloping toward moving pictures can cause such havoc and disaster that the entire Industry be in danger of being destroyed.

* * * *

It may be that some exhibitors feel in signing the applications that there will be demands made upon them. No demands other than you individually and collectively care to meet will be proposed for you to meet. If, after signing your application for membership, you desire at the convention to withdraw, you can withdraw without having involved yourself to the slightest extent.

Exhibitors get your application in, for it will mean that you who have signed up will occupy a much more important position at the convention than those exhibitors who come as guests and possible members. Send your applications direct to New York headquarters, addressed to the president, Sydney S. Cohen, or to the Digest, Toronto.

* * * *

There are an infinite number of important movements taking place, movements for your benefit. Each exhibitor who is a member of the Canadian Division will have the same opportunities for increasing and strengthening his business as the U. S. members are now enjoying. Plans are being formulated for presentation to all members who will have behind them such advice, publicity facilities, such as not only the exhibitor of the past, but the exhibitor of today would believe as being too gigantic to be possible; and this will also cost you nothing. Join Up, Join Now and hear all about it at the Great Convention.

Original from RAY LEWIS.

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Before Buying Pictures Read The Digest Advertising Pages.

FIRST NATIONAL COMPLETES FOUR FEATURES OF NEW SEASON PROGRAM

Keeping Well Ahead of Production Schedule on First Twenty-Nine — Two Talmadge Features Ready.

FOUR First National pictures, all included in the first twenty-nine which will comprise the first offerings for the 1923-24 season, are in progress of cutting and editing at the present time and nine others are in production. These are exclusive of the half dozen of the "twenty-nine" which have already been put in final form.

In the East, Richard Barthelmess's production "The Fighting Blade," directed by John S. Robertson, is being shortened to feature length. Inspiration Pictures produced the picture at a Fort Lee Studio. "The Fighting Blade" presents Barthelmess as a high spirited Cromwellian soldier.

The Joseph M. Schenck organization is busy editing "Ashes of Vengeance" and "Dulcy." In the former Norma Talmadge is starred and in the latter Constance. "Ashes of Vengeance" will be another spectacular costume production for the First National fall schedule. "Dulcy" is a screen version of the stage success

built around the character of a "delightful dumbbell."

Director John M. Stahl is now editing "The Wanters" a society drama which is scheduled for September release. It is presented by Louis B. Mayer Productions, Inc., and its cast includes Marie Prevost, Huntley Gordon, Norma Shearer, Robert Ellis and Gertrude Astor.

The fourth production now being put into final release shape is Samuel Goldwyn's screen version of "Potash and Perlmutter" with Barney Bernard, Alex Carr and Vera Gordon. The picture is adapted from the original "Potash and Perlmutter" play by Montague Glass and Charles Klein. "Potash and Perlmutter" is another September release of First National. It is an Eastern-made production, directed by Clarence Badger.

The completion of "The Fighting Blade" and "Potash and Perlmutter" ends the activities of First National producers in the East.

OPEN SEASON LABOR DAY

with new policy. Cyril R. Driscoll, arriving August twentieth, as assistant manager, will begin a campaign that will mean more dollars for you than you thought possible. State present policy and fair salary. Address, Brockville, Ont.

Went Over With a Bang At West Coast Premier

"Her Accidental Husband," the C. B. C. Film Sales Corporation, Edward Belasco Production featuring Miriam Cooper, Forrest Stanley and Mitchell Lewis, went over with a big bang on the occasion of its West Coast premiere, which was given at the California theatre in San Francisco last week, one of the biggest first run houses on the West Coast, and San Francisco's leading film house.

The newspapers there were unanimous in praising the production and had the highest comments on its cast, story production and direction.

The San Francisco Examiner said "Bound to please even the most fastidious. An offering of the thrilling kind."

Soldier Athlete Honored by Citizens of Ottawa

Loew's Theatre, Ottawa, Ontario, was the scene of a big benefit show at 11 p.m., July 12th, in aid of the widow and dependents of the late Joe Smith, a popular and extraordinary athlete of the Canadian Capital who had died recently as a result of war wounds. The deceased was an employee of Loew's Theatre for a considerable period and it was only natural that Manager Frank Goodale should place the theatre at the disposal of the Ottawa Football Club of which Smith was a star. Far more tickets were sold than the theatre's capacity.

First Nationals— You Can Depend on Them

"WITHIN THE LAW"

"DADDY"

"ISLE OF LOST SHIPS"

"FURY"

"MIGHTY LAK A ROSE"

Announcement Made Valentino Signed for Ritz Pictures

Cheer up, Mr. Exhibitor, that gold mine is in sight at last. Valentino is again to appear in pictures, so don't forget to tip your hat to any of the fair sex of the community from today on, for they are due to stampede your theatre lobby ere long—sometime in 1925, it is reported, but it isn't a bit too soon to get ready for the big rush, according to the still actively ardent adoration enjoyed by the "tango wizard" at the hand of the feminine population of the continent. The Digest is in a position to know just what Valentino's name means, for two or three evenings ago we saw a languishing flapper sigh, become suddenly very animated, then, almost swoon with joy when Rodolph's name was breathed. "There will never be another like Valentino," she declared tragically, tears actually in her eyes.

The announcement that Valentino had been signed by J. D. Williams, was made at a dinner in New York recently, when it was made known, that the erstwhile Famous Players stars would appear exclusively, at the expiration of his present contract, in Ritz-Carlton Pictures Inc., of which Williams is president.

Present at the dinner were Williams and Valentino and a number of newspaper men. Valentino, in commenting on his arrangement with Williams said he would now be enabled to produce the kind of pictures he had hoped to make since "The Four Horsemen." His statement to newspapers stated that the new contract will enable him to exercise the liberty to "perfect the art in which I am so deeply interested." All of which will come about, it is reported, on or after Feb. 19th, 1925.

The Exacting Rex Ingram— Stars Must Speak French

To carry out perfectly the illusion of eighteenth century France and to strike a true note of realism in his forthcoming production "Scaramouche" for Metro, Rex Ingram has ordered that his actors speak all titles in French and that all business incidental to the work before the camera be carried on in the French language. It is Mr. Ingram's contention that it will improve and heighten the illusion of French atmosphere in the actor's mind.

Ingram has engaged three Frenchmen as members of his technical staff to help the actors with their lines.

"Scaramouche" is from the famous novel of the French Revolution by Rafael Sabatini.

Burr Commences on Elaborate Productions for Constance Binney

C. C. Burr, who is producing a series of star pictures with Constance Binney for distribution through Associated Exhibitors is sparing no expense to make the initial release now in production a note-worthy and elaborate feature, indicative of the scale upon which the entire series will be made.

To guide Miss Binney in this Mann Page-Gerald Duffy story, Mr. Burr engaged Kenneth Webb, who directed the petite star in "The Stolen Kiss," her previously most successful screen effort, both from an artistic and box-office angle. Richard Thorpe will be her leading man.

Universal Live Wire Visits Eastern Office

(Special from St. John, N.B.)

Mr. Clair Hague, Toronto, general manager of Canadian Universal, was in St. John recently in conference with Mr. Taylor, manager here. Mr. Hague is starting on a coast-to-coast tour and began at St. John. It was a pleasure to his many friends here to meet Mr. Hague again, and wish him a successful trip.

TWO BRILLIANT NEW STARS IN MOVIE FIRMAMENT THIS FALL

**Mary Philbin, Who Has Created a Furore in "Merry-Go-Round"
and Reginald Denny, Handsome New Screen Hero—Each
Prominently Featured by Universal.**

WHEN the moving picture season opens this fall, September 1st to be exact, two new stars will be seen in the movie firmament. They are Mary Philbin and Reginald Denny. Universal made them both.

Mary Philbin has won her stardom through a rigorous course of movie training. It started when Carl Laemmle saw her photograph in a beauty contest in Chicago and sent her to Universal City, even though she didn't win the first award. And it ended when she repaid all of his confidence and all of the training by a superbly played role in "Merry Go Round," which recently opened at the Rivoli in New York. Every critic has been full of praise for this new and brilliant young actress. On the strength of her performance as Agnes Urban in "Merry Go Round," Universal will star her in four Jewel pictures the coming year. The Scenarior Department is busy picking them out at the present time, but we hear

In Addition to Their Own Special Program, Vitagraph Secures Flattering Contract.

Albert E. Smith, President of Vitagraph, has announced that arrangements have been completed under which Vitagraph will distribute a series of six special productions to be made by Harry Sherman. The camera work on the first will begin immediately and the first production completed in ample time for distribution early this fall. The entire series will be released during the coming season.

The acquisition of the Sherman pictures to the Vitagraph output for the coming season insures the addition of productions based on excellent motion picture subjects as Mr. Sherman has a contract with Harper & Bros. that gives to him the motion picture rights to many of their most successful books. It already has been decided that the first production under the contract with Vitagraph will be an adaptation of Basil King's famous novel, "Let No Man Put Asunder," and that the second will be "Borrowed

Husbands," from the successful novel by Mildred K. Barbour.

The list of stories submitted to Mr. Smith by Mr. Sherman includes fourteen novels published by Harper & Bros., and from this list the subjects will be chosen. In addition to "Let No Man Put Asunder" and "Borrowed Husbands," which will be the first and second productions, respectively, the list includes "The Fruit of Desire," by Will N. Harben; "A Successful Life," by Marie Van Vorst; "The Rising Tide," by Margaret Deland; "The Road That Led Home," by Will E. Ingersoll; "Between Two Worlds," by Philip Curtis; "The Cat and the Canary," by Margaret Cameron; "Steps of Honor," by Basil King; "Wanted A Fool," by Philip Curtis; "The House of Happiness," by Kate Langley Bosher; "Crater's Gold," by Philip Curtis; "The Supreme Surrender," by A. Maurice Low, and "The Garden of Charity," by Basil King.

The Harry Sherman productions will be six of the twenty-six specials Vitagraph will release during the coming season. Vitagraph already has announced that J. Stuart Blackton would produce a series of special productions during the coming season, the first of which will be "On the Banks of the Wabash." David Smith has completed "The Midnight Alarm" and "Pioneer Trails" at the West Coast studios. President Albert E. Smith personally will direct at least one special and negotiations are now pending with several prominent directors to produce other specials. Mr. Sherman has been negotiating with another prominent distributor as well as Vitagraph for several months and it was in view of the fact that Vitagraph would limit its productions for the coming season to twenty-six, and that these would be of the highest calibre, that he decided that his most satisfactory contract would be with Vitagraph.

Everybody Knows Jake and Likes Him, Too

Mr. R. K. Evans, General Manager, Canadian Exchanges, United Artists Corporation Limited announces he has been able to secure the services of one of the best known film men in Canada for the position of Special Sales Representative and takes pleasure in announcing to the trade that hereafter Mr. Jacob Berman will visit his many friends in Ontario in the interests of United Artists Corporation Ltd.

Everybody knows Jake!

Twenty Jewels from Universal

For 1923-24.

= The First Ten =

Merry-Go-Round

The Surprise Sensation with
Mary Philbin and Norman Kerry
A Rupert Julian Production

A Lady of Quality

starring Virginia Valli
with Milton Sills and Mary Philbin
A Hobart Henley Production

A Chapter in Her Life

Adapted from the Sensational Story "Jewel"
A Lois Weber Production, with an All-Star Cast

The Acquittal

with Claire Windsor and Norman Kerry
From the George M. Cohen Sensational Stage
Success

Drifting

starring Priscilla Dean
with Wallace Beery, Matt Moore
A Tod Browning Production, from a William A.
Brady Success

Thundering Dawn

with J. Warren Kerrigan
Anna Q. Nilsson and Tom Santschi
Directed by Harry Garson

Spice of Life

with Reginald Denny
Star of the Leather Pushers Series

Morality

with Mary Philbin
Star of Merry-Go-Round

The Man About Town

starring Reginald Denny
A Remarkable Story of Every Day Life

Beauty at Bay

with Mary Philbin
And a Splendid Cast in a Remarkable Story

Ten Universal Jewels to Follow--

"Up the Ladder," "Damned," "Whose Baby Are You,"
"White Tiger," "The Signal Tower," "The Turmoil,"
Two Reginald Denny Jewels and Two Mary Philbin
Jewel Productions

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Oh, What a Line-up!

More Universal Box-Office Winners

Star Series Features

8 Special HOOT GIBSON Productions

Bigger and Better than Ever
All Directed by
Edw. Sedgwick

8 Big Box-Office Melo- dramas

With Selected Casts to Make
them Draw—Unlimited Ex-
ploitation Possibilities

8 JACK HOXIE Features Including "DON QUICKSHOT OF THE RIO GRAND"

8 GLADYS WALTON Productions

Stories Admirably Suited to the
Delightful Personality of this
Popular Star

8 HERBERT RAWLIN- SON Productions

Packed with Adventure and Romance
—Smart Society Back Grounds
—Thrills

Seven Big Chapter Plays

To Bring New Business

THE STEEL TRAIL

William Duncan and Edith Johnson.

BEASTS OF PARADISE

Fred Thompson and Ann Little.

THE GHOST CITY

Jack Mower and Eileen Sedgwick.

THE FAST EXPRESS

William Duncan and Edith Johnson.

THE LAST SUBMARINE

Fred Thompson and Ann Little

BY RIGHT OF CONQUEST

Jack Mower and Eileen Sedgwick.

ARM OF THE LAW

William Duncan and Edith Johnson.

15 EPISODES IN EACH PLAY.

Short Subjects

To Build Box-Office Receipts

52 CENTURY COMEDIES

Baby Peggy, Billy Engle, Buddy Messinger, "Pal"
Century Follies Girls.

12 TWO-REEL GUMP COMEDIES

Made from the Famous Cartoons.

52 ONE-REEL COMEDIES

Featuring, Neely Edwards, Bert Roach, Chuck
Reisner.

52 TWO-REEL WESTERNS

4th SERIES LEATHER PUSHERS

INTERNATIONAL NEWS REELS

THE BEST OF THE WORLD'S NEWS.

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"POTASH AND PERLMUTTER" MAKE SCREEN BOW SHORTLY

Picture Being Cut by Author, Director, and Producer to be Ready in Three Week's Time.

"POTASH AND PERLMUTTER" is finished and under the direction of Montague Glass, author of the play, Clarence Badger, the director and Samuel Goldwyn, responsible for the production, the picture is being cut and titled and will be completed within the next three weeks. Barney Bernard and Alexander Carr will make their screen bow in "Potash and Perlmutter" with Vera Gordon as co-star.

As incidental attractions, Mr. Goldwyn secured from the Ziegfeld Follies Evelyn Law, the current dancing sensation, and from the Music Box review, Mlle. Allen, whose work in that attraction has focused the attention of the theatre-going public. From Fokine's school came eight aesthetic and lithesome spirits who added a touch to the cabaret scene which entailed the use of seven hundred superbly dressed extra people.

For the fashion scenes, Mr. Goldwyn prevailed upon New York's two foremost modistes, Mme. Frances, and Anna Tappe, to furnish their best models and their finest dress creations which will be in vogue next winter. Both the modistes attended during the making of the fashion scenes, and with twenty-four famous dress mod-

els, the humorous situations abounding in the story were produced midst surroundings of lavishness that would do justice to the most serious of plays.

Martha Mansfield enacts the role of the model. Ben Lyons plays the juvenile role. Lee Kohlmar, a prominent director, was induced to give up his work long enough to play the part he originated in the original production of "Potash and Perlmutter," while De Sacia Meyers will be seen in the "vampire" role.

Hope Sutherland, another of the original cast, plays the part of Potash's daughter, while Leo Donnelly does the same part he created on the stage.

Jerry Devine is to be seen in the part of the office boy. Elsie Lawson and Eduard Durand complete the cast.

Montague Glass, author of the play, is to be responsible for the titling and is aiding in the cutting and assembling, which Mr. Goldwyn is supervising.

Early September will see its release and at the same time, more than six hundred newspapers will begin the publication of a new series of stories under the title of "Potash and Pulmutter."

Dancer Secures Divorce on Grounds of Desertion

Irene Castle, internationally known dancer and successful picture star, who has appeared in numerous Hodgkinson productions, has secured a divorce, it is reported, from her husband Robert E. Treman, on grounds of desertion. Mr. Treman did not defend the case. Mrs. Castle sailed for England early this summer, and one of the Canadian weeklies recently published a charming portrait of the captivating star in characteristic pose, exquisitely attired in fairy-like costume. The "letter press" promised that this beautiful and diaphanous frock was to be worn when Mrs. Castle danced with no less a personage than, Edward Prince of Wales—Prince charming himself!

Mrs. Castle with her first husband Vernon Castle, who was killed during the war, while serving with the Royal Air Force, created a perfect furore for graceful, modern ball room dancing in New York—and incidentally, through Mrs. Castle's originality for the vogue of bobbed hair.

Largest Independent Exchange Organized Recently in Toronto

On going to press the Digest learns that arrangements are finally completed which make the reorganized Canadian Exhibitor's Exchange the strongest distributing concern of its kind. This means the formation of an important, independent distributing organization for Canadian exhibitors the stockholders including some two hundred prominent independent theatre owners.

The new organization, with headquarters in Toronto, is capitalized at \$500,000 with \$100,000 fully subscribed. There will be branches at Montreal, St. John, Winnipeg, Calgary, and Vancouver.

The board of directors is comprised of exhibitors and the following prominent Canadian film men: Bud Lennon, Jack Hunter and John A. Martin. Phil Hazza is sales manager for Montreal and the maritime provinces.

Among the prominent exhibitors identified with the organization are Jim Boyd, J. A. Brady, H. Alexander,

Carl Laemmle Sails For European Capitals With Merry-Go-Round

Carl Laemmle, president of the Universal Pictures Corporation, sailed for Europe the middle of July, aboard the *Acquitania*. With him went a print of "Merry Go Round," the Super-Jewel production which he will present to Europe as a picture essentially European, although "made in America."

This is a strange reversal of the usual procedure. During the last several years the American screen has seen many European pictures "made in Europe." Film prognosticators hailed them as masterpieces of the cinema art and doubted the possibility of America ever doing anything as great or so well.

"Merry-Go-Round" is Laemmle's answer. Those who have seen it say it is without flaw in its faithful reproduction of foreign atmosphere. Natives of Vienna, where the picture is laid, have expressed astonishment at its accuracy of detail, and have been hard to convince that every foot of the great spectacle drama was cranked at Universal City, Cal.

"Merry-Go Round" will be seen in many of the capitols of Europe. It will be seen in Vienna, and it even will be seen in the Prater, Vienna's Coney Island, around whose merry-go-round the plot of the Universal Super-Jewel revolves.

Mr. Laemmle will spend three months in Europe. In addition to launching "Merry-Go-Round" he will visit various Universal branch offices and make a general survey of film conditions abroad.

Director Frank Lloyd is working day and night in the cutting room on Norma Talmadge's greatest pictures, "Ashes of Vengeance."

WANTED.

Publicity expert and general handy man, desires assistant manager position in wide-awake town. Straight picture, combination or legitimate houses considered. At liberty August twentieth. If you desire big season and house prestige line up CYRIL R. DRISCOLL, BROCKVILLE, ONT.

M. Gebertig, J. Garbarino, all of Toronto, and W. L. Stewart, London, (Griffin Circuit), P. J. Nolan, Ottawa, John Blanchett, North Bay, Carl McLean, St. Thomas, (Independent Amusement Company, Montreal).

A HANDFUL OF GOLD MEDAL WINNERS AMONG THE SHORT SUBJECTS SHOWING

THE fan who passes up the movies in the good old summer time misses some of the biggest laughs of the season—not to mention a delightful hour or two amid the most cool and comfortable surroundings to be found in the big city on a rising-mercury day. We personally pride ourselves on our aquatic accomplishments and figure that we swing a mean croquet mallet, but we would nevertheless rather never make another record than have missed seeing "Roaring Lions on a Steamboat," a two-reel Fox riot, shown in the Allen theatre during the hottest week this season.

If you aren't frozen stiff with cold shivers chasing themselves up and down your spine by the time you have watched for twenty minutes, William Fox's pet lions sport about on the decks of a sturdy little "pleasure" craft, you deserve to be put in the "hard-boiled" class and left there. We wonder that the entire theatre doesn't swoon simultaneously when "Papa Lion" does the "standing-sitting" through a porthole into the immediate proximity of his desired victim. If you want a real thrill, Mr. Exhibitor, book "Roaring Lions"—it's a wow!

"APPLE SAUCE"

Another superb piece of nonsense for which Fox is responsible is "Apple Sauce"—also seen at the main Allen theatre, Toronto, (incidentally whoever picks the comedy features for this theatre knows what he is doing), and competitors will have to go some to beat this one for action. "Apple Sauce" deals with the vicissitudes of the ambitious proprietor of the "Lightning Lunch" and his subsequent journeys on his way to the Big City. He learns more on his train trip than is really good for him, but then that's what makes "Apple Sauce" a good comedy. We won't spoil the effect by telling you all about it—see it for yourself!

"CARMEN JR."

If you are looking for a box office builder give the short subjects for your program proper consideration, and in this connection have you seen Baby Peggy, the Universal whiz-bang in her latest and best—"Carmen Jr."? There have been many Carmens that graced the stage in days past, but here is one that out-Carmens them all in the person of Baby Peggy, the three and a half year old Century Comedy star. As a miniature senorita and as a demi-tasse toreador in "Carmen,

Fox Hands Us Two Real Honest to Goodness Yells

Universal Comes Across Another Denny Triumph Educational Subjects of Exceptional Merit

Pictures That Will Help to Chase Away the Warm Weather Bogey.

Jr." she is a riot. Even the bulls that are noted for their hatred of toreadors in general looked upon "Carmen, Jr." with a kindly gleam in their eyes, and you can't blame them for Peg is certainly an "eyeful" in this production.

Remember that this diminutive star has a tremendous following when you are picking short subjects for the holiday season.

REGINALD DENNY SCORES

"By far the greatest series of two reels ever made."

"Without a question of a doubt the greatest series of two reels that ever came out."

Here we have two Canadian exhibitor's opinions of the Leather Pushers comedy series being released by Universal Pictures, and featuring Reginald Denny, the handsome young leading man whose pugilistic proclivities have recruited scores of male patrons to summer movies.

The latest of the Leather Pushers specially screened for the Digest reviewer is a "knock-out" in the true sense of the word. Here we have the gallant hero who loves to fight and fights for love, cleaning up on the big bully, (drat him!) in the final round. Kid Roberts, son of a wealthy society man, enters the ring at a point of honor. It looks as though he hasn't a chance on earth—but what he does in the final few seconds is what gives the tremendous kick to this latest Denny sensation. Harry Pollard is making history with this special fight series featuring the popular star, who will soon be seen in regular Universal features.

"PLUMB CRAZY"

Educational Pictures have done much to win approbation for the short subject program and not least meritorious of their features for diversified entertainment are the two reel comedy features, which grace the Educational summer list of sure-fire hits.

Notably we have "Plumb Crazy" the Christie masterpiece, directed by

Harold Beaudine, in which a young Swedish boy lands in a plumbing establishment in New York with a stolen passport. He knows as much about the art of mending pipe leaks as you and I do about the price of potato bugs in Spain, but a glimpse of the plumber's beautiful daughter inspires him to surmount all such handicaps as "a little knowledge being a dangerous thing," etc. Though making a very bad job of his first bit of repair work he creates a vogue for himself with the plumber's wealthy client, and incidentally with a host of really funny situations, scores another winner for Educational. Bobby Vernon is the Swedish youth and Duanne Thompson the prize in view.

"BACK-FIRE"

Lige Conley in a ridiculous piece—"Back-fire"—has a sure winner for Educational, for here is a rapid-fire action, two-reel comedy with remarkable continuity. It deals with an automobile race in which there are as many thrills as one usually gets in a five reel feature. The race is a scream and resorts to pretty nearly every brand of effective trick photography that you can imagine. The continuity gets the best out of every "gag." "Backfire" is a Mermaid directed by Jack White, that merits a place on any summer program.

"THREE STRIKES"

"Three Strikes" will keep the ball fans away from a league game one afternoon at least, so don't miss this one—another fun subject from Educational with Lige Conley as the champion "muffer." Just when it looks as if the college team is going down to defeat, Caesar (Lige Conley) comes along about the middle of the ninth, gives the pill a mighty wallop with a waggon tongue that sends it into seven counties and brings in three home runs that spell victory at the crucial moment. In the bleachers is a very special fan, played by Ruth Hiatt, who embraces the heroic Caesar in a final fade out, as the team tough is thrown over the fence to go hunt for the lost ball.

There is marked improvement in the quality of comedy offerings now being offered, but almost all the producers of these features err in overworking a good gag. Some of the best stuff seen in the above subjects was killed by "over-repetition" if we may coin an expression of our own.

H. M. B.

First National and Vitagraph short subject Reviews coming.

NEW YORK PUBLIC LIBRARY

FOX ENLARGES SCENARIO STAFF TO INCLUDE ABLE YOUNG WRITERS

Frederick and Fanny Hatton with Anthony Paul Kelly, John Russell and Virginia Tracey Among the Notable Luminaries Working on Fox Scripts.

The scenario staff of Fox Film Corporation has always been a distinguished one. The names of the writers who have prepared the original stories and the stage plays for the screen productions made by William Fox have stood for wide experience and comprehensive skill. In the preparation of the twenty-five special pictures which Fox will release next season, a number of the foremost scenarists in the industry were added to the staff.

Two among the new arrivals perhaps best known to the theatre-going public are Frederick and Fanny Hatton, who have prepared the scenarios for the Booth Tarkington story "Gentle Julia" and the E. M. Hull modern romance, "Shadow of the East." The Hattons, as they are familiarly called, have been long famous as the authors of a dozen stage plays that are celebrated for their brilliancy and the novelty and timeliness of their themes. Since becoming identified with moving pictures they have placed a number of splendid scenarios to their credit.

Anthony Paul Kelly has furnished the scenarios for two Fox productions. These are "The Silent Command," and the screen version of David Belasco's stage play "The Governor's Lady." One of the earliest and most successful of

screen dramatists, Mr. Kelly was recognized as a leader in his profession from the start.

Another name associated with several leading achievements of the printed word and the screen is that of John Russell. His stories are noted for the pulsating current of real life that runs through them and their radical departure from the beaten path.

As a scenarist he has turned to the best account his wide range of experience with humanity and his finished skill in the drama. In the famous English melodrama "Hoodman Blind," and in the rousing western novel "The Plunderer," he has been given every opportunity to construct two swift-moving photoplays, and has delivered the goods in every particular.

A fourth newcomer to the Fox scenario department is Carl Etearns, who was intrusted with preparing for the screen the William Antony McGuire comedy "Six Cylinder Love." The clever way in which he has retained all the laughable situations of this sparkling comedy and expanded its humor and human appeal for the wide range of the film should place him among the foremost members of his calling.

Virginia Tracey, recognized as an accomplished scenarist by her work on "Nero" and "Queen of Sheba,"

has added to the security of her position in the picture field by doing the scenario of the master production "The Shepherd King," the celebrated stage play which was put into film form in Egypt and the Holy Land under the direction of J. Gordon Edwards.

Louis J. Sherwin, who had established an enviable reputation as dramatic reviewer on the New York Globe when he took up the writing of scenarios, was connected with a number of successful pictures as a screen dramatist before signing with William Fox. His handling of the scenario for the Lincoln J. Carter stage thriller "The Eleventh Hour" and the story and continuity for the Mr. Gallagher and Mr. Shean picture "Around The Town" is exceptionally effective.

Other well-known scenario writers employed by Fox in the making of his 1923-24 features are Jules Furthman, who did "North of Hudson Bay" and "St. Elmo"; Olga Linek Scholl, who supplied the scenario for "The Net"; Bernard McConville, "Hell's Hole"; Charles Kenyon, "The Grail"; Robert N. Lee, "Cameo Kirby"; Howard Irving Young, Peter Milne and Mark Edmund Jones.

King Baggot Directs Baby Peggy Subject

The Universal Jewel in which Baby Peggy will be starred has been renamed "Whose Baby Are You?" In the cast are Betty Stockdale, Pat Hardigan, William Conklin and others. King Baggot, who wrote the story, will direct.



WM. FOX CORPS OF ABLE SCENARISTS.

Left to Right—Anthony Paul Kelly, John Russell, Peter Milne, Mark Edmund Jones, Howard Irving Young.

VITAGRAPH*Season 1923-24***26 SPECIALS**

DURING the 1923-24 season Vitagraph will release twenty-six special productions of the high quality and box-office value of our two current releases, "Masters of Men" and "The Ninety and Nine."

The following are the first of the twenty-six:

"The Man Next Door" *By* EMERSON HOUGH
A Victor Schertzinger Production

"The Midnight Alarm" *By* J. W. HARKINS, JR.
A David Smith Production

"Pioneer Trails" *By* C. GRAHAM BAKER
A David Smith Production

"On the Banks of the Wabash"
A J. Stuart Blackton Production

"Let No Man Put Asunder" *By* BASIL KING
A Harry Sherman Production

"The Man from Brodney's" *By* GEORGE BARR MCCUTCHEON
A David Smith Production

"The Leavenworth Case" *By* ANNA KATHARINE GREEN
A Whitman Bennett Production

"Borrowed Husbands" *By* MILDRED K. BARBOUR
A Harry Sherman Production

VITAGRAPH

ALBERT E. SMITH PRESIDENT

"Masters of Men"

By MORGAN ROBERTSON

A David Smith Production

"The Man Next Door"

By EMERSON HOUGH

A Victor Schertzinger Production

"The Midnight Alarm"

By J. W. HARKINS, JR.

A David Smith Production

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By ANNA KATHARINE GREEN

A Whitman Bennett Production

"Borrowed Husbands"

By MILDRED K. BARBOUR

A Harry Sherman Production

VITAGRAPH

ALBERT E. SMITH PRESIDENT

Conditions Good for Fall Business States R. K. Evans

Mr. R. K. Evans, General Manager, Canadian Exchanges for United Artists Corporation Ltd., has just returned from a five weeks' trip covering the Western part of Canada, visiting as many exhibitors as was possible in this time, in the provinces of Western Ontario, Manitoba, Saskatchewan, Alberta and British Columbia.

Mr. Evans states that conditions for Fall business look most promising as the exhibitors were all in high spirits, anticipating big business on account of the bumper crops and other improving conditions.

Exhibitors were very enthusiastic over the coming big pictures which are to be released through United Artists Corporation Limited.

Regent in Ottawa Getting Spruced up Under New Banner

Under the direction of Manager J. C. Kennedy, the Regent Theatre at Ottawa, recently acquired along with many other Allen theatres in the Dominion by the Famous Players Corporation, is rapidly undergoing a transformation, the theatre having been closed for four or five weeks in order to carry out a number of constructional changes before it is reopened under the new auspices. A large orchestra is being organized for the Regent and arrangements are being made for the introduction of various programme novelties and specialties. Mr. Oral Cloakey will take charge of the Regent early in August, it is reported.

Lured to London

Pauline Frederick has announced she will leave for London for an indefinite stay. She plans to make pictures there. Her Beverley Hills home in Hollywood, will be closed and later sold.

J. B. CRONK IS APPOINTED TO IMPORTANT EXECUTIVE OFFICE

Recognized Ability of Popular Allen Manager Wins Flattering Appointment from N. L. Nathanson

Good news keeps pouring in to the Digest office—the latest being a report of the appointment of J. B. Cronk, to an important position on the executive staff of the Famous Players Canadian Corporation. Mutual congratulations to N. L. Nathanson and J. B. Cronk! To "Ben"—because the great service he has given to one big organization, for fifteen years has been gracefully and unmistakably recognized by another organization; and to Mr. N. L. Nathanson—because he has secured one of the finest men in the picture industry on this continent as General Manager of the Toronto houses, owned and operated by Famous Players Canadian Corporation.

J. B. Cronk came to Toronto when the Allens opened their Richmond Street theatre. He has managed this house and supervised the management of all the other Allen houses in Toronto since that time, winning for the main house the reputation of the most courteously conducted theatre in the city of Toronto. Every one who

knows "Ben" Cronk, either as a friend or merely as the manager of the Allen theatre, has more than one good word to say about him. The fact that his capabilities and his fine personal qualities have been recognized in this complimentary manner, resulting in a most congenial appointment augers well not only for the newly acquired theatres, but for the other houses previously conducted by Famous Players Canadian Corporation.

Mr. Cronk characteristically avoiding the limelight, declared when interviewed regarding the appointment, that he was out for team work and "off any of the title stuff." He wants to be recognized merely as one of the workers in the interest of the organization with which he is now associated, and will assist immediately in an extensive reorganization in all departments. It is understood that Mr. Cronk will still supervise the various technical departments, including the sign painters, carpenters and engineers who have done such splendid work for the Allen theatres, under his experienced direction. More complete particulars of reorganization will be furnished in an early issue.

Popular Manager Resigns Position

Joseph O'Leary, manager of the Imperial Theatre, one of the large moving picture theatres of Ottawa, Ontario, resigned his position on Saturday, July 14th. Mr. O'Leary had been the manager of the theatre ever since it was opened nine years ago by Harry Brouse who is a director of Associated First National. Mr. O'Leary's plans for the immediate future are indefinite.

Walter Lindlar Joins Weber and North Staff

Walter Lindlar, formerly with Paramount, has joined the staff of L. Lawrence Weber and Bobby North as Director of Publicity, Advertising and Exploitation. Mr. Lindlar is preparing an extensive campaign for the forthcoming Weber and North releases, the first two being "Marriage Morals" and "Don't Marry For Money."

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The Boys in the Key Cities Know---

.....that the press rides a bad picture hard and seldom goes into raptures in describing the merits of outstanding productions. Theatre managers in these key cities watch with anxiety the first night reviews and know that in many cases the press report will make or break the success of the engagement.

Read what some of these writers have to say about a few First National pictures now playing the key cities.

THE BRIGHT SHAWL

....is not only a remarkably fine film. It is a proof that a novel can be reproduced on the screen with the author's plot, action, and characters faithfully represented without any improvement by the director, and with the spirit of the whole visualized with rare art.

Montreal Star

BRAWN of the NORTH

....the film itself is stirring and thrilling. The scene is laid in the far north, some wonderful photography being shown. It deals with the struggle of life against the cruel force of nature in the Arctic and tells a story which never permits the audience to become inattentive.

Montreal Star

THE GIRL of the GOLDEN WEST

....a real western melodrama of character, color, incident, and romance, well played, well pictured and delightfully set against a background as realistic as anybody could desire....altogether it is a show that ought to please all who believe in the movies, and many who don't.

Montreal Star

SCARS of JEALOUSY

....you'll like the story....the forest fire which comes at the climax of the story is one of the biggest "thrillers" ever screened. Everything but the crackle and roar of the flames has been caught by the cameras....novel as it is exciting.

Winnipeg Free Press

And Harriett M. Ball in the Canadian Moving Picture Digest

FURY

If you like Richard Barthelmess and Dorothy Gish—and who is there who doesn't?—then you can't help but like "Fury" another of the famous, "at-him-again" brands of screen entertainment that make the Barthelmess satellites bite their pretty pink-tipped finger nails in agitation.

OMAR the TENTMAKER

....this picture has the advantage of being of classic value, and of fine artistic fibre bearing a flavor of sheer romance with an origin unmistakably natural and therefore of universal appeal. Our heartiest congratulations to James Young!

Those reviews tell their own story—they back up all the good things we have said in presenting our advertisements to you in the past several months.

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Aug. 4, 1923

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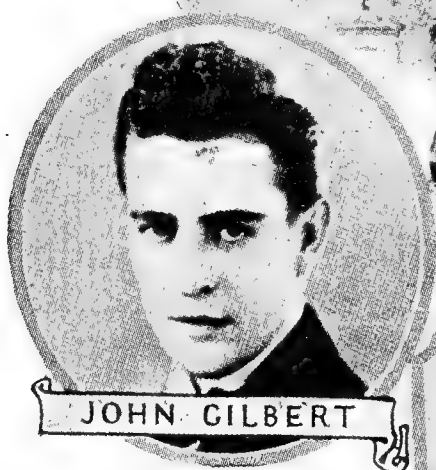
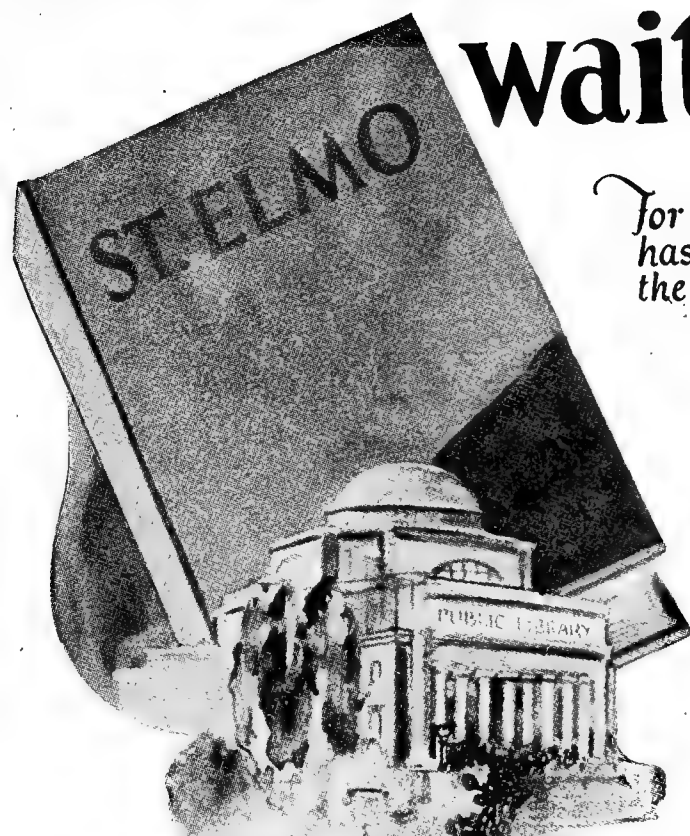
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The Temple of Venus
Around the Town With Mr. Gallagher and Mr. Shean
The Blizzard
North of Hudson Bay
The Shepherd King
The Net
You Can't Get Away With It
This Freedom
Hoc-man Blind
The Shadow of the East
The Arizona Express
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RAY LEWIS

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AUGUST 4th, 1923

"Golden Rule" Nash

IN this age of extreme commercialism, when the impulse in business is to get all that you can and give the least, when imperfection and inefficiency, if you can get away with both, constitute "a degree of smartness," to find that the application of "The Golden Rule," should bring wealth and still more wealth, may appear to the "get-rich-quick-class" an Utopian conception belonging to the millenium, or a child's fairy story.

"Golden Rule" Nash, as Arthur Nash, the Cincinnati tailor is familiarly called, and whose story appears in the current issue of Collier's, has given Frenzied Finance a Miracle to consider; and furnished, for those who have tried and are trying to live by this rule of "do unto others as you would have them do unto you" another demonstration of the Eternity and Infallibility of Fair Play.

For the past four years, "Golden Rule" Nash has been conducting his business according to the precept of the Golden Rule, and has proved to himself and to others that it is the most sound business principle, which can be employed.

Nash was tired of business and wishing to retire, he applied the Golden Rule, hoping that its application would speedily put him out of business and that he should then remain free to follow the life which he desired. The results were as follows: in 1919 he had 29 people employed, and in 1923 he has 2000. President and general manager of the A. Nash Company, which was incorporated with a capital of \$60,000 in 1916, Nash was at that period a normal, shrewd business man, not necessarily unscrupulous, but buying in the cheapest market and getting labor for as cheap a price as it could be procured. Nash's shop was a "sweat shop," the machines in his place, were owned by a contractor whose employees were those, who were out of regular employment. The contractor returning to visit relatives in Europe, Nash bought his machines and came into personal contact with the men and women who had "sweated" for him. Nash was shocked to find that "starvation wages" was the source of his prosperity and although only indirectly responsible, he took upon himself the onus for this state of affairs. Nash desired to wind up the business and get out of it, if this was the only way his corporation could make money, but some of the minority shareholders objected to a wind-up, insisting that Nash should remain and pilot the business. It was at this crisis in the life of Nash that he conceived the true conception of what a pilot means. An old woman employee, who received for her weekly wage

\$4.00, sewing on buttons, was given \$12.00 and all the employees had their wages raised from 50 to 300 per cent. Nash then retired to the country for two months, with the expectations that his business would, at the termination of that period, either pay what Nash called "Christian Wages" or be bankrupt. What happened is as follows: 1918 returned \$132,190,120, application of Golden Rule, 1919 gave over half a million in returns, 1920 one million and a half, 1921 two millions and in 1922, the returns were \$3,751,181.52, nearly four millions. The first three months of 1923 show an increase of about 100 per cent. Mr. Nash when interviewed was asked whether this prosperity was due to the increase in wages and replied, "No, it is due to the working of divine law in place of what we have been calling business principles." In his shop are employed union and non-union workers, men and women of all races and creeds. Nash states that the secret of his success is "Do unto others as you would have them do unto you," he treats his employees like brothers and sisters. When there is a surplus there is a meeting of all, at which it is decided whether they will split it up into bonuses, higher wages, or give the value to the customers. When there is a split up it includes everyone from the highest paid employee to the scrub woman.

The fact that Nash in three years placed his company in the first rank of important enterprises in the U. S., does not imply that Nash has any monopoly on the Golden Rule, nor has he "doped out" a system to apply it successfully.

The Golden Rule has within it no element of chance or gamble. It is one of the eternal verities and stands as long as life shall remain on earth, stands to be the winning favorite, who must and will invariably and inevitably win.

The Golden Rule is such a simple rule—"Do unto others as you would have them do unto you"—could any command or thought be more simple of understanding, contain a finer sense of justice and fair play?

If it can be applied so successfully in the operation of what was called a "sweat shop" in tailoring, surely it can be applied with equal success in what is called the "gyp game" in the moving pictures. Who will build up his success upon the Golden Rule principle in our business? No one has as yet identified himself with "The Golden Rule" and we have among us quite a few types of men, who have within them the potentialities of such supreme greatness.

RAY LEWIS.

EDUCATIONAL ANNOUNCE EIGHT— NEW SERIES OF TUXEDO COMEDIES

"Easter Bonnets" Will Present Ned Sparks and Harry Tighe With Marion Harlan and Doris Deane — Famous "Hippo" Clown Engaged.

E. W. Hammons, president of Educational Film Exchanges, Inc., announces that Educational will distribute during the season 1923-24 a series of eight comedies which will be known as Tuxedo Comedies.

These comedies will be in two reels and it is planned to use all star casts in each of the releases. The first picture of the series, "Easter Bonnets," will present Ned Sparks and Harry Tighe in the leading role, supported by Marion Harlan and Doris Deane.

Ned Sparks is well known on the comedy stage and in pictures. He has appeared in several productions under the management of Al Woods and has had the leading male role in a number of pictures featuring Constance Talmadge.

Tighe is best known as a member of the vaudeville team of Tighe and Clifford, which toured the country for a number of years. Miss Harlan and Miss Deane are both members of Pacific stock companies and are making their initial appearance before a camera.

The picture will be produced by Reel Comedies, Inc., and will endeavor to present a series of polite farce comedies somewhat the style made by the late Mr. Sydney Drew and his wife. The first of these, which will be released August 26th, is "Easter Bonnets."

"Poodles" Hannefore, the famous Hippodrome clown, has been engaged, and will appear in a number of later releases.

'CIRCUS DAYS' JACKIE'S FAREWELL MOST REMARKABLE PRODUCTION

First National and Famous Little Boy Part—Hero of Long List of Triumphs Under First National Guidance, Gives Finest Performance Last.

Jackie is leaving First National, but it is fitting that his last picture should be the most appealing and remarkable of all that have marked his long career with the association.

It was natural that Jackie had to come to the circus story some time. In James Otis' "Toby Tyler," from which "Circus Days" has been freely adapted by Eddie Cline and Harry Weil, he has a vehicle of remarkable strength.

The story is along typical Coogan lines with the emotions more rampant and the alluring call of the calliope as the theme of the story. The story of the boy who ran away to join the circus has been adapted with some real heart pangs, quite a few laughs and distinctive touches that have marked such previous pictures as "My Boy" and "Trouble" and "Daddy."

The supporting cast is worth enumerating. It includes Barbara Tennant, Russell Simpson, Claire McDowell, Cesare Gravini, Peaches Jackson, Sam de Grasse, De Witt Jennings, Nellie Lane and William Barlow.

Advance reports point to this as one of the best bets and strongest box-office attractions of the coming year.

Adolph Zukor Entertains Film Executives at Golf

Officials and home office executives of the Famous Players-Lasky Corporation were the guests of Adolph Zukor on Thursday, August 2nd, at an invitation golf tournament held at Mountain View Farm, Mr. Zukor's country estate at New City, N. Y. Twelve holes were played in the morning as a basis for handicapping for the round of eighteen holes in the afternoon.

Lubitsch To Direct For Warner Brothers

For his second American production Ernest Lubitsch has signed a contract with Warner Brothers under which he is to make a modern, continental comedy-drama with a small all star cast. This picture will be somewhat in the order of Montmartre, Lubitsch's last European production of the 1860 period with Pola Negri which will be released next January. Like the latter it presents an intimate love story and plays on the milieu of continental society.

This coming Lubitsch production is arousing much interest among those familiar with the costume pictures of Lubitsch, as it will give the American public its first chance to see a modern photoplay handled by the celebrated director.

Motion Picture Engineers

According to information received in Ottawa, Ontario, from the Board of Governors of the Society of Motion Picture Engineers, the annual fall convention of the society will be held in the Canadian Capital from Monday, October 1st, to Thursday, October 4th, inclusive. The Arrangement Committee has selected the Chateau Laurier, Ottawa's great hotel, as the headquarters for the Engineers during the convention and it is expected that many of the 200 members of the association will be present.

The Arrangements Committee, of which Raymond S. Peck, director of the Canadian Government Motion Picture Bureau, Ottawa, is the chairman, is co-operating with the Ottawa Board of Trade to insure that a cordial welcome is given the visitors when they reach Ottawa.

Among those who are likely to be present is Will H. Hays, former Postmaster-General of the United States and now the executive head of the moving picture industry in the States, it is announced. Many other prominent men engaged in the film business have also signified their intention of being present at the Ottawa convention.

A Great Line Up!

Canadian Universal Film Company, Limited have a great line-up for the 1923-24 season. It comprises the "Universal Sixty," which is composed of 20 Jewel productions, 8 Gibson productions, 8 Hoxie productions, 8 Walton productions, 8 Rawlinson productions, 8 Box Office Melodramas, and 7 Big Chapter Plays, and no end of good material in short subject features.

A Rival for Mary.

Mary Philbin, who appears in "The Age of Desire," Frank Borzage's new picture, is said by motion picture critics to be the first and only real rival Mary Pickford ever had. She has given a wonderful performance in this Arthur H. Jacobs-First National picture which has an all-star cast with Myrtle Stedman, Wm. Collier, Jr., Josef Herring, Frederick Truesdell, Frankie Lee, Edith Yorke, Aggie Herring, J. Farrell MacDonald and others.

Jack Pickford Goes Back to Broadway

Announcement is that Jack Pickford will return to New York City with his bride of just about a year, Marilyn Miller, soon after he finishes his next picture at the Pickford-Fairbanks studio, Hollywood, and which he has started under the working title of "The Valley of the Wolf." Miss Miller must be in the East sometime in September for rehearsals for the new Ziegfeld "Follies" show in which she is to have a star role.

Mr. Pickford will complete his coming production, scheduled for release through Allied Producers and Distributors Corporation, within the next two months, according to present plans, and will then make arrangements to return East. He plans to remain in New York City and make pictures while Miss Miller fills her engagement as the star of the new "Follies."

Actual filming of Jack Pickford's next picture, which is to be a story of the Kentucky Mountains of a decade or so back, will be under way in a few days. The idea for the picture was conceived and put on paper by Jack and his celebrated sister, Mary Pickford, with the aid of Marion Jackson, of the Pickford-Fairbanks Scenario staff. George Hill will direct.

Vitagraph All Star Cast For "The Leavenworth Case"

Whitman Bennett, who will produce six specials to be released by Vitagraph, announces an all star cast for his next picture "The Leavenworth Case" the world famous detective story by Anna Katharine Green. This mystery novel has been read by more persons than any other published work of the last half century. It is one of the most gripping mysteries ever written and one which holds suspense to the very end.

Seena Owen, one of the most popular screen stars, will have the leading role of Eleanor Leavenworth and Martha Mansfield will play Mary Leavenworth. Wilfred Lytell is cast for Anderson, Bradley Barker as Raymond, Paul Doucet as Harwell, William Walcott as Leavenworth, Francis Miller Grant as Dinah and Fred Miller as Thomas.

In assembling such a brilliant cast for his coming production Mr. Bennett is following the Vitagraph policy inaugurated by Albert E. Smith, president, that only casts of players of established box office value shall be offered to the exhibitors in the twenty-six specials to be released during the 1923-24 season.

IMPORTANT STEP FINALLY TAKEN TO SECURE FILMS FOR SCHOOL USE

Montreal Sends Representative Abroad to Study Value of Motion Pictures for Instructional Purposes — Toronto Producer Has Worked Hard on School Subjects, Winning Educational Authorities' Approval—But No Action Yet.

An interesting development of the Motion Picture Industry in Montreal and the province of Quebec, advanced a considerable step towards realization during the past week, when Yves Le Rouzes, teacher at the Plateau Academy of this city, embarked for Europe from New York on the "La France." In France, Switzerland, Belgium, and other countries of Europe, Mr. Le Rouzes will conduct a survey of the programme made in public school instruction by means of motion pictures and will submit a report to the Catholic School Commission of Montreal on his return in the Fall. This Commission has voted Mr. Le Rouzes a sum of money to cover his expenses in this connection and he is expected to be back in Montreal in September with data which will afford the Commission an opportunity to analyse the benefits of such an innovation in the local schools, and what steps would have to be taken to introduce the method of instruction by motion pictures into schools of the city, and later of the province, under the supervision of the Commission. His Honor, Judge Lafontaine, secretary-treasurer of the commission, interviewed by the Digest, considered that such instruction, especially in the subjects of history, geography, and the sciences, particularly natural science, as well as other subjects, could be carried out with greater success with the assistance of moving pictures. Facts in these studies could be better imparted to the brain and imagination of the student by the moving picture method than by the reading of inanimate books.

This is the result of the labors and enthusiasm of H. de Maublanc, who from his office in the Allbee Building,

Montreal, has been in constant written and personal communication with the School Commission for the past few months, but who has preferred to keep the matter a complete secret, until the actual departure for Europe of the Commission's agent. He feels now that the Digest is entitled to the fullest information, in view of the fact that we have not permitted any leak since the matter was first mooted in the Spring. Mr. de Maublanc states that, if the plan goes through, a large educational film library will be founded in Montreal, from which all School pictures will be sent out as required. The whole idea, while not new, is new in the respect that it has never come so near to realization in this country as now appears to be the case.

In many of the large cities of the United States, the screen is a regular part of the school curriculum, some sixty public schools in Chicago alone being equipped with up-to-date motion picture projection.

It is understood that many of the officials of the boards of Education throughout Canada are most favorable towards the introduction of motion pictures for instructional purposes. A prime mover in this connection in Ontario is Irwin Proctor, one of Canada's pioneer producers, who has originated and supervised the making of a number of highly important educational subjects, which have been viewed and approved by Toronto educational authorities, and representative officials from important local women's organizations. Mr. Proctor believes that the time is not far distant, when the screen will be recognized, as an indispensable instructional medium in the schools as well as the colleges of Canada. Mr. Proctor is responsible for a number of intensely interesting screen subjects, and a group of important films dealing with agricultural and mining problems from the student's point of view, which have been shown in the large educational centres of the United States, as well as in several Canadian Universities.

Mitchell Comes East for First National Toronto Appointment

Winnipeg.—The departure of Will Mitchell, western manager for First National, Winnipeg, formerly of Calgary, to Toronto, to be assistant to the general manager for Canada, was announced this week. Mr. Mitchell leaves for the east July 31st.

Vancouver Allen Independently Owned

John Schuberg, of Vancouver, spent a few days in Winnipeg recently, and stated that the Allen in Vancouver, outside of some common stock held by the Allen interests and which the Famous Players may yet acquire, is under the control of himself and Mr. De Weiss.

DIVERSIFIED ENTERTAINMENT IN FIRST NATIONAL PROGRAM

Amazing Variety and Character in List of Outstanding Productions Presented for 1923-24—Costume Plays, Society Dramas, Romantic Comedy and Stories of Adventure, All Handled by Great Directors, and Featuring Recognized Stars.

FIRST NATIONAL'S list of twenty-nine productions, which constitute the first part of its program for 1923-24, will include every variety of screen entertainment suitable for big time presentation, it is announced. The aim of First National is to supply the exhibitor with attractions of all types in order that the season's program may be perfectly balanced.

Three costume plays, each of unusual magnitude, are included in the twenty-nine. They are Norma Talmadge's "Ashes of Vengeance," a story of sixteenth century France, and "The Fighting Blade," a Richard Barthelmess picture of Cromwellian days in England. Both of these are romantic dramas, while the third period picture, "The Dangerous Maid," in which Constance Talmadge will star, is a romantic comedy of seventeenth century England.

In the field of drama First National will offer "Black Oxen," Gertrude Atherton's famous novel; "Ponjolia," Cynthia Stockley's story of South Africa, which is being directed by Donald Crisp; "Anna Christie," Eugene O'Neill's play, which Thomas H. Ince will produce; "Thundergate," a story of China and America; "The Eternal City," a George Fitzmaurice production to be presented by Samuel Goldwyn; and the Thomas H. Ince productions "Her Reputation," "Country Lanes and City Pavements" and "The Just and the Unjust."

The company's dramatic entertainment will be increased by "Flaming Youth," a society drama, in which Colleen More will star; "Trilby," a romantic idea produced by Richard Walton Tully from the world renowned DuMaurier novel; "Secrets," a forthcoming Norma Talmadge picture; "Against the Grain," a Frank Borzage production, and "The Swamp Angel," a Richard Connel story.

Maurice Tourneur's "The Brass Bottle" will stand high in the field of comedy novelties, although it is known that the second Tourneur production, as yet untitled, will be another unique story.

First National's feature comedy entertainment ranges from Jackie Coogan's "Circus Days" to Samuel Goldwyn's "Potash and Perlmutter," a story of New York's "Woman's Wear" industry. A third comedy drama will be "The Bad Man," a

Carewe production which has as its central character the picturesque and amusing Mexican enacted by Holbrook Blinn.

"Why Men Leave Home," a John M. Stahl production, is a satire "Dulcy," starring Constance Talmadge, is a humorous character study of a girl who is just a "delightful dumbbell"; and "The Huntress," with Colleen Moore, is a comedy drama moving against a background of the high Sierras.

"The Wanters," a John M. Stahl production, is dramatic entertainment with a strong society flavor.

Two Katherine MacDonald offerings, "Chastity" and "The Scarlet Lily," will supply the demand for straight domestic dramas.

The three untitled productions are the Tourneur pictures, the new Richard Barthelmess picture and a Frank Lloyd special.

Independent Market For Yesterday's Wife And Other Columbia Films

Jack Cohn and Joe Brandt of the C. B. C. Film Sales Corporation are working out a number of exploitation ideas and stunts on their latest feature, "Yesterday's Wife," which they will shortly release on the Independent market. They are planning to syndicate the story which was published in "Snappy Stories," and written by that popular magazine author Evelyn Campbell, throughout forty daily and Sunday papers in the United States. The cast includes Irene Rich, Eileen Percy, Lewis Dayton, Phil McCullough, William Scott, Josephine Crowell and Lottie Williams.

Japan Gives Fairbanks Certificate of Merit

To "Douglas Fairbanks in Robin Hood," the United Artists release, has come the signal and exceptional honor of a certificate of merit from the Japanese government. The certificate states the picture is of particular merit and recommends it as a worthy subject for the students of Japan to see and study. Only in rare instances does the Mikado's government award this certificate.

Goldwyn Exploitation Furnishes Supplement

The exploitation department of Goldwyn-Cosmopolitan Distributing Corporation is conducting an exhibitors' aid service which is unique. For each picture released a special yellow-sheet supplement containing ideas for the proper exploitation of the picture from every conceivable angle is prepared. This is furnished to every exhibitor who books the picture and gives him the best exploitation ideas of the experts employed at the home office of the distributing corporation.

The Digest has on hand a sample copy of the supplement got out for "Enemies of Women," and it is indeed a novel and thoroughly effective bit of work.

Will Aid Plans to Hold Meeting in Atlantic City

The next meeting of the New Jersey Board of Directors of the M. P. T. O. will be held at the Hotel Ambassador, Atlantic City on Tuesday, August 7th, it having been determined to hold the meeting on that date and at that place in order that definite plans for co-operation including service phases might be worked out with the Eastern Pennsylvania theatre owners because their convention, as well as a meeting of the National Board of Directors, are both being held in Atlantic City at that time. This will permit the New Jersey Organization to function more advantageously and co-operate more closely with the National and Pennsylvania organizations, resulting in the ultimate returns to all theatre owners in New Jersey.

New Players Signed For Christie Picture

Teddy Sampson and Patricia Palmer, both well known names in feature comedy casts, have been engaged by Al Christie to support Bobby Vernon in the next picture which will go into production at the Christie studios. Miss Sampson has just finished a role in the production of "The Bad Man" starring Holbrook Blinn, a First National picture, and Patricia Palmer has just finished in "The Helion" a Pathe picture.

Swift Moving Action Wins Critics Approbation

"Smashing Barriers," Vitagraph's famous William Duncan serial abridged to six reels, has won great favor with exhibitors and fans who enjoy Duncan at his best. Critics generally praised this feature in its new form for its wealth of thrills and sensations and the swift moving action.

William Fox Pays Highest Figure Yet for British Picture

It is gratifying to note that the American rights of a British film called "This Freedom" have just been sold to an American company for \$100,000, declares a recent statement to the British Trade Commissioner in Toronto. This is by far the greatest price so far paid for the American rights of any British picture, and proves the rising popularity of Miss Fay Compton. In addition "The Monkey's Paw" another British film, has also been sold for exhibition in America, and its sale is particularly notable because the film has been accepted by the purchasers without any cut whatever.

"This Freedom" was secured by William Fox for his special program recently announced in an elaborate four colour insert carried in all the leading trade papers on this continent.

Fox bought the American rights for "This Freedom" and he produced "If Winter Comes," with a British actor, Percy Marmont playing Mark Sabre. - Admirers of Hutchinson's books are awaiting with intense interest the release of these two Fox features.

Alice and Violet Dunn in New York Production With Grant Mitchell

The Misses Alice and Violet Dunn of Toronto are rehearsing, in New York city in the new Al. Woods production, "The Whole Town's Talking," under the direction of John Emerson. Mr. Emerson's talented wife (Anita Loos) did the translation of the piece from the French, and is assisting Mr. Emerson with production details. Grant Mitchell is being featured, and the offering is promised for the second week in August is to open at the Bijou Theatre, Forty-second street, New York city.

Miss Alice Dunn, who has had excellent picture experience, both in Canada and in New York, contemplates further association with the eastern studios next season.

In the meantime these two clever young Canadians, both in their 'teens are showing what ambition, good looks and hard work can accomplish.

Fox Productions Open Queen Square Theatre For Summer Pictures

Queen Square Theatre, St. John, N.B., after a successful season with Jimmie Evans and his popular company will return to pictures for a time using Fox productions and other good pictures.

Several Shifts Noted in Montreal Exchanges

Since the last issue, important film exchange movements have come to a head in Montreal. The Canadian Releasing Corporation interests held by J. P. O'Loughlin, George Gladianos, P. G. Demetre, and H. Poulos have been sold to a Toronto group. Phil Hazza, formerly of the Equity Pictures Corporation, has been appointed to the Montreal Managership of the new releasing corporation and Mr. Hazza has taken up new offices in the Allbee Building. He has practically taken with him the staff of his old exchange. On the other hand Mr. O'Loughlin has been appointed Montreal manager of the Dominion Films Limited. The latter exchange has a big picture for immediate release at the Allen; "The Girl Who Came Back."

Great Exploitation for "Marriage Morals" and "Don't Marry for Money"

Exhibitors will not be at a loss for ways and means of exploiting "Marriage Morals" and "Don't Marry for Money," two new pictures now ready for release by L. Lawrence Weber and Bobby North.

Sam Sax, National Sales Manager, announces that the most complete line of accessories and sales helps will be available on both subjects.

"No theatre is too big or too high class to play 'Marriage Morals' and 'Don't Marry for Money,'" asserts Mr. Sax, "and so we are determined that the ad-sales matter shall be of like calibre.

'Marriage Morals' is a thrilling story, the age-old, yet ever new problem—told in a different way. Will Nigh never made a better picture and he's made some good ones. The production is lavish and in good taste. The photography is excellent.

"The cast is a well balanced one. headed by Tom Moore, who has a fine group of players in support, including Ann Forrest, Edmund Breese, Florence Billings, Harry T. Morey, Shannon Day, Tom Lewis, John Goldsworthy, Little Russell Griffin, Charles Craig, 'Mickey' Bennett and others.

Special Prices And Three-A-Day Showings For "Robin Hood"

Great interest is being shown in the presentation of "Robin Hood" at the Opera House, St. John. Incidental solos are being sung by F. T. Hazel the popular St. John baritone. Extra prices are being charged with three showings a day.

Indiana Theatre Owners Hold Annual Meeting

The Motion Picture Theatre Owners of Indiana held their annual convention at the Hotel Severin, Indianapolis, Wednesday, July 18th. Over three hundred theatres in the state were represented at the meeting which was the largest attended and most pronounced and important one that the theatre owners of Indiana have ever held, practically every city and town of any size in the state sending a representative.

A number of very important matters were discussed and acted upon. Exhibitors in each Congressional district were designated to co-operate with the Motion Picture Theatre Owners of America in its legislative program at Washington relative to the admission and seat taxes and other legislation.

A feature of the convention was the election of officers and directors which resulted in Frank Heller of Kokomo being elected President. Heller was a delegate to the National Convention at Chicago and is a member of the Rotary Club of Kokomo.

The greatest interest is being manifested in state and national organization by the theatre owners of Indiana and the new officers and entire membership pledged their aid in making Indiana the strongest state unit when the next National Convention meets.

Fine Instructive Film Has Special Screening

St. John, N.B.—A well attended showing was held recently at the Unique Theatre through the courtesy of F. G. Spencer. This was the exhibition of a film descriptive of the cutting of telegraph poles and was of great interest to the assembled guests. The invitations were sent out by C. T. Nesbet of the Northern Electric Company, Halifax, N.S., who brought the picture to St. John.

Those present included employees of the New Brunswick Telephone Company, The New Brunswick Power Company, The Western Union and the Civic Hydro Commission.

M. P. T. O. Officials

President Sydney S. Cohen of the Motion Picture Theatre Owners of America has appointed the following prominent Exhibitors to constitute the National Executive Committee At Large of the Organization: E. M. Fay, Providence, R. I.; Hector M. E. Pasmezoglu, St. Louis, Mo.; A. A. Elliott, Hudson, N. Y.; Ernest Horstman, Worcester, Mass.; Samuel Perlin, Oakland, Calif.; A. F. Sams, Winston-Salem, N. C.; R. G. Liggett, Kansas City, Kans.; Robert Codd, Niles, Mich.

Original from

Digest Reviews Current Attractions

SUPERB STANDARD BEING MAINTAINED BY NEWEST FIRST NATIONAL RELEASES

BELASCO, Puccini, Carewe—three names now that will be synonymous for all time with that of the great romantic melodrama "The Girl of the Golden West." Belasco, the author-producer; Puccini, who had the delightful piece set to music, winning for it a tremendous success on the operatic stage; and Carewe—Edwin Carewe—who has presented First National with a new and captivating translation—a screen version which preserves all the traditional phases of the story and adds to this all the vividness of picture art and a wealth of imagination for which this directorial genius is noted.

"The Girl of the Golden West" proves beyond a doubt that melodrama, "real meller," properly handled and given a thoroughly adequate production can walk away with the "gate" in competition with the most elaborate presentations offered. "Within the Law" established this fact, "The Woman With Four Faces" backed it up, and now comes "The Girl" to absolutely settle the matter. The fans want melodrama, but they want it "pretty." This picture offers the exhibitor a winning ticket on a silver plate, for it is injected with ninety-nine per cent. of the ingredients which go towards making audience appeal. The story of the girl who gambles her own life for the man she loves before she knows that he is a notorious outlaw; and the reward of her pluck, with a tragic ending averted in the last breathless moments of the story is too well known to require a detailed account here. But Mr. Exhibitor, you should see the way that famous game of poker is handled! Again when the dancing girl betrays the outlaw, and the linching party gives chase, some of the finest horsemanship yet depicted on the screen is introduced. The picture teams with thrilling action, and is handled so skillfully that every least incident is intensified in keeping with the rich coloring of the whole.

It also reflects most creditably on Edwin Carewe that his skill alone is not responsible for this screen triumph of the Belasco stage success. Several others may stand and take their bow with the director. The scenarist and the camera man deserve special men-

Steady High Records Are a Bit Uncanny

Trifling With Honor a Universal Jewel

Anita Stewart In Paramount Feature

orable mention"—such photography makes one glad to be alive. The careful dressing of the picture to keep it true to the period when young men became grey-beards, all for the gold that lay beyond the Sierras is worthy of note. As for the cast, Sylvia Braemer in the title role is a lovely ideal of "The Girl" and may be complimented on the finest work of her screen career. Her work registers. She is convincing and sincere at all times, and quite frequently she is very beautiful. Some improvements in make-up would render this verdict "invariably" instead of "quite frequently."

As the outlaw "Ramerrez," J. Warren Kerrigan is highly picturesque, fascinating, charming and altogether a delightful hero. Is it unkind to say that Mr. Kerrigan's close ups should be more carefully handled? Rosemary Theby as "Nina" shows that she can do other things than what we expect of her. She is a convincing and seductive little half-breed and makes the dancing girl a valuable character in the story for the first time. It is a happy addition. Russell Simpson as the Sheriff acts like a human being; and his performance is graced throughout with a fine restraint which is quite remarkable for the movie brand of sheriff—but then as we have already emphasized Edwin Carewe directed the picture.

"The Love Piker."

Here we have a thoroughly excellent production, superb photography also, a star who was adored by the multitudes a short while ago when stars really had a vogue, and a very good supporting cast, but a story that is just a trifle flimsy and really not worthy of all the good things lavished upon it.

There is this to be said however,

the younger generation will thoroughly enjoy the story, and the rest of the audience will likely content itself with the numerous worthy details surrounding it. Remember it is a comeback for Anita Stewart, who is graceful, good to look at, and wears beautiful clothes with refinement and poise—a very big issue with feminine fans.

E. Mason Hopper has made this Cosmopolitan feature a very acceptable one for summer patronage, and easy to look at. He certainly gets the most out of the story, but it does move slowly in spots. A little speeding up would do wonders for "The Love Piker."

Miss Stewart makes the piker a very real and pleasing young person. A society bud, a bit satiated with her purposeless existence and misguided friends who are laboring under the delusion that they are "snobs," decides to marry a "nobody." Her engagement ring is a bit inconspicuous as compared to the four carat rock proffered by a society suitor, but she recovers from this disappointment, only to be confronted with the necessity of determining whether or not a corn-cob pipe at her wedding would be an artistic asset. She votes against the corn-cob, but at the last minute decides that the smoker (the dear old dad of the "nobody") is worth risking things for—and she is agreeably surprised to find that when dressed in silk topper, and spats et al he looks more like a gentleman than the noteables gathered from the ranks of the famous Four Hundred. Of course her change of heart brings happiness to all concerned. Miss Stewart in bridal array is quite bewitching, and as the pampered daughter of the rich who is really anxious to be real and worthwhile she is quite convincing. Her scenes with the old fashioned father are the best. Both Wm. Norris and Carl Gerard give excellent performances. The interiors are tasteful and luxurious, the lighting is good and the general tone of the picture excellent.

"Trifling With Honor."

Every baseball fan will be a movie fan when you show "Trifling With Honor," the great Universal feature, based on William Slavens McNutt's

(Continued on Page 9.)

DIGEST REVIEWS.

(Continued from Page 8.)

story of the "diamond." This will not deter your regular patrons either, for director Harry A. Pollard with the help of an excellent staff and a fine cast has provided a story that will not limit its appeal to one type of audience.

This is the story of an ex-crook who escapes court sentence, becomes a celebrated baseball star, and is finally established in decent society. Through a prank on the part of Fate, in which a newspaper story, written by one of his ardent admirers, sets him up as a model among men, he is shamed into living up to this strange standard; and is rewarded by victory for his team, the admiration of his associates and the love of a sweetheart who has waited for him from the time of his first downfall.

Now can you imagine any more perfect hero for this home-run king, dare-devil crook, regular-fellow sort of man than Rockcliffe Fellowes? Well, you have him giving his best performance so far. Fritz Ridge-way as the girl who waited, offers a sincere and convincing portrayal, while Buddy Messinger is absolutely splendid, and due to the fine generosity of Fellowes the kid actor gets everything that can be had out of his scenes. There is no stepping into the background in favor of the star in the Jewel production a fact that speaks well for all who have contributed to this excellent bit of entertainment. We linger just long enough to say a little prayer for the directors who are making it possible for us to applaud the bulk of the current output of the motion picture studios.

H.M.B.

"Ashes of Vengeance"**New York Premier****Early in August**

"Ashes of Vengeance," Norma Talmadge's big 16th century French drama, will have its premiere at the Apollo Theatre, New York, August 6th. Completion of arrangements for the showing were communicated to Producer Joseph M. Schenck by his Eastern representatives.

The Apollo Theatre is one of the big stage play houses of New York. Producer Schenck's move in booking the picture at other than a film theatre is based upon the vastness of the production. "Ashes of Vengeance" is in ten reels, cost about \$1,000,000 to make and is said to be destined to rank as one of the biggest productions of 1923.

"Ashes of Vengeance" was directed by Frank Lloyd.

FAMOUS NOVEL AND STAGE SUCCESS**'ST. ELMO' JOHN GILBERT'S TRIUMPH**

Augustus Evans' Universally Read Story Provides Powerful Role for Sterling Actor—Fox Production Has Great Cast Including Barbara La Marr and Bessie Love.

John Gilbert who made screen history in the title role of the William Fox special "Monte Cristo" has another excellent role in his new Fox offering "St. Elmo," the screen version of Augusta Evans' popular romance of that name.

In the romantic title role of this story he is given every opportunity to delineate a vivid colorful characterization of the dynamic St. Elmo Thornton.

Augusta Evans' famous novel has for three generations been one of the best sellers in this country and is today one of the most called for books in the public library. As a stage production it made a dramatic success, being included in the repertoire of virtually every stock company in Canada and the United States.

In its screen form it adheres closely

to the dramatic continuity of the stage production and offers an ideal role for the versatile John Gilbert.

The story has to do with St. Elmo whose faith in his friends and humanity in general is shattered when he finds his sweetheart in the arms of his supposed pal. In a highly dramatic duel, the pal is killed. Eventually, St. Elmo's faith in humanity is restored by the pure and sincere love of a young girl.

In the part of the girl who bartered her troth to St. Elmo is that popular favorite, Barbara La Marr.

The cast of unusual excellence includes:—Bessie Love, Warner Baxter, Nigel De Brullier and Lydia Knott.

This production is directed by Jerome Storm.

SOUTH AFRICAN DEMONSTRATES**NEW FILM WINDING DEVICE**

Conditions Showing Steady Improvement in Motion Picture Industry in Great Britain—A New Invention of Interest Announced Recently

Business in the cinematograph industry in the United Kingdom continues to show a slight improvement, according to a report received from Mr. H. W. Field, British Trade Commissioner in Canada, and larger attendances at the theatres are recorded. This, no doubt arises from the better business conditions now existing.

A tendency has been shown to break away from the concentration on long and elaborate super-films and some importance is being given in every day programmes to short feature films. It is also noticeable that considerable success has been achieved in London by travel films, such as "Through Romantic India" and "In Wildest Africa."

At a recent luncheon, a demonstration was given of the Way system of film winding, which is calculated to do away with scratched films and torn sprocket holes by the elimination of re-winding. This system has been brought to a state of practical commercial utility by Mr. E. J. Way, a South African engineer. The ordinary life of a film

under present conditions of usage is about 200 projections, and as it is stated that under Mr. Way's system the film can be used 6,000 times without undue wear, it will be appreciated that, if his apparatus for handling films, which can be attached to any standard projector, is successful, a very definite advance will have been secured.

The output of British films during the past month has not been very noteworthy, but two feature films may be mentioned as of particular merit, namely, "The Sign of Four," founded on the well-known Sherlock Holmes story to be distributed in Canada by Dominion Films Ltd., and produced by the Stoll Film Company, and "The Lady Owner," founded on a racing story and produced by Butcher's Films.

A series of six 1-reel films entitled "The Romance of London," may also be noted. These pictures enable an interesting comparison to be made between old and new London, as, for example, "Old and New St. Paul's," "London's Lost River," "The Gates of London," etc.

Gladys Walton Weds Popular Sales Head

Gladys Walton, one of Universal's leading female stars, was married recently to H. M. Merbel, Assistant General Sales Manager of the Universal Pictures Corporation. The ceremony took place in Hollywood. The Rev. Neal Dodd, pastor of Hollywood's Little Church Around the Corner officiated.

Miss Walton has been a Universal star for several years, having risen to prominence from small parts, by reason of her ability to portray flapper types. She is a native of Boston and was educated in Portland, Ore. She became acquainted with Herbel about a year ago, when she was making personal appearances in and around Denver. Herbel at that time was an exchange manager for Universal in that section.

Herbel is one of the best liked sales managers in the Universal organization. He has been with the company for several years and has a host of exhibitor friends.

Herbel will continue to serve in his capacity as Assistant general sales manager for Universal. Also, Miss Walton will continue to make pictures for Universal. Eight Gladys Walton Productions are scheduled for the coming year, as an important part of the Universal Sixty. The first, "The Untameable," is now in production.

Winnipeg Deal Off.

The negotiations for the acquirement of the Lyceum, Starland and College theatres in Winnipeg, which was under consideration by the owner, have been called off and these houses will again be independent for the coming year. A number of changes in management will be announced shortly.

Vaudeville and Pictures for All Capitol Houses

John Hazza, western director for the Famous Players, Winnipeg, returned from New York, July 23rd, having arranged for the new continuous policy of vaudeville and pictures for the Capitols in Winnipeg, Calgary, Vancouver and probably in Regina. The new continuous policy starts in the Capitol, in Winnipeg, on August 6th, with six acts of vaudeville booked through the Pantages booking office. Walter Fogg, will be local manager in Winnipeg; Mr. Fogg was manager of the Pantages in Winnipeg from its opening ten years ago. The Pan. was closed one month ago.

Western Trips Arranged by Prominent Exchange Heads

Mr. Plowright, head of Hodkinson for Canada, and Mr. Hansen, general manager for Canada of Educational, will visit Winnipeg and the west shortly on an extended tour.

Montreal Releases.

Montreal.—Big Releases coming here in the near future include "The Isle of Lost Ships," from the Associated First National Pictures of Canada, at the Allen and the Famous Lasky's "Bluebeard's Eighth Wife," "Hollywood" and Pola Negri in "The Cheat" all appearing at the Capitol.

Good Advertising Puts Over "School Days"

"School Days" at the St. John Opera House played for three days and in spite of the counter attractions of beautiful days drew large crowds. Good advertising was done by the means of a boy dressed in the Wesley Barry costume who paraded the streets, and dodgers which were distributed to the Saturday crowds on the streets. Mr. Arrowvitz is being congratulated on his enterprise.

Fox Official Gets Montreal Showing "If Winter Comes"

Montreal.—G. de Grandcourt, director of Advertising and Publicity in Canada of the Fox Film Corporation, has been on a tour of picture theatres in this province and returning to the Montreal branch office at the end of the week, gave the Digest representative an interview. Mr. Grandcourt stated that he had great success with exhibitors in his demonstration of the special Canadian appeal of the remarkable collection of Fox pictures featured in the recent four color issue of the Digest. He visited among other Quebec centres the cities of Quebec, Three Rivers and Sherbrooke. He informed the Digest that a start on the Fall Policy will be made in Montreal with "If Winter Comes" which it is anticipated will be shown here in August.

Looks Like Big Month For Vitagraph Subjects

H. D. Buckley, Montreal manager for Vitagraph, says that September will be a Larry Semon month for his company. There will be some entirely new Semon pictures and a number of re-issues which will be shown all over the city. Mr. Buckley adds that if the September bookings continue throughout August as they have done up to date in July, there will be solid bookings for that month.

MANAGER Desires connection where 16 years experience plus initiative, executive ability and modern showmanship methods will be productive of results. 7 years with present house. All references. Will consider leasing theatre on percentage basis.

EXECUTIVE, care of Digest.

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WHAT A WIFE LEARNED

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SCARS of JEALOUSY

NORMA TALMADGE
WITHIN the LAW

DOUGLAS MacLEAN
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Those pictures are playing every big first run theatre in Canada and the United States. If they are big enough for the boys who see before they buy, they must be big enough for the houses in smaller towns : : : :

Play them now when you need out-standing pictures to draw patronage. First National will have plenty of screen sensation to announce for Fall. Join the prosperous family now, so that you'll have a seat at the table when the big melon is cut in September : :



You Can Depend on First National

WAG 22-28

Aug. 11, 1923

CANADIAN MOVING PICTURE DIGEST

The Wise Boy Is Doing It

The chap who has been presenting a fairly consistent program of First National pictures during the summer knows that in showing quality entertainment he is building patronage for the cooler weather. He is also arranging to be in on the big profit-making productions that First National will release in September. He is the fellow who makes money in the show business and he'll tell you that

You can Depend on First National

TORONTO, CANADA
AUGUST 11, 1923

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Announcement to
the Trade:—*

"We believe that the exhibitor should have definite notice in advance as to when he can see the Special Productions projected on the screen for his review, so that he can arrive at the exhibition value thereof for his particular theatre or chain of theatres, and reject poor alleged specials.

"Fox Film Corporation does not want to book or sell any one of the 25 big Special Productions for the coming season, beginning Sept. 1, 1923, until the exhibitor personally, or his responsible booker or agent, has reviewed the pictures in question.

"We have full confidence in the quality and public attraction value of our 25 Special Pictures. We feel that your review of these pictures prior to arriving at a booking date or rental figure for your theatre will greatly stimulate your confidence and enthusiasm in each production scheduled, and thereby materially assist the advertising campaign so that your box-office will do the largest possible business.

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Picture Digest

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Associate Editor

HARRIETT M. BALL

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First National Winners

IT looks as if we are pretty well headed towards the new season. Aside from the fundamental changes which each season presents, with new Trademarks springing into prominence, old Trademarks entrenching themselves even more strongly by keeping step with what the public is demanding to-day, new combinations and new legislation, the inception of the Community Spirit in relation to our theatres, introduced on the crest of the new season, what is of the greatest importance to exhibitors, exchanges, producers and the public is the quality of the material which has been presented.

It would almost be a sacrilege to let this past season slip by without commenting upon the uniform quality of the Associated First National releases. If Favorites become Favorites through past performances, then Associated First National must stand as a Favorite, for their past performances stand marked with the sign of the asterisk.

"Hitch your wagon to a star" looks like a large order. In Moving Pictures the asterisk stands for the star; and judging by the number of first runs which this Trademark has managed to obtain in Toronto, if the First Run sign means what it is supposed to mean in this business, it looks as if Associated First National have not only won in the ordinary races, but have captured the Derby.

"Smilin' Through", "The Eternal Flame" and "Within The Law" are, and will be, pleasant box-office memories to the exhibitor. The public's reaction to "Smilin' Trough" was of such a degree as to react favorably upon the standing of Moving Pictures in general.

"Oliver Twist" with Jackie Coogan was another treasure, not only to exhibitors, but the picture rallied around Moving Pictures new boosters, and furnished the fans with more ammunition to fire into the ranks of those who are sceptical as to the screen's place in the art of living. Jackie changed our vision of Oliver Twist as we had pictured him from Dicken's interpretation, but he gave us such a lovable, appealing, tiny Oliver, that we tore from our

maternal and paternal bosoms the form of the Oliver we had nourished there, and supplanted it with the high-strung appealing little body of Jackie Coogan.

"Lorna Doone" with Madge Bellamy was another historical gem. Maurice Tourneur can look back with justifiable pride on this achievement, for few pictures can claim to have given us as much artistic beauty and such a uniformly fine cast. Another quiver in the bow of the Trademark which released "Lorna Doone."

"The Hottentot" with Douglas McLean was about the best comedy we have had the good fortune to view. It sparkled and intoxicated us with its speed and its most human sense of humor; as for box-office thermometers they remained at Fahrenheit and exhibitors, prominating through their lobbies and in front of their theatres, looked their patrons square in the eye and said, "This is the life."

"One Clear Call" with that dog of dogs, "Strongheart" furnished another thriller with equally beneficial box-office results, and the public were treated to a new angle in Pictures.

"The Dangerous Age" was about the most humanly possible story that the screen has had the courage to offer. It was therefore 100 per cent entertainment and box-office value.

"Tol'able David" with Barthelmess was another superlative screen offering. Over the memory of this picture the public love to linger and exhibitors are on the lookout for another one.

"Omar The Tentmaker" a James Young production adds another asterisk to the already much-studded crown of stars. Here was atmosphere and a sensuous appeal redolent of the symbol of the crest, which fired the beholder's imagination with a desire to love and be loved, played upon the emotions with the hammerstrokes of Thoth; and yet not for one moment merged from its poetical sensuousness into sensuality. It is a great deal to be proud of and perhaps may prove a precedent for other producers of the sensuous to follow.

There are many more Associated First National Winners which could be mentioned but space forbids. The exhibitors, however, having played them all, know if Past Performances count for anything, the new programme will be worth watching.

RAY LEWIS.

AN INVALUABLE ADJUSTMENT BUREAU PROMISED FOR CANADIAN EXHIBITOR

Service Stations for Theatre Owners Benefit Part of the Great Scheme Being Developed by M. P. T. O.—Canada to Have Her Own Station When Canadian Division Becomes a Reality in September.

The establishment of Theatre Service Stations in different parts of the country is now engrossing the attention of Theatre Owners throughout the States and, will as the movement proceeds, lead to the placing of a station in Canada.

When the Canadian Division of the Motion Picture Theatre Owners of America becomes a reality, the utilization of all of the beneficent processes now in the States will, of course, be made available for the Canadian Exhibitors.

The service station is a central office placed in a given territory to take care of the interests of the Theatre Owners in that section. There is a manager in charge, who is well versed in all matters affecting the interests of the Theatre Owners and his special duty is to first acquaint himself with the elements appertaining to the handling of theatres in his district, become familiar with the owners and managers of the various theatres and hold himself in readiness at all times to hear such complaints as they may have to make regarding film distribution or other conditions, and then take up these complaints with the Exchanges with a view to arriving at helpful conclusions and saving the Theatre Owners unnecessary loss and painful delays in business.

Because of this close affiliation between the Theatre Owners and the Manager of the Service Station who is there generally and meets with the exchange managers, many complaints can be readily handled, where, if permitted to remain unsettled until such time as letters and other means of communication might be sent to the main offices, would result in endless difficulty for both sides.

THE GENERAL WELFARE.

The Service Station Manager seeks to comprehend the need for the Theatre Owners in all directions. He watches zealously and carefully over local legislative matters, police and fire department rules and other circumstances affecting the theatres and formulates such plans and processes as to him seem most expedient in conserving in every way the general welfare of the Theatre Owners in his territory. He has no special duty. His business is general, and is rendered special only when handling definite cases.

He represents in every way, the Theatre Owner, and is always at his post to take care at once of anything that may come along of an individual nature, when necessary to bring into action the united efforts of all Theatre Owners in his territory, moves in that direction.

This matter is being taken up by the Motion Picture Theatre Owners in the States and is being pushed with considerable vigor at present in New York City, which is the Home Office of the different producing and distributing companies.

A meeting of the Board of Directors of the Motion Picture Theatre Owners of America is being held in Atlantic City, New Jersey, August 6, 7 and 8th. At these meetings, matters affecting the Canadian Exhibitors will be discussed, plans formulated definitely for the organization of our Theatre Owners and a report on that matter will be submitted immediately following the busy season.

Strict Provision Made for Safety of Movie Fans

The draft of the new bylaw regarding moving picture theatres which came before the last Montreal council meeting provides for a strict regard for the safety of patrons and makes the risk from fire in the projection room as small as possible. Provision is made that no portable booth for operating a projection machine shall be used in any moving picture hall. The booth must be entirely constructed of incombustible materials with a coating inside and out of one inch of cement fastened with metal lathing. No booth must be placed over an exit, and the door must be a standard automatic fire door. There must be only two openings in the booth, one for observation and the other for operating the machine, and such openings must be provided with sliding doors that close automatically in case of fire. The bylaw also contains instructions as to the cases for films and the process of winding and the new law will apply to all existing theatres as well as to new ones to be erected, but not to halls in which movie exhibitions are occasionally given, such as schools, colleges, convents or church basements, etc. In these the use of machines with arc lamps is prohibited.

Corinne Griffith's Contract Covers Period of Years

Under the terms of a starring contract Corinne Griffith has become a First National star. Negotiations were concluded recently for the distribution of a series of Corinne Griffith productions over a period of years through Associated First National Pictures, Inc.

The new unit has been organized by E. M. Asher, New York representative of Mack Sennett comedies; Charles R. Rogers, formerly manager of distribution of two of the largest producing companies and Edward Small who has guided the destinies of many famous stars and directors.

Simultaneously with the announcement of the starring contract it was stated that Miss Griffith has been selected to play the leading part in Gertrude Atherton's "Black Oxen," the sensation "best seller" of the past year, the screen rights of which were purchased by First National several months ago. "Black Oxen" is regarded as a most valuable modern novel for screen purposes and speculation has been rife as to who would play the role of Madame Zatyany, Mrs. Atherton's heroine.

The new producing unit will be known as Corinne Griffith Productions, Inc., and has adopted a policy of filming only proved successes of fiction and stage. It is possible that "Lillies of the Field," a stage success recently purchased by Corinne Griffith Productions, Inc., will be utilized for Miss Griffith's second production.

The contract was signed after a conference between Richard A. Rowland, general manager chief of First National, Earl Hudson, production chief of First National units at the West Coast studios, who made a hurried trip East for the purpose, John McCormick, western representative of First National and officials of Corinne Griffith Productions, Inc.

Will Again Support Five Year Old Star

So well did Frank Currier fit in with Baby Peggy's company in "Whose Baby Are You?" that he has been assigned, together with Cesare Gravine, Gladys Hulette, Edward Earle and Lucy Beaumont, to support Baby Peggy in her next feature attraction, "Editha's Burglar" by Mrs. Frances Hodgson Burnett.

Frances Marion is adapting "Dust of Desire," Norma Talmadge's new photoplay which will be started within a month. She will co-direct the production with Chester Franklin.

Borzage Finishes Latest Picture for First National

Frank Borzage, director for Arthur H. Jacobs, has completed his newest picture "The Age of Desire," after eight weeks of intensive work at the United Studios and in various picturesque parts of California.

In this production Jacobs gave his director a very superior cast including such names as Mary Philbin, recently acclaimed the most phenomenal star in the history of motion pictures; Buster Collier, whose work in "Enemies of Women" stamped him as another newcomer to the coveted position of first magnitude; Myrtle Stedman, a big pulling star who recently won added laurels for "The Famous Mrs. Fair"; Frederick Truesdell, Frankie Lee, Bruce Guerin, J. Farrell MacDonald, Aggie Herring and others.

The last day of shooting, the troupe had a celebration as part of the picture, in the form of a lively water carnival at Long Beach in which diving and swimming stars were participants.

This picture is to be shipped to New York at once for fall release through First National.

Jacobs is preparing to commence work on another Borzage production within a fortnight.

Picks a Winner for Final Week of Vacation Days

"Circus Days," with Jackie Coogan as the star, has been selected by Manager Harry Brouse of the Imperial Theatre, Ottawa, as the attraction for a timely booking inasmuch as it is the first week in September. This is the week following the summer vacation, when many children will be returning to the city from lengthy visits at summer resorts and other outside points. They will be hungry for a real picture show once more and Mr. Brouse has picked a highly appropriate feature for the occasion.

Cool Weather Puts Pep Into Business for the Movie Men

After a decided lull in patronage extending over several weeks of July, several of the leading theatres of Ottawa, Ontario, enjoyed a fine pickup in business during the week of July 23rd, which was partially due to cooler weather and rain. Manager Frank Goodale of Loew's Ottawa Theatre reported increased business for "Fog Bound" which was the attraction during the week of July 23rd, while Manager Ben. Stapleton stood them up a number of times at the Centre Theatre for "The White Flower."

GREAT DRURY LANE MELODRAMA STANDS 'EM OUT AT LOEWS, TORONTO

**"The Sporting Earl" Sensational English Race Picture
Released by Dominion Films Limited Draws Record
Summer Attendance on Civic Holiday. A
Genuine British Screen Triumph.**

NOTICE TO EXHIBITORS !

Another triumph for British-made pictures! "The Sporting Earl," the great Drury Lane melodrama which is being released for the first time in Canada by Dominion Films Limited, had one of the most noteworthy premieres of the year at Loew's Yonge Street Theatre, in Toronto, the week of Monday, August 6th. The Civic Holiday crowds made record houses at afternoon and evening performances, and according to the smashing attendance figures of the week, it looks like another record breaker for this latest British screen sensation.

"The Sporting Earl" is a delightful, swift-moving action play with the big scenes laid at a famous English race track. There is a thrill in every foot of the film; the picture is splendidly photographed, and a fine cast of notable British actors lend conviction to the important characterizations.

The story deals with the adventures of two young English aristocrats who inherit the estate of an

eccentric uncle. One nephew receives a legacy in gold while the other chappy, a sporting hail-fellow-well-met, falls heir to a string of race horses. Many thrilling and entertaining situations evolve from this disposition of horse flesh and bank notes; and some really marvellous race scenes furnish the climax of the picture. Humor galore adds to the joy of the offering, which is said to be a faster and even more thrilling feature than the famous screen success "Mickey." If Dominion Films are showing a sample of the class of English pictures that they intend to release with this first big box-office winner, "The Sporting Earl," it's a sure fact that British pictures won't have to go begging on the Canadian market. Here you are, Mr. Exhibitor, a real thriller, well photographed, with oodles of action, a fine cast and real photography. Book "The Sporting Earl." This is a Samuelson picture—therefore another good one from over the Briney.

Dare Devil Balloonist Hurt on Picnic Ground

After many years in the career of an exhibition balloonist and after serving as a lieutenant in the United States Balloon Corps during the war, Capt. Frank Goodale, manager of Loew's Ottawa Theatre, Ottawa, Ontario, managed to slip into a small hole in a field while playing picnic ball with his wife and friends—and break his ankle. When a medical examination of the leg was made on July 31, following the outing, it was found that a bone was broken and the result was that Capt. Goodale will be laid up for several weeks.

The strange fact indicates that the more chances a man takes the more likely he is to get off scot free. For years Capt. Goodale gave exhibition flights in a 16-foot dirigible, made many spherical balloon ascensions with hot air, hydrogen and other types of balloons, aeroplane flights, made first tests with army parachute models and tried every means to separate himself from Mother Earth without mishap, only to step into a two-by-four in the ground to get his first accident.

During the absence of Capt. Goodale, from the theatre necessitated by his injury, the active management of the theatre has developed upon R. H. Cherry, assistant manager of the theatre.

The Oxford-Cambridge Universities lacrosse team, which is now touring Canada, was the guest of Loew's Ottawa Theatre on the occasion of its visit to the Canadian Capital on August 8th, a special theatre party being organized. Prominent Government and civic officials were also among the guests.

Wedding Bells to Ring for Miss Bessie Selig

The engagement is announced of Miss Bessie Selig, cashier and bookkeeper of the United Artists Corporation here, to David Davis, well known Montreal business man. Miss Selig whose business ability is known and recognized from Toronto to Halifax, will be a loss to the Motion Picture Industry, but the Digest none the less offers its most sincere congratulations to both parties and not least to Mr. Davis.

UNUSUALLY BRILLIANT CAST MAKES "DOES IT PAY?" A GRIPPING DRAMA

Hope Hampton Starred With Noteable Group of Players in William Fox Story of a Middle Aged Millionaire's Infatuation for a Youthful Enchantress.

"Does It Pay" is a Fox picture featuring Hope Hampton. The story handles frankly and entertainingly a vital and absorbing condition of modern life. For the last few years the daily papers have been running on their front pages, under "scarce headlines," stories of the domestic tragedies in the families of prominent millionaires. In nearly every case the head of the house, after living in apparent peace and happiness with the mother of his children until well past middle life, permitted himself to be captivated by a younger and more dashing woman, obtained a divorce from the faithful wife who helped him to win his battle in the financial world and married his new enchantress.

This is the theme of "Does It Pay"? The manner in which this question is answered in the William Fox picture is thoroughly convincing. The development of the story is dramatic in the extreme, the interest mounting steadily until the closing scenes show the erring husband and father ready to

admit that he has been playing the part of a fool. Such a theme offers unbounded opportunity for contrasting scenes: the calm and tranquility of John Weston's first home in a small Connecticut village and the feverish excitement and false glamour of his extravagant apartment in New York, where the new wife insists on surrounding herself with her questionable friends.

While the serious motive dominates the action, there is a pleasing proportion of clever comedy, supplied by a bashful, but determined lover of John Weston's daughter and the devoted colored servants of the family.

"Does It Pay?" was directed by Charles Horan from a story by Beatrice Dovsky. The cast is an unusually brilliant one. Hope Hampton plays the part of the intriguing young woman who fascinates the elderly millionaire. Not the least of her attractions is the collection of gorgeous gowns which she wears in the picture. The character of John Weston has been entrusted to that fine actor, Robert T. Haines. Other members of the cast include Florence Short, Walter Petri, Peggy Shaw, Charles Wellesley, Mary Thurman, Claude Brooke, Pierre Gendron, Roland Bottomley and Marie Shotwell.

Stupendous Sets Used In "The Street Singer" New Pickford Feature

Not since the first frame of motion picture film flashed the beauty and artistry of Mary Pickford on the silver-sheet has the public been offered such a cinema treat by this celebrated artiste as that contained in her new production, just completed under the working title of "The Street Singer" and scheduled for early fall release by United Artists Corporation.

Every specification calculated to make this new production a sensational box-office attraction has been incorporated into this new Mary Pickford masterpiece. Miss Pickford has laid her story in an encasement of stupendous sets. The most unusual of these is a replica of a section of the city of Toledo, Spain, covering actually several acres. Part of the city's plaza is shown and in the distance, towering above the buildings of the streets which radiate from the public square, is a house-studded hill. Tile-roofed buildings cling to the steep slope of this elevation, registering a most unique and pleasing effect as the picture unfolds. The production will be released under the title "Rosita".

Allens Appoint Woman Manager to 'Peg Exchange

Becky Rusoff, formerly secretary to the Allen theatre manager in Winnipeg, has been appointed manager of the new exchange opened by Harry Allen in Winnipeg, Mr. Allen taking the Toronto branch management. Miss Rusoff is believed to be the only woman manager of an exchange in Canada. She reports business very satisfactory.

STAD BRITISH PAPER LAUDS NEW CAMEO COMEDY "DOG SENSE"

**Manchester Guardian Reviewing Educational One-Reeler,
Declares the Subject Revives Faith in the Screen—
Canine Artists Praised.**

"Dog Sense," the Educational Cameo Comedy which scored such a hit at the Rivoli and Rialto Theatres in New York, is receiving extraordinary comment in Great Britain. The staid "Manchester Guardian," in reviewing this little comedy comments as follows:

"Let the producer take for a pattern, if pattern is needed, the little one-reel comedy called 'Dog Sense.' The actors are two dogs and a loped pup, a complete cattery and a horse, with a few humans in the 'crowd' scenes.

Perhaps there is a story — it is immaterial. But the direction of the cast, the four footed mimicry of life on two feet, the absurd solemnity of it all, would wring a smile from Buster Keaton himself.

Better the price of the richest seat in the house, better the endurance of seven reels of screen superlatives by way of prologue or epilogue than the missing of the comedy of caninity. It tickles the ribs with no uncertain hand; it disarms criticism and makes carping shame-faced; it revives a dying faith in the screen and all those that play thereon. Verily the dog-star has risen in his glory."

Million Dollar Stage.

Plans have just been drawn up which will give the 'Grand studio in Hollywood, the largest indoor stage in the world. The design was passed upon by Harry Asher and work will begin immediately. The cost of construction, it is said, will be close to a million dollars.

A GOOD PROPOSITION

Is an assistant manager understanding showmanship and capable of putting big exploitation across at minimum. At reasonable salary I guarantee box-office results. Can look after one or more houses. A trial convinces. CYRIL R. DRISCOLL, BROCKVILLE, ONT.

American Releasing Care of Selznick

J. J. de Young of New York, advises that the American Releasing Corporation has consolidated with Selznick Distributing Corporation. Mail should be addressed to American Releasing Corporation, care of Selznick Distributing Corporation, Seventh Ave., New York City.

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So THIS is "Hollywood"!

Opening at the Rivoli Theatre, New York, last Sunday, a **HOT JULY DAY**, "Hollywood" equalled the theatre's box office record, held by "Blood and Sand," and smashed the record of "Manslaughter," the next highest. "Hollywood" is also doing absolute capacity business at the New Orpheum, Chicago.

And the Critics Say:

"'Hollywood' represents the turning point in the life of the silent drama—100 per cent entertainment. A momentous production, and we sincerely trust none of our readers will fail to see it. _____' left us cold and bitter. 'Hollywood' has restored us to a state of genial warmth."—Robert E. Sherwood in N. Y. Herald.

"A finely genuine picture and the best piece of story-telling that has yet come forth from the world's motion picture capital."—Carl Sandburg in Chicago News.

"It really is a most entertaining picture, and nothing in the least like it has ever been done before."—Harriette Underhill in N. Y. Tribune.

"The director has accomplished that which was attempted in _____.' This is a film which can be seen more than once and still enjoyed."—Fred Hall in N. Y. Times.

"The comedy in 'Hollywood' is as good as 'Merton of the Movies.' Lem's dream is one of the funniest episodes we have ever seen in the movies. A film everyone will enjoy."—New York Mail.

"Keenly and deftly satirical in its humor. Far superior to _____."—N. Y. Sun and Globe.

"Delightful entertainment."—Chicago Post.

"It is the real, wholesome, enterprising and amazingly successful Hollywood that is shown. Romance, yes. But that which is legitimate and fine. And the adventures of the Indiana family in the far West affords thrills, laughter and pathos at times."—Rob Reel in Chicago American.

"Really, here is a picture that we enjoyed from the start to finish."—Quinn Martin in New York World.

"'Hollywood' is the best example of showmanship I have yet to see in a motion picture. It is intelligent entertainment. Don't miss it!"—Polly Wood in Chicago Herald and Examiner.

"A highly enjoyable picture, entertainingly presented and intelligently treated. Genuinely amusing situations."—Rose Pelswick in New York American.

"'Hollywood' is sheer joy."—Dorothy Day in New York Telegraph.

"We doubt if there'll be a single soul at all interested in movies who will not revel in the display of reel talent that flits across the screen, for there are 80 honest-to-goodness stars, and, as real stars, they do their bits as though they liked it."—Don Allen in N. Y. Evening World.

"'Hollywood' is very successful in getting chuckles when it wants them and not in the wrong places."—New York Sun and Globe.

"One of the greatest (if not the greatest) box-office successes in the history of the screen."

—William Johnston in Motion Picture News



A JAMES CRUSE PRODUCTION

By Frank Condon

Adapted by Tom Geraghty

FAMOUS PLAYERS-LASKY CORPORATION

ADOLPH ZUKOR, President
New York City

COLUMBIA PICTURES PRESENT GREAT CAST IN 'YESTERDAY'S WIFE'

**Fine Program of Pictures Headed by Presentation With
Noteable Group of Players, Including: Irene Rich, Eileen
Percy and Phil McCullough.**

When Evelyn Campbell's unusual story of romance and adventure, "Yesterday's Wife" was published in one of the country's best-selling magazines, there was a merry scramble among picture producers to obtain it for the screen. Among those bidding for the rights were, Messrs. Jack Cohn and Joe Brandt, who wanted it as the initial production for the Columbia Pictures, as one of a series of unusual stories to be presented under the Columbia banner.

In arranging for the screening of the story, the author, Miss Campbell, was given every opportunity to express her viewpoint as to its picturization, with the result that the producers agreed to adhere closely to the original form and in no way distort it.

Miss Campbell not only gave her personal approval, but gave the producer Harry Cohn and the director Edward J. LeSaint every assistance possible in typifying the dramatic intensity evolved in the telling of "Yesterday's Wife."

The cast was chosen for the individual talent of each player. Irene Rich, featured in "The Street Singer," (with Mary Pickford). "Brass," "The Invisible Power," "Brawn of the North," "The Ropin' Fall," "One Clear Call," plays the first wife, "Eileen Percy, featured in "The Flirt," "Within the Law" (with Norma Talmadge), "East Side, West Side" and Paramount's "Children of Jazz," etc., portrays the part of the second wife; Josephine Crowell, featured in "Main Street," "Ashes of Veengeance,"

(with Norma Talmadge), "Rupert of Hentzau" and "Minnie" plays the wealthy dowager, other parts being played by Lottie Williams, featured in "The Veiled Woman" and "Is Matrimony a Failure?"; Lewis Dayton who played the lead in "Cordelia the Magnificent," with Clara Kimball Young, and was a principal in "In Old Madrid" and Paramount's "The Great Day"; Phil McCullough and other equally popular screen celebrities.

RECOGNIZED CANADIAN GENIUS DIRECTS SENSATIONAL PHOToplay

**The Silent Command is Spectacular Triumph Made by J. Gordon
Edwards for William Fox.**

"The Silent Command" is another Fox special that is big in theme and equally big from the standpoint of production. It is a tremendous story of love, adventure on the high seas and international intrigue. Directed by that master of spectacular production, J. Gordon Edwards, it presents an unbroken series of thrilling incidents on shipboard, at the Panama Canal, at Annapolis and in Washington and New York. Buildings and locations that are famous throughout the world have been used in shooting the scenes of the picture, or have been reproduced with the utmost fidelity to the originals. This feature alone places the picture in a class by itself.

Like other already great photoplays, however, it is the human interest involved that gives the picture its chief claim to distinction. The story was conceived by Rufus King and put into

**"Metropolitan" — Name
Chosen for 'Peg Theatre
Through Competition
(Special from Winnipeg.)**

The Allen theatre in Winnipeg has has been re-named "Metropolitan" by popular vote held through one of the Winnipeg newspapers, for which a prize of \$200 was given, the judges being Mayor Farmer and John Conklin, dramatic editor of the Free Press. Miller Stewart, former manager of the Allen, has been named manager. The opening picture was "Circus Days," on July 28th, followed by "Enemies of Women." All the big productions will be played at the Metropolitan instead of the Capitol as heretofore. It is understood all the Allens acquired by the Famous Players Corp. will be renamed "Palace."

scenario form by Anthony Paul Kelly, a craftsman, long prominent in the screen world.

The love interest that is closely interwoven with the international political angle in "The Silent Command" is one of the strongest ever put into a motion picture. Torn between love and duty, Richard Decatur does not shrink from physical or mental torture of any sort when the safety of his country is at stake. His struggle with a powerful and relentless adversary in the wireless room of a storm-tossed ship makes one of the most thrilling fights ever shown on the screen. Among its big scenes is a shipwreck that is startling in its realism.

The cast includes Edmund Lowe, Bela Lugosi, Carl Harbaugh, Gordon McEdward, Byron Douglas, Alma Tell, Martha Mansfield and Betty Jewel.

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"ON THE BANKS OF THE WABASH"

DELIGHTFULLY HUMAN PICTURE

First of Vitagraph Productions for Next Season to Boast a Fine Cast of Capable Players.

The first of the J. Stuart Blackton Productions to be released by Vitagraph is "On the Banks of the Wabash," a story inspired by the famous Song Classic written by Paul Dresser. Commodore Blackton obtained the exclusive world rights to the song and story through arrangements with Edgar Selden. Elaine Sterne was engaged to write the scenario.

A typical all star Blackton cast will be seen in the picture. Distinguished stage and screen stars, all of whom are established box-office attractions, are being engaged for "On the Banks of the Wabash."

The drama deals with Indiana and Indiana folk who live along the banks of the famous river. It is a story brimming with heart interest, with comedy, with fine characterizations and one which affords to Commodore Blackton the high lights of screen direction for which he is noted. The story centres around a fine old character, quaint in humor, strong in manhood, who rises to an emergency and provides the thrill of the picture, a climax startling in its immensity, gripping in its suspense, powerful in its appeal to the eye and senses.

As the title indicates the locale of the story is on the banks of the Wabash; it is laid in a small town which Progress has passed by. The love interest centres around a boy and a girl of the village. The picture is filled with those delightfully human touches for which Blackton Produc-

tions are famous.

"There is no song which so touches the heart of the man or woman who has wandered from the old home, as 'On the Banks of the Wabash.' " Commodore Blackton said at the Vitagraph studios the other day, "I have chosen it because it has the universal, world-wide appeal; there is no other thing in man's life which he retains so steadfastly and which is so enduring as his love for home.

" 'On the Banks of the Wabash' is the sort of picture I like to make. Always I have liked to feel that I record life honestly. The people in this special are real people, human, kindly, subject to the same foibles as all other people, sometimes selfish, sometimes cruel without understanding that they are cruel."

"I knew Paul Dresser personally. When he published 'On the Banks of the Wabash' I congratulated him and predicted a great hit. Since then millions of copies of this song have been sold and it has been sung in every country in the world."

"I expect to begin shooting at an early date. 'On the Banks of the Wabash' will be the first of the Blackton Productions since my return to America and to Vitagraph. Like other Vitagraph specials it will have exceptional exploitation values. Exhibitors will be aided and assisted in many novel ways to put the picture over."

Another Ade Story for Thomas Meighan

George Ade, noted novelist and author, is in Los Angeles to confer with Paramount studio officials on the filming of "All Must Marry," the Ade story which will be Thomas Meighan's next starring vehicle.

Thomas Meighan, who has been producing his most recent Paramount pictures in the Eastern studio of the organization, is on his way to Los Angeles.

"All Must Marry" will be an Alfred E. Green production and has been adapted to the screen by Thomas Geraghty, who arrived from New York a few weeks ago to take up his work on this forthcoming production.

Actual production work will start immediately after the arrival of Thos. Meighan. Several previous George Ade stories have been produced with Meighan in the stellar role. Famous-Lasky will distribute the picture.

Pretty Toronto Girl Home on Holiday From Coast Studios

Miss Delia Pears, who has spent part of the summer in her home town, Toronto, returns shortly to the coast to pursue her rapid progress towards motion picture stardom. Miss Pears, a truly lovely blonde, is known to the screen fans as Virginia Vance. Her associates declare that she has a disposition in keeping with her pretty face. For this reason and because Miss Pears is another Canadian making good in foreign fields, we are pleased to announce that the mail brought her the other day a most satisfactory contract, (the diminutive lady will make twenty comedies between now and next summer), and we hope that when she next signs on the dotted line it will be for full length features. Bon voyage, Virginia Vance!

Canada Likes Betty Balfour— You Bet We Do

The chief British film shown to the trade during the month, says a report from Great Britain, is undoubtedly "Love, Life and Laughter," produced by Welsh Pearson, with Miss Betty Balfour in the leading role of "Tip-toes." The work of this actress is rapidly becoming well known in a number of overseas markets, and films in which she has taken part are being particularly well received in Canada.

Securing New Scripts !

C. Gardner Sullivan, head of the Joseph M. Schenck scenaria department, has returned from New York after looking for new story material:

"THE FIGHTING BLADE" BOASTS SCORE OF GOOD TALKING POINTS

Richard Barthelmess and Dorothy Mackaill in Superb First National Production of Civil War Days in Merry England.

Three potent names to conjure with—Robertson, Barthelmess and Dorothy Mackaill. John S. Robertson, perhaps as discerning a director as the industry knows, made "The Fighting Blade," as his second picture for Inspiration starring Richard Barthelmess, the first one having been that stupendous box-office success, "The Bright Shawl." Barthelmess is now at the zenith of his fame. Dorothy MacKaill, the sensation of the past year as the result of her work in "Mighty Lak a Rose," plays first lead opposite Barthelmess.

Every emotion that spells box-office returns has its appeal in "The

Fighting Blade." The author and book are both popular. The plot deals with the stirring days of the Civil War of England. Action, conflict, scenes of massed hundreds, beautiful interiors and spectacular exteriors, these are some of the money making ingredients that will play a part in the finished product.

To any exhibitor who has run the series from "Tol'able David" to "The Bright Shawl," Barthelmess' name is all the guarantee he requires.

Scenic sets and decorations from the hand of Everett Shinn, art director, promise another novelty and talking point for this production.

Canadian Releasing Working Hard on Forthcoming Release

The Canadian Releasing Corporation is now under its new management and is making moving picture history in Montreal. Phil Hazza is working hard on his coming release of "Quicksands" which with Helene Chadwick and Richard Dix in the title roles, is sold to the Independent amusement Chain and is highly regarded on its first showing.

Pays Stop-Over Visit to Montreal Officers on Way to Coast

G. C. Blumenthal, Manager of the Canadian Educational Films, on his way back to California from the big Educational convention in New York, stopped off in Montreal and visited the local offices here recently.

A Lady of Quality Soon to Follow Merry-Go-Round

Now that "Merry Go Round" is launched on its triumphal career and its premiere at the Rivel Theatre proved beyond a doubt it is to be a tremendous triumph, the next interest of Universal centres in its second super-jewel of the year—"A Lady of Quality." In this famous Frances Hodgson Burnett novel and play Virginia Valli stars at the head of a superb cast which includes Milton Sills, Lionel Belmore, Margaret Seddon, Bert Roach, Dorothea Wolbert, Earle Foxe, Leo White, Florence Gibson, Peggy Cartwright, Willard Louis, George B. Williams, Patterson Dial, Yvonne Armstrong and Bob Mack. "A Lady of Quality" is a Hobart Henley Production. This in itself is a promise of remarkable artistry.

West Will Operate New Musical Tabloid for Eastern Circuit

Maurice West of Burpee and West Exchange, has just returned from a trip to Rochester, Buffalo and Cleveland. While there he arranged to operate a musical tabloid circuit for Montreal, Quebec and the New England States. Maurice is thus back at his old game again, after a long interlude in the movies. On the other hand he has by no means abandoned the films as the above paragraph plainly shows.

Ottawa to Syracuse.

Joe O'Leary, manager of the Imperial Theatre, Ottawa, for years, visited Montreal, Quebec, during the week of July 30th and later went to Syracuse, N. Y., where he will probably locate permanently.

Scenes of the Vatican to be Shown for Visiting Knights

Montreal.—The Big Motion picture event of the immediate future in this city is the coming here of the Knights of Columbus, whose national convention is slated for this city. In order to cater to them and they are stated to be upwards of 3,000 in number, the motion picture houses here are straining every nerve to create and meet the demand for seats, which having re-

gard to the tropical weather recently prevailing, has fallen off considerably of late. Among those exchanges which are making a special effort to meet this demand is that of Burpee and West which has secured a special picture of the Vatican showing the complete Papal ceremonial attendant on the celebration of a Solemn Mass. This will likely be shown at the Capitol theatre and is vaunted as being one of the most colorful as well as authentic presentations of the most important ritual of the Roman Catholic Church ever shown on the screen.

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If You Want Sure Box Office Winners

"Temptation"
does
\$10,200—
beats'em all
COMING
"YESTERDAY'S
WIFE"

**ANOTHER CBC BOX-OFFICE
RECORD BREAKER**

VARIETY

**\$1 SHOW AT 50 CENTS
OVER BIG AT COLORADO**

Denver, June 27.

The Colorado (Bishop-Cass) smashed the sales resistance wide open last week with a show that put everything else in town in the shade, both as to excellence of entertainment and box office showing.

Rialto (Paramount) Seats 1,050; 30). William DeMille's "Only 33." Comedy and Pathe News. Good business at night performances; matinees less than fair. Grossed \$7,500.

Princess (Paramount) Seats 1,250; 40). "Mary of the Movies." Excellent attraction. Better than \$7,100.

Colorado (Bishop-Cass) Seats 2,447; 50). "Temptation" and added attractions. Knockout at special 50-cent admission nights, 40 afternoons. Above \$10,200.

America (Bishop-Cass) Seats 1,630; 40). "The Rugged Edge." Alfred Lunt and Mimi Palmer. Also "The High Fliers," and special orchestra concert. Approximately \$4,475.

Isis (Fox) Seats 1,776; 35). Katherine McDonald in "Women Conquerors." Picture rather overshadowed by forthcoming production, "Greatest Menace," heavily billed and press-agented. Grossed \$3,950.

Save Dates for These Record Breakers---

"Only a Shop Girl"

Featuring Estelle Taylor, Wallace Beery, Mae Busch.

"Forgive and Forget"

With Pauline Garon, Estelle Taylor, Vernon Steele.

And the Following Successes---

"The Marriage Market" **"Pal o' Mine"**

"Innocence" **"Discontented Husbands"**

"Traffic in Hearts"

An All Star Cast in Every Picture.

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ALIAS JULIUS CAESAR

SCARS of JEALOUSY

SKIN DEEP

THE GIRL of the GOLDEN WEST

BRAWN of the NORTH

PENROD and SAM

MIGHTY LAK A ROSE

BELLBOY 13

CIRCUS DAYS

Every one of which has played or is booked in the largest
and finest theatres in every key city in Canada.

And that line-up, while being recognized as the greatest pictures
of the past season, will be overshadowed into almost insignificance
upon release to exhibitors throughout the country of our 1923-24
products.

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Aug. 18, 1923

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TORONTO, CANADA
AUGUST 18, 1923

Vol. 15, No. 16

27 Jarvis Street

PUBLISHED BY
CANADIAN MOVING PICTURE DIGEST PUBLISHING COMPANY
TORONTO, CANADA

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NEW YORK PUBLIC LIBRARY

Ten Reasons Why

"IF WINTER COMES"

is the greatest attraction of the year

1. The book—"If Winter Comes" is the most popular ever published, read by 30,000,000 people.
2. The character of Mark Sabre is the greatest in modern fiction.
3. The story has been published as a serial in the newspapers in every city in America.
4. The most debated story in generations and is a topic of discussion in every home.
5. The scenario was read and approved by A. S. M. Hutchinson, the author, as a faithful transcription of the story.
6. The picture was directed by Harry Millarde who made "Over the Hill."
7. William Fox is giving the picture version a national publicity campaign with indefinite engagements in New York, Chicago and San Francisco at \$2.00 admission.
8. In churches, community centres, colleges, schools, lecture halls and lyceum platforms "If Winter Comes" has been a topic for sermons and debates during the last 18 months.
9. This is the picture the world is waiting for.
10. Because—the motion picture is—

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Picture Digest

General Manager and
Editor-in-Chief

RAY LEWIS

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VOL. 15, No. 16

TORONTO, CANADA

AUGUST 18th, 1923

Canadian Division Ratified

THE CONVENTION of the M. P. T. O. of America, held at Atlantic City, August 6, 7 and 8, was of great importance to Canadian exhibitors, for at this convention the affiliation and establishment of a Canadian Division was ratified. Mr. Sydney Cohen, President of the M. P. T. O., has devoted much time and thought to the formation of the Canadian Division and it is mainly through his efforts that the affiliation became an actuality. To him, therefore, we extend our sincere appreciation and thanks.

The Eastern Managers' Association of Canada were represented by their secretary, Mr. Vincent Gould. This organization of one hundred and four exhibitors, anxious for the affiliation and for the honor of holding the First Convention in Montreal, carried substantial weight, and we congratulate the Eastern Managers for their sincerity, enthusiasm and vision.

Toronto would have liked the distinction of having the convention, but when the object for which the convention is being held, namely, organization, is considered, it is in keeping with the spirit of such a movement to display an unselfish attitude where honors are concerned, even though the inception of the idea came from Toronto. So three cheers and a tiger for Montreal which will make picture history in Canada on September 6th and 7th.

We might add for the benefit of exhibitors who are considering the convention, that Montreal is a great city, an old city and a particularly live one. In addition to the interest of the Convention, Montreal is worth-while visiting.

Make your preparations now. We will give you full particulars weekly. What takes place at this convention cannot but directly affect you. Be there to advise and suggest, to accept suggestions and advice, all for your benefit; and when we say "you" we mean the business of which you are a part.

The Canadian Moving Picture Industry has not yet stamped itself as an important unit in Canada. Why? Lack of concentrated interest, organization of such power as is vouchsafed to no other industry in this country, or in any country, save the press. What can you not do to stabilize your business; and through it help to build up your country?

The Moving Picture Industry should be the "pet" of all Governments and any and every privilege accorded to it, if it only develops and has the vision big enough to do the work it can do for all departments in the Government, better, and I say better

even considering the press, than any other instrument of expression.

The "ragged edges," however, have to be eliminated, the business has to present a clean, steady, conservative, progressive front; and what is more valuable, it must impress those with whom it expects to do business, those on whom it is necessary to make an impression, that it is united.

United for Efficiency, Business, Service—the last word entails the first two and it as limitless as are the potentialities of Man. The Service of Moving Pictures is two-fold—Entertainment and Utility, to please the eye and the mind through the ideas which are sent through the eye into the brain; and these ideas can be of such a nature that they people a country with desirable immigrants, they help to build up industries, friendly relationship between all races and creeds, resident within the country, friendly and trade relationship between your country and all other countries. So much for the relationship of the Picture Industry to all other industries and factors; but organization of the exhibitors of any country is important, most important for the effect upon the various units which make up the whole.

It is human nature to give a man a square deal who is conscientiously endeavoring to give you one. Only in abnormal cases is the exception made manifest. Many misdemeanors creep into a business because of lack of attention to the misdemeanor when it presents itself. No one is wholly, entirely and always in the right, nor in the wrong wholly, entirely and always for that matter. Organization is valuable to an industry in that when the wrong presents itself it can be made right by an immediate and proper attention and consideration of the matter.

The policy of all organizations must be elastic in order to be progressive and constructive. The "off with his head" principle without a "hearing" and a fully representative consideration of the question develops into the "Thirty Tyrants" organization which created so much havoc in the days of the emancipation of the Greeks.

The Canadian Division of the M. P. T. O. of America should be formed for purposes which will reflect to the advantage of the Industry, not only in Canada but in those countries with which the Industry in Canada is so closely connected.

The exhibitor, who stands aloof for any reason whatsoever, knowing that an organization cannot but benefit him, who is of—(Continued on Page 4.)

CANADIAN DIVISION RATIFIED—(Continued)

this calibre, willing to "take" and "give" nothing, may get a little temporary benefit by the same law which causes the sun to shine upon the just and unjust, the rain to fall on all alike, but he will "get his," if not now, eventually, just as certain as he is alive. If this was not the Invincible Law of Life, the Law of Adjustment and Balance, we would have the sun forgetting to get up some fine morning, or forgetting to set; we would have moon and sun in collision and people whirling pell-mell through Space. We would have every evidence of the degeneration of Mankind, in fact, we would soon precipitate ourselves and the World into Chaos and Darkness.

You can't "get away" with anything, although we believing and susceptible mortals, believe that we can even "get away with murder." What's in the blood will produce another boil, regardless of the poultice, if it is not cleared up; and that is what happens to those who stand aside, waiting for the "other fellow" to hand them the benefits of organization, success and prosperity on a "silver platter."

The Canadian Division of the M. P. T. O. is formed so that it can do big work, lasting work. It is necessary for every exhibitor, who takes his business seriously to be a member. The convention is in Montreal on September 6th and 7th. We want YOU THERE.

RAY LEWIS.

Producers Sure of Big Hit For "Yesterday's Wife"

**Edward J. Le Saint, Director
and Harry Cohn pronounce
New Release a Greater
Triumph Than
Temptation.**

"Yesterday's Wife," first of the series of special Columbia Pictures on the C. B. C. Film Sales Corporation schedule for this season, has arrived at the New York Offices from the Coast production centre.

With sales already consummated on the feature and those on the series to follow it, final editing and titling is being put through at the greatest possible speed commensurate with the highest possible perfection, and the picture, which features in its cast Irene Rich, Eileen Percy, Lewis Dayton, Josephine Crowell, Phil McCullough, William Scott, and Lottie Williams, will be absolutely complete and ready for delivery to the various branches within the week, it is announced.

Edward J. LeSaint, who directed the production, and Harry Cohn, the producer, have wired their belief that "Yesterday's Wife" is an even better picture than "Temptation" and other C.B.C. productions which registered such a success last season, and both Joe Brandt and Jack Cohn in the New York offices are highly enthusiastic over its prospects. They are giving their own personal supervision to the cutting, editing and final titling of the feature.

Beautiful prizm titles, are a feature of "Yesterday's Wife" and all other technical details of the kind are being done on a lavish scale that will, it is promised, leave nothing to be desired by the big first run exhibitors who are already arranging bookings in the various territories.

The story is a real drama of society, with its locales in a large

Summer resort, and in the lavish Summer home of a wealthy old woman. There is free scope for big sets and beautiful costumes, and in this respect Irene Rich and Eileen Percy, are said to be excellent foils for each other.

"Fewer and Better"

Paramount Policy

Will Win Support

Directors, scenario writers and technical men at the Paramount studios in New York and Hollywood are in a bed of clover these days as a result of the new policy of the company, which calls for fifty-two pictures a year. They have plenty of time to give each production a most careful treatment which will insure a high order of excellence for the pictures that will be shown in the 1923-24 season under the Paramount banner. All the vast resources of the company which were used last year to produce eighty pictures are being concentrated on fifty-two this year.

Vincent Gould

Wires Congrats

To Ray Lewis

Montreal, Que., Aug. 10th, '23
Ray Lewis,

Canadian Moving

Picture Digest,

27 Jarvis St., Toronto, Ont.

Directors of Eastern Canada Theatre Owners Association extend congratulations on splendid achievement of yourself and association in effecting organization of theatre owners of Canada and affiliation with theatre owners of America. Will co-operate with you in every possible way. Regards.

Vincent Gould,

Acting Secretary Eastern

Canada Association

Albee Building, Montreal.

Big Showmen Attend New York Pre-view of Potash and Perlmutter

On July 24th, Mr. Goldwyn accompanied by A. H. Woods, who produced the stage play; Montague Glass, the author; Richard Rowland, Harry Schwalbe, E. A. Eastman, Floyd Brockell, Archie Selwyn, Mme. Frances, Robert Dexter, Harry Richanbach, Martin Hermin, Julius Tanner and others, saw the pre-view of "Potash and Perlmutter," Samuel Goldwyn's first independent production for distribution through First National. According to Mr. Schwalbe: "There has been no picture in recent years that possessed the appeal, the laughter creating episodes and the sure-fire titles as 'Potash and Perlmutter'."

The picture is scheduled for November release in Canada.

Capt. Goodale Recovering

Capt. Frank Goodale, manager of Loew's Theatre, Ottawa, Ontario, is hobbling back to his managerial duties following his partial recovery from a broken ankle, sustained while holiday bent late in July.

Dorothy Manners In Universal "The Victor"

Dorothy Manners, one of the most promising of the younger cinema lights will be seen opposite Herbert Rawlinson in his latest Universal attraction. "The Victor," adapted from the Gerald Beaumont magazine story, "Two Bells for Pegasus."

Another Canadian Beauty Featured with Universal

Two beautiful Claires support Herbert Rawlinson in the Universal production on which he is working at the present time entitled "Upside-Down," by H. H. Van Loan. They are Claire Anderson and Claire Adams, formerly of Toronto, being the talented young daughter of Stanley Adams.

Carl Laemmle

presents



A Universal Super-Jewel

Starring Mary Philbin and Norman Kerry

Directed by Rupert Julian

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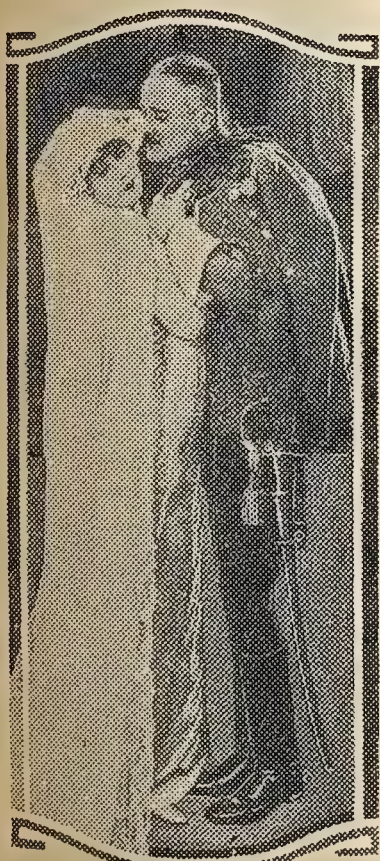
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"ENTERTAINMENT OF 100% BRAND"

"ESSENTIALLY A SHOWMAN'S PICTURE"

"WILL HOLD ANY AUDIENCE"

"IT IS BIG. IT IS ENORMOUS. IT IS FIRST
RATE SCREEN ENTERTAINMENT"



Scene from "MERRY-GO-ROUND"
UNIVERSAL SUPER-JEWEL

CANADIAN UNIVERSAL

Digest Reviews Current Attractions

Three Cheers For "Three Wise Fools" Vitagraph Has Fine Film in "Loyal Lives"

Splendid Detail Characterizes Cosmopolitan Production—Fine Tribute to Civil Service Given Appealing Setting in Whitman Bennett Offering

ALMOST invariably the better stage productions suffer in the process of being translated into screen entertainment. There have been several noteworthy exceptions already this season, and now we have perhaps the outstanding example of the skillfully converted mystery drama in Goldwyn Cosmopolitan's presentation of "Three Wise Fools."

"Three Wise Fools" is a glorious surprise and a truly satisfying bit of entertainment. As you know, it is adapted from one of the greatest theatrical hits which have graced Broadway in recent years; and it has the distinction of having numbered in its cast, Claude Gillingwater, playing the role which he created in the New York production.

King Victor, who not only directed the screen presentation, but was responsible also for the scenario, seems to have been especially endowed by a particularly kind fairy—for it is a magic touch indeed that has created "Three Wise Fools." Such a combination of delicate charm, whimsicality, and thoroughly sustained mystery we have rarely seen—King Victor must be a gentleman, an artist and a bad boy all in one to have conceived such a happy adaptation—and he certainly has us watching for his next picture on the strength of the directorial ability displayed in every foot of this one.

The three wise fools are a trio of charming and gallant old gentlemen who, remaining bachelors all their lives because the object of their joint admiration married a fourth suitor, share a well ordered home and an uneventful existence therein. Into the midst of this quaint regime consisting of games of Patience, and bed-time hot toddies, and punctual retirements is ushered Youth and Adventure in the person of a startlingly pretty

girl who has been willed to the three old comrades by her mother—their former Adored One. This lovely creature becomes the centre of an adoring and abject trio of doting guardians, only to lead them, through her past associations, into a positive whirlpool of dangerous adventure with crooks, thieves and blackmailers.

The new idol of the household becomes most seriously implicated in an attempt upon the life of Guardian Number One, who is a judge; and, only through the undying devotion of Guardian Number Two's handsome young nephew are matters finally explained and all three guardians restored to their state of good-natured rivalry for the favors of the pretty heroine. The nephew, of course, wins her hand, and as the picture closes we see her successfully dividing her heart between all four.

Eleanor Boardman is a positive revelation as "Sidney"—such charm, and grace, and tact, and beauty as displayed by this excellent little actress must surely be born of heart as well as brain. As the three "old fogies," the cranky plutocrat, the brain specialist, and the judge, respectively, Claude Gillingwater, William H. Crane, and Alec Francis are an ideal trio. Each makes his own characterization a perfect gem and all in turn add as much to the others' laurels. Here is the acme of individual ability and perfect team work. William Haines is the good-looking hero. Zasu Pitts is among those present who contribute to the success and "Three Wise Fools" is a success in the true sense of the word.

The settings deserve a paragraph all to themselves. The quiet air of elegance which pervaded the home scenes seemed to belong to another age entirely, and the artistic layout of the sets, particularly with regard to the scenes on the staircase, were most artistic. From the standpoint of the box-office "Three Wise Fools" is one of the best.

In "Loyal Lives," soon to be released by Vitagraph, Whitman Bennett have produced a truly appealing story dealing with the tribulations of the faithful letter-carrier, known the world over in the kindly terms equivalent to the almost affectionate English one "postie." No other branch of the Government service is so intimately a part of community life and the individual fireside of a nation as the Postal Department. "Loyal Lives" is told in a language that all will understand.

Brandon Tynan in the role of Dan O'Brien, the faithful Government employee who will not forsake what he believes to be his duty for more remunerative pursuits, gives the "postie" a lovable characterization. Mary Carr, as his devoted wife and pal throughout the years in which trials meet the little family more than half way, endears us further to this great screen mother. Faire Binney, as Peggy, is a dear little adopted daughter and does some really good work, though Miss Binney is undoubtedly more beautiful than her make-up in this picture would lead one to believe. William Collier, Jr., who is becoming a really great favorite through consistently good work and an unmistakable charm all his own, gives a splendid performance as Terrence, the "chip off the old block." His work in the thrilling train robbery scenes, which were staged under the direction of United States Mail Service officials, was outstanding. Here, by the way, is a genuine thrill, if you think there are no more thrills to be had at the hands of the directors.

Charles Giblyn is responsible for this thoroughly satisfactory production, and he has made the story an acceptable one for any but the most sophisticated audiences. The entire cast enter into the spirit of the story with remarkable conviction—there are a few bright spots of comedy supplied by the O'Hara family and there are some real moments of excitement. It should not be hard to exploit "Loyal Lives," and it is our opinion that the picture will please the average fan.

H. M. B.

Broadway Premiere**For "Monna Vanna"****And "If Winter Comes"**

Fox Film Corporation announces that two of the list of twenty-five special productions on the coming season's schedule will be presented at Broadway theatres for indefinite engagements beginning September 1st.

These two pictures are "If Winter Comes", the screen version of A. S. M. Hutchinson's internationally popular novel, which will be seen at the Times Square Theatre and "Monna Vanna", an adaptation of the celebrated drama by Maurice Maeterlinck, Belgium's foremost literateur which will have its premiere at the Central Theatre.

The popularity of "If Winter Comes" as a book commanded all the interest and attention the world can give to a smashing literary success which comes but once in a generation. The entire company was taken to England that the author of the story might help in the supervision of the production and that the scenes of the picture might be laid where they were supposed to have occurred.

In the cast are Percy Marmont, Ann Forrest, Margaret Fielding, Sidney Herbert, Arthur Metcalf, Dorothy Allen, Eleanor Daniels, Eugenia Woodward and George Pelzer, all celebrated for their work both in photoplay and on the stage.

"Monna Vanna", the Maeterlinck story, is a spectacle of proportions never before attempted. It can be truthfully stated that this picture equals if not excels in finery, cost of making, size of cast, performance of actors, splendor and impressiveness and entertainment value, all the spectacles of recent years. In addition it possesses a story by one of the world's best writers.

THE SCENARIST

Marion Fairfax wrote the script for Universal's "A Lady of Quality", not Frances Marion as was first given out. The piece, adapted from Mrs. Frances Hodgson Burnett's famous novel is being produced at Universal City under the direction of Hobart Henley. Virginia Valli is starred.

In Costume Again.

Conway Tearle, who played opposite Norma Talmadge in "Ashes of Vengeance," has donned another 17th century uniform as leading man for Constance Talmadge in "The Dangerous Maid," which Victor Heerman is directing.

DU MAURIER'S IMMORTAL TRILBY GIVEN GREAT SCREEN PRESENTATION

**Richard Walton Tully With James Young Directing, Presents
Andree Lafayette, Brilliant French Star in Famous Role—
First National Has All Star Supporting Cast for This
Unique Production.**

If it were only for the priceless traditions that cling to the story, George du Maurier's "Trilby" would be valuable screen property. In its production by Mr. Tully for First National, however, many other distinct assets have been added.

The first, of course, is Mr. Tully himself, his experience, executive genius and artistic appreciation as evidenced in his first two pictures. Another notable event in connection with the production of "Trilby" is the American screen debut of Andree Lafayette, the famous French star

whom Mr. Tully discovered abroad and brought back to America, especially for the title role in this picture.

Arthur Edmund Carewe does the finest work of his career in the unenviable role of Svengali. Miss Lafayette is a real find and the players surrounding these two represent the words "all star" in their finest meaning as applied to casts.

"Trilby" can be counted on as dramatic and emotional fare and those who know, say it will mark an amazing revelation into Mr. Tully's widely diversified genius.

Paramount Month Promises Big Things for the Exhibitor

**September to Witness Release of First of Famous Lasky
Features Under New Schedule of Fifty-two a Year.
"Hollywood" and "Bluebeard's Eighth Wife"**

Lead off List of Winners.

The Paramount Month celebration in Canada this September will be the greatest in the history of the organization. Never before have such wonderful pictures been available, it is claimed by the Famous Lasky officials. Mr. Lasky, in announcing the new program last Spring, promised the greatest Summer pictures that have ever been made and he has kept faith. Pictures like "Grumpy," "Prodigal Daughters," "You Can't Fool Your Wife," "The Law of the Lawless," "Back Home and Broke," and a dozen others which have been turned out for release during the hot months, have set a new standard for Summer entertainment.

All of these pictures, and some of Paramount's New Fifty-Two, including "Hollywood" and "Bluebeard's Eighth Wife," will be available for booking during Paramount Month.

The advertising campaign this year will also be the most extensive Paramount has had. There will be announcements of Paramount Week in all the leading cities of the Dominion, and a special two hundred line ad. for every town that

books Paramount solidly during the week of September 3-8. This local newspaper advertising will be supplemented by a full page in Canada's leading national magazines.

"Hollywood" boasts the greatest list of film celebrities ever assembled for a single picture. Cecil B. DeMille, Pola Negri, Thomas Meighan, William S. Hart, Agnes Ayres, Jack Holt, Walter Hiers, Leatrice Joy, Jacqueline Logan, Nita Naldi, Betty Compson, Lila Lee, May McAvoy, Theodore Kosloff, Lois Wilson, Mary Astor, Owen Moore, William deMille, Baby Peggy, Anita Stewart, Bryant Washburn, Jack Pickford, Viola Dana, Anna Q. Nilsson, Hope Hampton, Will Rogers, Ben Turpin, Bull Montana—these are only a few. The others include about everybody in the film Who's Who. Moreover, they are not merely paraded before the camera but each and every one appears logically and plays in the unfolding of the story.

But the best thing about "Hollywood," Paramount says, is its wonderful story and the way it is interpreted by the cast of principals. Far from being propaganda or an expose of secrets of picture-making, it is just a bang-up comedy-drama—the story of a girl who doesn't get into the movies.

Two Specials Head Schedule For Fox August Releases

"If Winter Comes" and "Soft Boiled" First of Big Program to Inaugurate Greatest Year For Fox Films. Imperial Comedies Introduced.

Two new features of the August release program for Fox Film Corporation announced are, first, the listing for distribution of the first two of the 25 specials planned for 1923-24, and secondly, the introduction of the first of the series of Imperial Comedies, a brand of fun-reels, the production of which was made public at the time of the publication of the 72-page Fox insert.

In addition there are starring vehicles for William Russell and Dustin Farnum, and Al St. John and a Clyde Cook special comedy, a Sunshine Comedy and a Fox Educational Entertainment.

"If Winter Comes," the screen version of A. S. M. Hutchinson's widely-read novel, and "Soft Boiled," a novel thriller featuring the reliable Tom Mix in an unusual role, comprise the two specials for August release. The first will be ready August 19th and the latter, August 26th.

"If Winter Comes" will be seen on Broadway at the Times Square Theatre for an indefinite run commencing September 1st. Beginning July 21, the production went into the Columbia Theatre, San Francisco, for a four-week engagement, and in Chicago it will be exhibited for a limited term of weeks at the Harris Theatre, starting September 2nd.

"Soft Boiled" presents the virile Mix in a story written and directed by Jack Blystone, associated for many years with the industry's most prominent comedy producers and for the past few seasons with Fox directing Sunshine Comedies. "Soft Boiled" is Blystone's first long reel effort, and the wonders he has accomplished are attested by the exceedingly favorable reviews by trade and daily press critics who viewed the production at a private showing in New York recently.

With "The Rainstorm," out August 19th, Fox introduces his new Imperial Comedies which will form a permanent and formidable classification in the organization's production plans in the future. "The Rainstorm" is one of the funniest and most entertaining laugh provokers that have gone out of the Fox West Coast comedy lot in

many seasons and is an excellent indication of the type of comedy that can be expected.

Dustin Farnum will be seen in "The Man Who Won" which is scheduled for release on the 26th. The picture was made under the direction of David Solomon, recently promoted to directorship following his work with Harry Millarde in the filming of "If Winter Comes." Margaret Fielding, who played the part of Mabel in the Hutchinson story, is cast in the feminine lead opposite Farnum. The scenario is by Dorothy Yost from the original script by John Lynch.

New York Premiere Week September First At Astor Theatre

"The Hunchback of Notre Dame," Universal's most pretentious picture to date, not excepting "Merry-Go-Round," will be shipped from the Coast to open in New York on September first at the Astor Theatre.

First Nationals for September

Barthelmess, Constance Talmadge, Colleen Moore, Katherine MacDonald are Stars

FOUR of the First National stars will be represented in the releasing schedule of Associated First National Pictures, for the month of September. They are Richard Barthelmess, Constance Talmadge, Colleen Moore, who is making her debut as a First National star, and Katherine MacDonald. Their pictures are, respectively, "The Fighting Blade," "Dulcy," "The Huntress" and "The Scarlet Lily."

Barthelmess is said to have never before been seen in a role similar to that in which he appears in "The Fighting Blade." The story takes him back to the days of Cromwell in England in the seventeenth century. The production was made in Fort Lee, N. J., by Director John Robertson who was assisted by the same technical staff which aided him in "The Bright Shawl." Dorothy Mackail, featured in "Mighty Lak a Rose" is the star's leading lady.

"Dulcy" is past the final stages of editing, having been booked for

New Vitagraph Manager Reports Brisk Business

H. D. Buckley, Montreal manager of Vitagraph's office, reports that "Master of Men" has been going great at the Strand there and the Laurier Theatre at Hull. J. N. Foster, Vitagraph salesman, has been transferred to Toronto and Mr. Smith has taken his place here.

Holiday Engagement.

Wilfrid Charette, pianist at the Regent Theatre, Ottawa, and organist of the Basilica, has been filling in the vacation period caused by the closing of the Regent for overhauling by officiating as relief organist at the Imperial Theatre, Ottawa, during the absence of Jack Neville on summer holidays.

Fast Moving Ince Story With Newspaper Setting

Thomas H. Ince has completed the cutting and editing of "Her Reputation", an unusual drama built around the power of the modern day press, which will be released by First National this fall. Ince, who is famous in the industry for the fast action of his productions, claims that this is one of the fastest moving productions he has ever put out. May McAvoy is starred with Lloyd Hughes in the chief male role.

a pre-season run at the Chicago theatre for August 6th. Miss Talmadge is cast as the heroine of the stage comedy by Marc Connelly and George S. Kaufman, with Jack Mulhall as her leading man. Sidney Franklin directed.

Colleen Moore's first picture under her recent First National contract is "The Huntress," an adaptation of Hulbert Foote's novel. It is a romantic comedy with Miss Moore cast as a white girl brought up by Indians, who kidnaps a white husband for herself. One of the features of this production will be the gorgeous scenic background. Lynn Reynolds directed and Lloyd Hughes appears in a featured role.

Katherine MacDonald in "The Scarlet Lily" is directed by Victor Shertzinger in a society drama. The struggles of a young girl to live in the face of searing scandal forms the basis of the plot. It was adapted to the screen by Louis Zellner and Florence Hein from an original story by Fred Sittenham.

COMING.
3 months of great



Paramount Pictures

For many months Paramount's famous stars, directors, players, cinematists, photographers and screen technicians have been working to give you a giant program of thrilling photoplays for the season of 1923-24.

Any expenditure, any effort, is of little importance to Paramount compared with Canada's "Well done!"

Fourteen pictures of that program are listed here—14 pictures all for you of the most vivid life, healthy excitement and glorious adventure, all agleam on the screen by the consummate art of Paramount.

Plan ahead with Paramount this season and you'll be sure of seeing the best.

"If it's a Paramount Picture it's the best show in town"

The cream of Canada's screen entertainment is presented in 14 special Paramount Pictures for the patrons of the finest theatres everywhere

A James Cruze Production
"THE COVERED WAGON"

Adapted by Jack Cunningham.
Novel by Emerson Hough.

Kenma Corporation Presents
"THE PURPLE HIGHWAY"
With Madge Kennedy

Monte Blue, Pedro de Cordoba, Vincent Coleman, Dore Davidson. Adapted by Rufus Steele from the play "Dear Me." By Luther Reed and Hale Hamilton. Directed by Henry Kolker.

The Cosmopolitan Corporation Presents
"THE LOVE PIKER," with Anita Stewart
and an all-star cast including Wm. Norris, Robt. Frazer, Frederick Truesdell and Arthur Hoyt. By Frank R. Adams. Directed by E. Mason Hopper. Scenario by Frances Marion.

"TAMING THE WHIRLWIND"
With DOROTHY DALTON

Supported by Theodore Kosloff, Charles de Roche and Tully Marshall. Adapted by Lloyd Sheldon and Edfrid Bingham from a Pictorial Review story by Konrad Bercovici. Directed by Victor Fleming.

A James Cruze Production
"HOLLYWOOD"

By Frank Condon. Adapted by Tom Geraghty. Twenty real stars, forty screen celebrities!

A Zane Grey Production
"TO THE LAST MAN"

With Richard Dix and Lois Wilson. Supported by Frank Campeau and Noah Beery. Directed by Victor Fleming. Adapted by Doris Schroeder.

An Allan Dwan Production
"LAWFUL LARCENY"

With Hope Hampton, Nita Naldi, Conrad Nagel and Lew Cody. From the play by Samuel Shipman. Adapted by John Lynch.

A Charles Maigne Production
"THE SILENT PARTNER"
with Leatrice Joy

Owen Moore and Robert Edeson. From the story by Maximilian Foster. Screen play by Sada Cowan.

A George Fitzmaurice Production
Pola Negri in **"THE CHEAT"**
With Jack Holt. Supported by Charles de Roche. Adapted by Ouida Bergere—from the story by Hector Turnbull.

GLORIA SWANSON in
A Sam Wood Production
"Bluebeard's Eighth Wife"
Screen version by Sada Cowan. From Charlton Andrews' adaptation of Alfred Savoir's play.

A George Melford Production
"SALOMY JANE"
With Jacqueline Logan, George Fawcett, Maurice Flynn. Book by Bret Harte. Play by Paul Armstrong. Adapted by Waldemar Young.

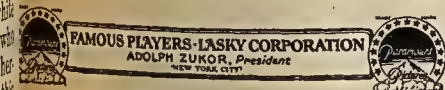
A James Cruze Production
of Harry Leon Wilson's novel
"RUGGLES OF RED GAP"
With a special cast. Adapted by Tom Geraghty.

An Allan Dwan Production
GLORIA SWANSON in **"Zaza"**
Play by Pierre Berton. Screen play by A. S. LeVino.

A William deMille Production
"MORTAL LOVE"
With Agnes Ayres and Jack Holt
supported by Charles de Roche, Bobby Agnew, and Mary Astor. Screen play by Clara Beranger from the play "The Faun" by Edward Knoblock.

THOMAS MEIGHAN in
"All Must Marry"
by George Ade. Directed by Alfred E. Green. Adapted by Tom Geraghty.

ASK YOUR NEAREST EXCHANGE FOR BOOKINGS



Canada's finest theatres choose
Paramount Pictures first
In every community they are
scheduling these pictures now!



Digest's Efforts to Organize Exhibitors Confirmed by Vincent Gould Attending Important Meeting of M.P.T.O. Officials

**Sidney S. Cohen, National President, Will Personally Attend
Organization Meeting of Canadian Exhibitors to be Held
in Montreal, September 6 and 7.—Great Interest
Aroused Throughout Country.—Tribute
to Canadian Boosters.**

A VERY important line of procedure developed at the meeting of the officers and directors of the Motion Picture Theatre Owners of America in Atlantic City, New Jersey, on Wednesday, May 8th, when the proposal presented by National President Sydney S. Cohen to organize the Canadian Theatre Owners was ratified.

Arrangements were made at once to enter into the work of organization in Canada with zeal and determination, and the meeting of Canadian Exhibitors to be held for that purpose will take place in Montreal on September 6th and 7th.

Vincent Gould of Montreal was present at the meeting and explained the disposition of the Canadian Theatre Owners to become affiliated with the Motion Picture Theatre Owners of America because of the similarity of the problems presented to the Theatre Owners of both countries, and the necessity for united action, in order that these might be met in a way which would operate to the advantage of all concerned.

He said the Theatre Owners in Canada were anxious to be organized and affiliated with their fellow workers along the same line as in the United States and that such a movement would not only be of special advantage to Theatre Own-

ers and the theatrical business generally, but would help to cement agreeable business relations between the peoples of both Nations.

Mr. Gould's presentation of the Canadian situation was received with much enthusiasm by the officers of the National Organization as well as several hundred Theatre Owners who were attending the annual convention of the Pennsylvania and New Jersey Divisions in Atlantic City at the same time.

President Cohen was instructed by the Board of Directors to take such steps as in his judgment were necessary to bring about complete affiliation of the Canadian Theatre Owners with the National Organization, and immediately on reaching the headquarters in New York, Mr. Cohen set in motion the necessary machinery to carry that purpose into effect.

The problems of the Canadian Theatre Owners as indicated by Mr. Gould were so identical with those under which the Exhibitors of the United States struggle, that one would suppose that he represented the Theatre Owners on the other side of the Border instead of in Canada.

A telegram from Miss Ray Lewis, Editor of the Canadian Moving Picture Digest, was received, in which the purpose of organization and affiliation was clearly set forth and the satisfaction with which such a move was being

received by the Canadian Exhibitors made manifest.

This constructive work will have the effect of advancing the welfare of the Canadian Theatre Owner and sustaining him in his independent position as the custodian of the screens in the Dominion.

All Theatre Owners in Canada should take a special interest in this work and be represented at the Montreal session. Definite information along this line will be forwarded to each Exhibitor so that all will have ample opportunity to make such arrangements as may be necessary to take part in the organization session and receive such first hand useful information as may be brought to them by the officials of the Motion Picture Theatre Owners of America who will attend the session.

National President Cohen and other National Officers have signified their intention to be present at the Montreal meeting, and it will surely be a history maker in the Motion Picture Industry in Canada.

Arrangements were made for a Motion Picture day on November 19th, and it is expected that Theatre Owners will make this one of the big events of the year. This feature was placed in the hands of a special committee to be named by President Cohen, and definite information along that line will be supplied very quickly to all theatre owners.

It was also decided to request producers of pictures to confine feature plays to six reels if possible, and not more than seven reels.

CANADIAN DISTRIBUTORS OF—

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Superlite Gold Fibre Screens

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FOR
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Colored Lamps Add Beauty and Effectiveness to Your House

We have just completed arrangements to handle the celebrated "Rosco Lamp Colorings," the use of which on your lamps will beautify your house and greatly increase your patronage.

Rosco Coloring comes in a variety of colors for indoor or outdoor use. It is very permanent, full strength color and is very easy to apply. There is no better way to make your house attractive.

We will be glad to supply you with a folder giving particulars as to colors, kinds and prices.

**PROMPT AND
EFFICIENT
SERVICE**

THE COLEMAN ELECTRIC CO.

21 DUNDAS ST. EAST, TORONTO, ONT.

"COURTESY with SERVICE"

Hermant Bldg.

Before Buying Pictures Read The Digest Advertising Pages.

Main 3890

VETERAN EXHIBITOR DOWN EAST REMINISCES ABOUT SHOW BUSINESS

C. F. Givan's First Interest in the Stage Was Making Gas for Ye Spot Light — Now Owns Fine Up-to-Date House in Sussex, N. B.

St. John, N.B.—Mr. C. F. Givan of Sussex was a visitor in St. John recently and was interviewed by your correspondent here. Mr. Givan is a veteran in the theatrical business and is one of our most up-to-date exhibitors, always having the advanced idea and the latest equipment in his theatre.

Since the burning of the Imperial, formerly the Lyric, this summer, three days a week programmes are being given in the old Opera House, formerly owned and managed by Lutz and Daly, and now the property of Mr. Givan. The foundations for the Im-

perial are being laid and when completed it will have a capacity of six hundred and fifty seats. As in the former building the stage will be equipped for road shows. Mr. Givan is noted for looking after the comfort and convenience of the performers.

Forty years is Mr. Givan's record in the theatrical game, and today he thinks nothing of starting off at five o'clock in the morning for a long walk, leaving his two motors back in the garage. He tells an interesting story of his earliest connection with the stage, beginning as a spotlight man in the days when people had to make gas for this purpose and carry it to the theatre. Later he took up work as a photographer and then the bicycle business interested him. After the vogue for the two-wheelers had passed he went on the road as a con-

juror, having his own show and giving a good performance in magic.

The lure of the pictures called him and he started in Sussex a picture House and also a printing business, both of which are successful today.

Splendid Montreal Success

Montreal.—It is understood that Jean Arsin, the producer of the local picture "La Primeur Volee" (The Stolen Story), which had so great a success here when shown at Loew's under the auspices of La Presse newspaper, is in negotiation with the Harbor Commissioners for an educational two reel film showing all the activities of the port of Montreal and finishing up with humorous cartoons.

"Thundering Dawn"

The Universal Jewel production being made under the direction of Harry Garson and featuring J. Warren Kerrigan, leading man of "The Covered Wagon," Anna Q. Nilsson and Tom Santschi has been titled "Thundering Dawn."

YESTERDAY'S WIFE

A GRIPPING DRAMA BASED ON A THEME THAT WILL INTEREST EVERY MAN AND EVERY WOMAN

ANOTHER BIG WINNER

"Temptation"

broke records everywhere, so will

"Yesterday's Wife"

featuring

Irene Rich Eileen Percy

and an all-star cast. Directed by

Edward J. LeSaint

The first of the seven big C. B. C. specials

Save a Date for These

Box Office Winners

"Forgive and Forget"

"Pal O' Mine"

"Innocence"

Columbia Productions

Gems of the Screen

"Yesterday's Wife"

"Discontented Husbands"

"The Marriage Market"

"Traffic in Hearts"

C. B. C. Film Sales Corp.

1600 Broadway

New York City



YES ! we have no lemons—

But we have an 11-course dinner for starving theatres

Glance over this list brother—we're shooting square with you and have listed them according to the number of each picture's actual release. There is no juggling, no selection of winners—they are lined up in the order of a high-class dinner and each course is guaranteed to add to the circumference of your bank roll till the elastic bursts—

Alright, James; serve the soup—

- | | | |
|-----|--------------------|------------------------------|
| 200 | PENROD and SAM | Sequel to PENROD |
| 201 | THE BRASS BOTTLE | Directed by MAURICE TOURNEUR |
| 202 | TRILBY | With ANDREE LAFAYETTE |
| 203 | CIRCUS DAYS | With JACKIE COOGAN |
| 204 | THE SCARLET LILY | With KATHERINE MacDONALD |
| 205 | THE HUNTRESS | With COLLEEN MOORE |
| 206 | THE FIGHTING BLADE | With RICHARD BARTHELMESS |
| 207 | DULCY | With CONSTANCE TALMADGE |
| 208 | HER REPUTATION | With MAY MacAVOY |
| 209 | ASHES OF VENGEANCE | With NORMA TALMADGE |
| 210 | THE WANTERS | Directed by JOHN M. STAHL |

Look over the food being served your box-office by the distributing field. Select the stuff that's healthful and life-sustaining no matter who serves it. But we are betting that when the menu for your patrons is made up, September, October and November will be well filled with First National Pictures.

You Can Depend on First National

Aug. 25, 1923

CANADIAN MOVING PICTURE DIGEST

The exhibitor who is caught up on First National releases is a mighty lucky chap, for, if "best sellers," proven stage successes, leading stars and noted directors are any criterion of real box-office attractions First National will easily maintain its position of leading distributor of quality productions during the next season.

You Can Depend on First National

TORONTO, CANADA
AUGUST 25, 1923

Vol. 15, No. 17

27 Jarvis Street

PUBLISHED BY
CANADIAN MOVING PICTURE DIGEST PUBLISHING COMPANY
TORONTO, CANADA

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Beginning with the following array of exceptional features:

Hoot Gibson - in - "Blinky"

Jack Hoxie - in - "Where is This West?"

Gladys Walton - in - "The Untameable"

Herbert Rawlinson - in - "Upside Down"

And a Thrilling Box-office Melodrama

Featuring Milton Sills

"LEGALLY DEAD"

Seven[More Big Pictures Will Follow Each of the Initial
Releases Featuring the Above Stars

Canadian Universal Stands Behind Them All

**CANADA'S
MOTION PICTURE
TRADE PAPER**

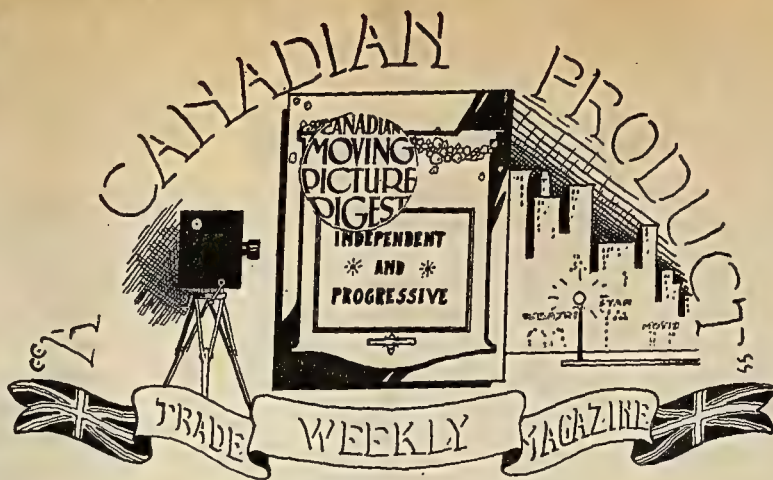
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General Manager and
Editor-in-Chief

RAY LEWIS

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AUGUST 25th, 1923

Few Pictures, Better Quality

THE prevailing idea among producers and exchanges is "fewer pictures and better quality." It is a good sign. Exhibitors are in accord with this indication of progress and improvement, but with "better quality" on the part of producers and exchanges, it is only reasonable to expect that "better quality" will be expected of the exhibitors.

Are you introducing any new ideas in the management of your theatre this coming season, Exhibitors? Is your advertising taking on a "better quality" tone? Are you broadening out in your efforts to make the business you represent respected and sound?

Where there are many units making up an industry, it is vital for the development and progress of that industry to have a uniform improvement all around. Better pictures, if not presented better, if the public are not introduced to this "better phase," will not improve conditions for either producers, exchanges or exhibitors. The exhibitor must keep pace with all that is being done to standardize and improve the industry of which he is a part.

The old way is not always the better way. Each day the world becomes a day older in experience and therefore should be a day wiser in the conducting of its affairs. Each season finds our business developing upon broader lines; and although pictures have improved, it has been the theatre up to this period, which has shown the greatest improvement in its manner of presenting the picture, in the technical and artistic accessories to the presentation, in the commodious and luxuriousness of the theatre itself and the additional comforts towards patron service. But now with a veritable re-awakening of the picture-beautiful spirit, the manager or exhibitor must again take the initiative in an even more progressive theatre policy.

If you take a jewel and give it a brass setting, it detracts from the beauty of the jewel and depreciates its value. Product of quality must have its quality presentation, quality exploitation in order to give you quality box-office returns. Exhibitors, with a proper pride in the pictures which they are presenting, this pride backed up by the knowledge that "the goods are there" can take their place in the community in which they dwell, instilling in their patrons a pride in the possession of theatres of quality.

The public, who are your patrons, enjoy boasting of all the fine advantages their particular centres offer, to each other and to visitors from other centres

or cities. Since the picture theatre plays such a daily part in the life of the public, being almost as close to thousands of persons as is their home, from the standpoint of habit, patrons of your theatre take a personal interest in what your theatre represents, providing your theatre represents quality. No one is particular about saying "our theatre" in connection with a "dump."

The dictionary interprets "dump" as follows: "To throw or pitch down." Modernists have associated the word with that location where rubbish can be deposited without legal molestation. What is "dumped" upon such a spot has no value, except to certain industries, possibly, which make a business of salvaging "dump product." Places or locations which are destitute of order or beauty are generally called "dumps." In relationship to theatres, we call a theatre a "dump" in which poor ventilation, poor presentation, poor exploitation prevails. Many "dumps" play good pictures, but they might as well play pictures fit only for the rubbish heap as far as the patrons who attend such "dumps" are concerned. However, the management of such a theatre, generally books pictures of a like grade, for if he knew how to select pictures of quality, he would know how to run a theatre and not a "dump."

It is not necessary to have a seating capacity of 3,500, or 2,500 or 1,500 to have a house of quality. You can have your five hundred seat house a theatre of quality. Greatness and quality are not gauged by size. What you have, make perfect, in utility, efficiency and beauty. Let this harmony thread its way through every aspect of your theatre, from the buying of the film to its presentation to the public. The "Little Theatre" of the drama stands before you as an example and in addition to establishing itself as "a thing of beauty and joy forever" the "Little Theatre" has paid.

The Convention of the Canadian Division of the M.P.T.O. of America will take place in Montreal on the sixth and seventh of September. We hope to see you there. It is expected that several hundred exhibitors will attend, judging by the number of applications for membership, from theatre owners in Canada, sent in to the headquarters of the M. P. T. O. New York. A number of government officials will address the theatre owners of Canada at the convention, the Mayor of the City of Montreal will extend an official welcome. Several of the officers, including the President, Mr. Sydney S. Cohn, will attend the convention co-operating with the Canadian exhibitors in the organizing of the Canadian Division. We expect to see you there.

RAY LEWIS.

Nineteen Fox Specials Completed

Balance of Twenty-five in Work; All Will Be
Screened in Fox Exchanges

THE Fox Film Corporation announces that 19 of the 25 special productions heralded in their recent advertising insert are entirely completed and being made ready for early review by the trade.

The nineteen special productions finished, and now being made ready for screening in the Fox exchanges are: "If Winter Comes," "St. Elmo," "Monna Vanna," "Hell's Hole," "Does It Pay," "Soft Boiled," "The Eleventh Hour," "The Silent Command," "Cameo Kirby," "No Mother To Guide Her," "The Governor's Lady," "Six Cylinder Love," "Temple of Venus," "North of Hudson Bay," "Shepherd King," "The Net," "You Can't Get Away With It," "The Blizzard," and "This Freedom."

Further than this, William Fox, under his own signature, is sending broadcast to all exhibitors a special communication definitely setting the day and date for trade

showings on the entire list of specials. Eight of these pictures are now available for screening in the various Fox exchanges, the personal announcement from Mr. Fox states. They are: "If Winter Comes," "St. Elmo," "Monna Vanna," "Hell's Hole," "Soft Boiled," "Does It Pay?" "The Eleventh Hour," and "The Silent Command."

On and after August 15th three others will be screened. They are: "Cameo Kirby," "No Mother to Guide Her," and "The Governor's Lady."

Beginning September 15th eight more of the specials will be ready for showing to the trade. They are: "Six Cylinder Love," "Temple of Venus," "North of Hudson Bay," "Shepherd King," "The Net," "You Can't Get Away With It," "The Blizzard," and "Around the Town," with Gallagher and Shean.

The remainder of the special productions are scheduled for review on and after November 1st.

They are: "This Freedom," "Hoodman Blind," "Shadow of the East," "Arizona Express," "Gentle Julia," and "The Plunderer."

Vitagraph Branch Offices Will Soon Have Prints

Prints of "Pioneer Trails," recently completed at the Vitagraph Studios in Hollywood, will be shipped from the Brooklyn headquarters to Branch Exchanges shortly. This magnificent story of the early days before the transcontinental railroads pierced the prairies and mountains of the great West has been enthusiastically praised by those on the coast who have seen the assembled picture.

It is a David Smith Production and this director whose each succeeding picture builds his reputation for directorial skill ingenuity and appreciation of the human elements which make pictures popular, has gone farther with this dramatic photoplay of the West than ever before.

A cast of exceptional talent and fan-pulling power has been gathered in "Pioneer Trails." Cullen Landis and Alice Calhoun have the leading roles.

Work Under Way on "Leavenworth Case" At Whitman Bennett Studio

Charles Giblyn, who is directing Whitman Bennett's coming production of the famous mystery novel, "The Leavenworth Case" by Anna Katherine Green, has begun work at the Whitman Bennett studios in Yonkers. This is one of the six Whitman Bennett productions which will be released by Vitagraph in 1923-24. The cast is exceptionally strong in well-known fan favorites and is headed by Seena Owen, Martha Mansfield, Wilfred Lytell, Bradley Barker, Paul Doucet, William Walcott, Francis Miller Grant and Fred Miller.

Give Baggot More Coin For Baby Peggy Picture

Even though King Baggot exceeded the original estimate of \$125,000 in the making of Baby Peggy's first multiple reel feature, "Whose Baby are You?", the Universal-Jewel executives were so pleased with the results that they authorized an additional \$5,000 to be spent for added scenes, inserts, close-ups, et cetera, and assigned one of the highest salaried title experts in the business to do the sub-titles under King Baggot's direction.

"Ashes of Vengeance" Charms Many Celebrities of Filmdom

NEW York's filmdom was treated to another formal premiere when Joseph M. Schenck presented the biggest picture he has made, Norma Talmadge in "Ashes of Vengeance," at the Apollo Theatre on the evening of August 6. It is a First National picture, scheduled for September release.

The opening was made the occasion for the gathering of the celebrities of the film world and of the leading lights of stage and screen. It seemed as if only the star, who is already busy on her next picture, was missing. Everyone in filmland crowded the Apollo to see the first ten-reel production which Miss Talmadge has ever made.

Heretofore Schenck has been content to offer Miss Talmadge in six or seven-reel productions of considerable size but not, however, on the "Robin Hood" scale. In

"Ashes of Vengeance" he entered new fields. The picture is lavish and spectacularly produced and well able to occupy the entire program. No comedy or short subject is on the bill, and the prologue was omitted the opening night.

The industry, now grown accustomed to spectacular productions, nevertheless sat upright, blinked in amazement and nodded in appreciation at the scale on which Frank Lloyd directed the picture. There was the ballroom of the Louvre Palace as it was in the sixteenth century and 1,200 knights and ladies dancing the minuet in costumes of the period; there were half a score of sword clashes—and at the same time a wealth of romance and plenty of opportunity for Miss Talmadge to show just why she is considered a great dramatic actress. The star's supporting cast includes Conway Tearle, Wallace Berry, Mary McAllister, Betty Francisco, Josephine Crowell, Jeanne Carpenter and Courtney Foote.

Jackie in "Circus Days"**Given Great Exploitation**

One of the biggest exploitation stunts ever put over in Toronto was engineered by N. K. Miller and Robert Knevels of Pantages Theatre in association with Clare Appel of the First National Advertising and Publicity Department for "Circus Days."

A week in advance of the ballyhoo, cards were distributed in various sections of the city announcing cash prizes and complimentary tickets to children dressed in the best clown costumes. The newspapers were another channel used in giving publicity to the affair. Various parks and meeting places were arranged on time schedule and the kiddies sure enough turned out by the hundreds, some in costumes, the rest just craving excitement. They didn't have to wait long and amid shouts of delight a regular circus wagon containing a fifteen piece band in clown costumes and make-up pulled up to entertain them with popular airs and circus marches while the judging of costumes and distribution of prizes, novelty buttons and circus hats took place.

Following the band wagon came another ballyhoo with two sides showing the circus 24 sheet and front and back covered with sixes.

After a short stop the parade would move on to a different part of the city, but not until the youngsters followed it for several blocks laughing and shouting as they ran.

Fifty 24-sheet stands were used a week in advance of the opening of the engagement along with special lobby display. A heavy newspaper campaign was also used.

Mr. Miller is to be complimented on his courage to put over "Circus Days" in such a big way and, according to reports we have had on the picture, the engagement cannot but prove successful in view of the heavy publicity accorded it.

CIVIC SUPPORT BEING FOSTERED BY FAMOUS PLAYERS DIRECTOR

Harold B. Franklin Endeavoring to Build Up Good Will for Theatres by Community Service—Managers Taking Active Part in Civic Organizations.

Harold B. Franklin, director of theatres for Famous Players is working on a plan to build up the prestige of the Famous Players theatres throughout the United States according to a recent report in the Film Daily, by instructing the managers to take active part in the life of the various communities in which the houses are located.

This excellent move on the part of the Famous players official was commented on, editorially in the Digest issue of July 21st. This action contains the ideas incorporated in the various Digest editorials, which we have placed before the Canadian exhibitor from time to time.

The managers are being placed in various civic organizations; co-operation with better films committees is being urged and children's matinees suggested to accomplish this. Just what Franklin expects to do is explained in a letter sent to the various managers. It follows in part:

"It is our desire to operate all theatres upon a uniform plane of excellency which will enable the casual patron to recognize our theatres wherever they may be. We feel that certain policies, if adopted throughout the circuit, will do more to accomplish this end, than any other means which we might employ.

"We know that no theatre of ours would subscribe to the old policy 'the public be damned,' but we are afraid that some managers forget that each individual with whom they come in contact is a part of the public, and that the manager's attitude towards the public is reflected through the individuals whom he meets personally. Good will, rated by the big corporations of today as more vital than equipment, is made for a theatre or a company by making a friend here and there, one at a time. Absolute courtesy to every individual is essential.

"Following this thought a little further, we would like to make of each theatre a community institution. To do this, you must put the personal element into every operation of your theatre, you must make yourself and your theatre play a part in the life of the community outside of regular business channels.

"We are going to a great deal of expense to place our managers in various civic organizations, and we cannot secure any return on this money

unless each individual takes an active part in the organization of which he is a member; unless he seizes every opportunity, even outside of such organizations, to extend his acquaintanceship in the community. We do not mean that these efforts should be haphazard and without purpose, but that they should be so directed as to count, and to ally the influential men and women and organizations with us.

"In this same connection, we would like every theatre to lend its fullest co-operation to Better Films Committees where they have been established, and we would like to see them established in the near future where they do not now exist. Whether the Boys' and Girls' Matinees are operated in the theatre under your management or in another in your community, we would like to see you render full co-operation to make them successful, as they give great promise of developing new patrons for the future and of creating good will in the present.

"In connection with the above policies, it is well to remember that women constitute 60 to 70 per cent. of our audiences, and that the friendship of the women's organizations should be considered as an invaluable asset, even though the gaining of its friendship requires time and entails some trouble.

"We do not wish you to misinterpret this letter to the extent of neglecting the management of your theatre for the matters which we have suggested for your consideration, but rather would we have you realize that it can be considered as part of each manager's duties, and cannot be considered as apart or separate from the successful operation of your theatre."

Appointment of B. A. Gibbons

Mr. B. A. Gibbons is the newly appointed Vitagraph Divisional Manager, taking over Mr. Baldson's former territory including Albany, Buffalo, Montreal and Toronto. Owing to a tremendous volume of business below the line Mr. Baldson, who has been a welcome visitor to Canada, will be obliged to make his trips to the Dominion less frequent. The choice of Mr. Gibbons to succeed this very popular official is a happy one.

Important Theatre Deal**Transfers Hull House**

An important theatre sale has taken place at Hull, Quebec, in the purchase of the Laurier Theatre, Main Street, Hull, by Donat Paquin, owner of the Eden Theatre, Hull, from Fred Leduc for \$38,000. The Laurier Theatre is the largest house in Hull. Mr. Paquin has been operating moving picture theatres in Hull and other centres for many years, being a veteran exhibitor. Both the Laurier and Eden Theatres are exclusive picture houses.

DIRECTOR DAVID SMITH CASTS "THE MAN FROM BRODNEY'S"

Photodramatization of George Barr McCutcheon's Romantic Story Included on Vitagraph Program. Miss Dupont and Wanda Hawley in Cast.

David Smith, whose next production is "The Man From Brodney's," picture from George Barr McCutcheon's famous novel, is casting this picture which will be one of the twenty-six 1923-24 specials released by Vitagraph.

Miss Dupont, whose performance in "Foolish Wives" was one of the outstanding screen portrayals, and Wanda Hawley, well known star, have been selected for important roles in this spectacular production.

No modern author has more followers than Mr. McCutcheon, whose "Graustark" stories have been read by millions of people. "The Man From Brodney's" is of the same character of heroic romantic fiction and lends itself admirably to adaption for the screen. The story is laid on the Island of Japant in the South Seas. It is a thrilling drama of love and adventure and its involution of scenic values will make it one of the richest pictures of the season.

Poison Pen Letter Stunt For "Yesterday's Wife"

Taking advantage of the "poison pen" publicity that is sweeping the country as a result of a case prominent in the newspapers of the country, the C. B. C. Film Sales Corporation has turned it to novel account to exploit its new feature, "Yesterday's Wife," starring Irene Rich and Eileen Percy, and a distinguished cast.

C. B. C. has issued a "poison pen" letter of its own, which, when folded, and handed or mailed to anyone will make him or her stop, look and listen.

Written in script, on plain white paper, the outside bears the legend "You've gone far enough—don't do it again."

No one could resist opening it—and, on the inside, also in script, is written "We don't want to mention any names, but someone has been cheating and been found out. A word to the wise is sufficient. If you want to know what cheating leads to, see Irene Rich and Eileen Percy in 'Yesterday's Wife'."

"Stephen Steps Out" Marks Movie Debut of Fairbanks, Junior

After most careful consideration of several subjects proposed for the initial Paramount starring vehicle for Douglas Fairbanks, Jr., Jesse L. Lasky has announced at Hollywood that he had decided upon Richard Harding Davis's story, "The Grand Cross of the Crescent." Edfrid Bingham is now at work on the scenario.

The picture will be released under the title, "Stephen Steps Out." Theodore Roberts will be featured with the thirteen-year-old star.

"THE BRASS BOTTLE" A Maurice Tournneur Production

*Presented by M. C. Levee
Personally Directed by
Mr. Tournneur*

Cast includes Harry Myers, the erstwhile humorist of the title role of "The Connecticut Yankee"; Ernest Torrence, eminent character heavy of "Tol'able David" and other pictures, Tully Marshall, Ford Sterling and Barbara La Marr.

Some of the things that this picture brings to the screen are: fantastic novelty touches of directorial genius and what is probably the most beautiful photography ever shown to shadowland.

The production is a costly one, having been made with a lavish hand involving the construction of castles, Egyptian Street scenes and the interior of places.

It deals with a wicked genii of many centuries ago, but has a modern parallel. An excellent line of appeal, however, is that to the youngster along the lines of the Arabian Nights' romances, for which this picture is a screen counterpart. It was adapted from the work by F. Anstey.

Movies Recognized As Advertising Medium

The Saint John Exhibition Association have realized the value of publicity through the Motion Picture Theatres and are running four films for five weeks throughout the Provinces advertising the September Exhibition. The Art Fims (Maratime) Ltd. are looking after the publicity.

C. N. E. Musical Events

A season of Grand Opera will again be given at the Canadian National Exhibition from Monday, Sept. 3 to Saturday, Sept. 8, in the Coliseum. There will be six distinct productions and 7 performances, the Saturday matinee to be for children.

Music Day at the Canadian National Exhibition will be on Thursday, August 30, when there will be band, instrumental and vocal competitions and a series of outdoor concerts about the grounds by outstanding choral and operatic organizations.

Over 4,000 musicians will take part in the Music Day Program including 25 bands, 2,500 choristers and many troubadors, opera singers, instrumentalists and other artists.

Rita Coventry William De Mille's Next for Paramount

"Rita Coventry," an adaptation of Julian Street's popular novel, will be William de Mille's next production for Paramount following "Spring Magic," on which he is now engaged. The book, published last year by Doubleday, Page & Co., was for a long time rated among the six best sellers and is still near the peak of its popularity.

Clara Beranger, Mr. de Mille's scenario writer, who has adapted all of the producer's recent pictures, is now on the Coast in conference with him and Mr. Street in regard to the scenario.

LOOK OUT FOR THESE VITAGRAPH WINNERS!

Picture	Release Date
THE MAN NEXT DOOR	August 1, 1923
LOYAL LIVES	August 15, 1923
THE MIDNIGHT ALARM	September 1, 1923
PIONEER TRAILS	October 1, 1923
THE LEAVENWORTH CASE	November 1, 1923
ON THE BANKS OF THE WABASH	December 1, 1923
THE MAN FROM BRODNEY'S	December 1, 1923

EDUCATIONAL O. C. GIVES "SQUAD 'SHUN" FOR FALL CAMPAIGN

Mr. I. F. Mantzky, formerly with the American Releasing Corp., Chicago, and at one time associated with Robinson-Cole in Minneapolis, has been appointed Manager of the Montreal Branch of Educational Films Limited. Mr. Louis Klar moves to Toronto from Montreal. Mr. Hanson, General Manager of Canadian Educational, reports a number of promotions at Toronto headquarters. The inimitable "Sid" Taube has been appointed General Sales Manager for Canada. Mr. Taube will be in charge of all sales branches. Mr. Harry Price has been appointed to the sales staff and will capture the illusive contract in unrestricted areas. Mr. Eddie Warren, the genial booker at the Toronto offices, now joins the Queen City sales forces, and Mr. Bill North of the shipping department steps into the booker's shoes. The Educational squad are now lined up under the command of Col. Oscar Hanson ready for the big fall drive. Look out for Educational!

Eleven Universal Jewels To Bring Bigger Business

Entire Half Year's Production Contracted For By U. B. O.—
Universal Executives Highly Optimistic—Merry-
Go-Round Included

Unprecedented summer business is reported by the New York Exchange of the Universal Pictures Corporation. It is asserted that every week's business during the last two months has been better than the best week of the last year.

W. C. Herrman, manager of the exchange, explains the unusual success by the number and quality of the bix box-office favorites recently released by Universal. Exhibitor patrons constantly tell him that the Universal product has increased at least 100% in quality during the last twelve months.

Universal's outlook in the metropolitan territory for the coming season is almost double what it was last year. The United Booking Offices have booked the entire Universal Jewel output for the coming seven months—eleven Jewels, including "Merry-Go-Round."

The booking of the U. B. O. on "Merry-Go-Round" alone is for 81 days showing. It will appear in the Keith, Moss and Proctor houses

shortly after the completion of its run at the Central Theatre.

It is considered quite a feather in the cap of Universal to have booked its entire half-year output of Jewels for the New York market at one time. It is understood that this booking does not effect the subsequent run of these pictures, but that later runs will be on a par with regular first runs.

The eleven Jewels contracted for by U. B. O. include "Merry-Go-Round," "A Chapter in Her Life," a Lois Weber production; "A Lady of Quality," Virginia Valli's forthcoming Super-Jewel; "The Spice of Life," starring Reginald Denny; "Drifting," Priscilla Dean's next release; "Morality," Mary Philbin's first individual starring vehicle; "Thundering Dawn," a Harry Garson production; "The Man About Town," a Reginald Denny Jewel; "The Acquittal," with Norman Kerry and Claire Windsor, and "Beauty At Bay," with Mary Philbin.

Snappy Printing For Live-Wire EXHIBITORS

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The ELEVENTH HOUR

with CHARLES JONES
and SHIRLEY MASON



MONNA VANNA

From MAURICE MAETERLINCK'S
Drama



The SILENT COMMAND

A J. Gordon Edward's Production



Write, Call or Wire your Nearest Exchange for Immediate Bookings

presents new special attractions

Tom Mix in
SOFT BOILED
A J.G. BLYSTONE PRODUCTION

A 1924 Cine-Melodrama
HELL'S HOLE
with
CHARLES JONES

CAMEO KIRBY
with
JOHN GILBERT

NO MOTHER TO GUIDE HER
with
GENEVIEVE TOBIN

DAVID BELASCO'S
Stage Success
The GOVERNOR'S LADY
A HARRY MILLARDE PRODUCTION

DOES IT PAY?
A drama of modern life
with
HOPE HAMPTON

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Here are eleven great pictures, each with a particular appeal to the Canadian Motion Picture Public.

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Screen them before
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Unanimous Praise Greet Tom Mix in "Soft Boiled"

New York Critics Highly Pleased With William Fox Production—Action, Humor and Romance Happily Concocted

Without a single exception the critics, representing newspapers, trade journals, fiction magazines and all publications interested in motion pictures, who reviewed "Soft Boiled," the Fox Film Corporation special production featuring the popular Tom Mix and his famous horse, "Tony," voiced a unanimous and hearty praise for the photoplay in their printed expressions.

The picture was presented to a large assemblage of the reviewers, exhibitors and prominent film men at a private showing at the Forty-fourth Street Theatre, New York, in July. Extracts from some of the reviews that have already been published follow:

New York Telegraph—"Soft Boiled" is a fine comedy. It is a vindication of the theory that pies and dynamite and mules are not essential to humor on the screen."

Motion Picture News—"This is the best picture Tom Mix has ever made. It has everything—fast action, thrills, romance, pretty girls, fun and attractive settings, both interior and exterior. As for the star, he shows he is a real comedian. The entire production is distinctly high class, well produced, excellently photographed and well worth while."

Moving Picture World—"It is a picture which should find a welcome with every class of patron and keep a steady stream in front of the box office window. Be sure to reserve dates for 'Soft Boiled.' From a standpoint of real entertainment, it ranks well up among the season's best, and it will send

them away from your theatre chuckling."

Film Daily—"As a whole it is a new venture for Mix. It is comedy that will register with Mix fans and serve to satisfy the majority of theatre-goers."

New York Telegram—"A private screening of 'Soft Boiled' with Tom Mix and his celebrated 'Tony,' the wonder horse, was given at the Forty-fourth Street Theatre, and the audience, largely professional and clerical, was delighted."

Motion Picture Journal—"The exhibitor who overlooks this production should retire from the show business. The story is so thoroughly human and so thoroughly true that the onlooker feels as if he or she were actually living in the scenes."

**Fifteen Paramount
Blue Ribbon Winners**
THE COVERED WAGON
THE PURPLE HIGHWAY
THE LOVE PIKER
TAMING THE WHIRLWIND
HOLLYWOOD
TO THE LAST MAN
LAWFUL LARCENY
THE SILENT PARTNER
THE CHEAT
BLUEBEARD'S EIGHTH WIFE
SALOME JANE
RUGGLES OF RED GAP
ZAZA
MORTAL LOVE
ALL MUST MARRY

Huge British Trade Fair Scheduled For Next May

Mr. F. W. Field, H. M. Trade Commissioner in Canada, reports that the British Industries Fair, which is operated by the British Government Department of Overseas Trade and is now the largest annual trade fair in the world, will be held at the White City in London from the 28th of April to the 9th of May, 1924, and at Castle Bromwich, Birmingham, from the 12th of May to the 23rd of that month.

The Fair will take place at a later date than has been the case in previous years, when both sections of the Fair have opened during the latter part of February. The question of this change of date received the very careful consideration of the Department of Overseas Trade in conjunction with the British Industries Fair Exhibitors Advisory Committee. The majority of the members of the Committee were in favor of the change, having regard especially to the fact that those overseas buyers who, in the usual way, visit the United Kingdom in the early part of the year, will in all probability delay their visits in 1924 in order that they may be able to inspect both the British Industries Fair and the British Empire Exhibition, which will open on or about the 15th of April.

Mabel Normand Busy

Since completing her work on the production of "The Extra Girl," Mabel Normand has been indeed a busy little person. Posing for photographers, being interviewed by magazine writers, trying on hats and gowns, sending wires and trying to catch up with a terribly delayed correspondence are only a few of the things she is kept busy at from early morning until bedtime.

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The Canadian National Exhibition will be in full swing from Aug. 25th to Sept. 8th, and a great many Exhibitors from all parts of Canada will undoubtedly come to Toronto for the occasion.

We extend a cordial invitation to all those out-of-town Exhibitors who attend the Fair, to make our office their meeting place and to otherwise use our office for their convenience. There is no obligation to us in any way.

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ANNA CHRISTIE STARS BLANCHE SWEET GEORGE MARION AND WILLIAM RUSSELL

**Screen Adaption of Eugene O'Neil's Sensational Stage Success
Being Made by Thos. H. Ince for First National
Program—Marion Brought Back from England
for Part Which He Created.**

After weeks of careful consideration, Thomas H. Ince has signed up one of the most remarkable trio of actors ever appearing in one picture for the leading roles in his screen adaptation of "Anna Christie," Eugene O'Neill's big stage success which is to be released through Associated First National. Blanche Sweet has been selected for the title role. George Marion, who created the role of "Chris," the old "Squarehead" father, for the stage play, has been brought back from London where the play has had a sensational run, to play the same part on the screen. William Russell has been cast for the part of "Matt Burke," the Irish stoker-lover of the drama.

Miss Sweet, who has been entrusted with the role for the screen which Pauline Lord has made famous on the stage, is considered one of the most able emotional actresses of the silver-sheet. She has been a "fan" favorite since the old Biograph days and recently made a triumphant "come-back" after several years absence from the screen in "Quincy Adams Sawyer." She has just finished work in the leading role of "In the Palace of the King."

Marion's characterization of "Chris" which he will immortalize on the screen, has been declared by critics to be one of the finest stage delineations of the past two years. After purchasing the screen rights for the play, Mr. Ince opened negotiations with Marion to play the same film adaptation and finally won his consent to return to this country for that purpose from London.

Marion has been an actor, a producer and a student of the drama all his life. In addition to countless stage characterizations he has played, he has produced some of the biggest stage attractions ever shown in this country including "The Merry Widow"; "The Prince of Pilsen"; "Excuse Me"; "Zhari"; "The County Chairman"; "Pom Pom"; "Madam X"; "Every Woman"; "The College Widow"; "The Little Duchess"; "Peggy from Paris"; "Gypsy Love"; "A Fool There Was" and "Tangerine." He produced "Head Over Heels" with Mitzi, playing the role of an old Italian and scored such a success that he decided to give up producing and return to the stage.

A seven minute scene which he played in "Gold," one of Eugene O'Neill's first Broadway productions was so marvellously done that the author declared Marion was the star of the piece and offered him the role of "Chris" when "Anna Christie" was put on at the Vanderbilt theatre two years ago. No one else has appeared in the role since then, so successful was his interpretation.

William Russell, who plays the part of the young Irish stoker in the picture, has been such a favorite with the film world that he has been idle only three and a half days in eight years. After completing a long contract with the American, he went to work the following day as a Fox star and had just finished a four year starring contract when he was signed by Mr. Ince for the new role.

MONTREAL BRIEFS

Introducing Mr. Gibbons

G. A. Baldson, assistant general manager of Vitagraph, has been in Montreal introducing the new divisional manager, B. A. Gibbons, who covers Vitagraph Eastern Canada branches. Mr. Buckley, the Montreal branch manager, has everything set for the coming September releases when this exchange is out for big business with a Larry Semon splurge covering the principal theatres of the city.

Recovering From Illness

Armand Rondeau, proprietor of the Crystal Palace theatre, Montreal, and also in charge of the Metro-Warner Department of the Regal Films Limited, has recently suffered a stroke of paralysis, from which he is now reported to be recovering. The Digest offers condolences and sincere good wishes for an early recovery.

Montreal Confident

Famous Lasky are all agog to see the conclusion of the Paramount Week, results of which should be known shortly after September 9th when the week comes to an end. Feeling is strong in the office that the Montreal

branch will come out high if not on top in the competition.

Booked Into Two Houses

Dominion Films announces the release of "The Girl Who Came Back" and "The Hero" at the Allen and Strand theatres, Montreal. Office appointments in this exchange include Miss Webber who comes in as book-keeper, and Miss Marie Antoinette Dupre as shipper and reviser.

Splendid Exploitation is Being Prepared for Two Releases

"Don't Marry For Money" is an unusual picture, produced by B. P. Fineman. Clarence L. Brown directed it and he made a good job of it. Fineman gave it a production that he may well be proud of. The sets are big and beautiful, and there are many of them.

The story is immense and is by Hope Loring and Louis Duryea Lighton. House Peters heads a splendid cast including Rubye DeRemer, Aileen Pringle, Cyril Chadwick, Christine Mayo, Wedgewood Nowell, George Nichols, Lydia Knott, Hank Mann and Charles Wellesley.

FOR SALE

The St. Lawrence Amusement Co. offers for sale their Moving Picture Business with two good portable machines and everything that is required in that line, also a road show license as we play a number of small towns. Headquarters in town of 3,000. No other show in town. Reason for selling, in other business.

If interested write St. Lawrence Amusement Co., Alexandria, Ont.

Billie Rhodes

Soon to be Starred

Billie Rhodes, pretty and popular, is soon to be starred in feature length comedy-drama productions.

Such is the announcement made Samuel V. Grand of the Grand-Asher Distributing Corporation. She is to make one or two more of the short reel comedies and then embark on the more ambitious productions.

Several stories are under consideration, it is declared, and she is to be supported by a capable leading man. Her director has not yet been chosen.

In Cutting Room.

Constance Talmadge is shooting an average of fifteen scenes a day on her new comedy-drama, "The Dangerous Maid" at the United Studios.

Digest Reviews Current Attractions

Appealing Story For Jackie's Farewell "Circus Days" Proves Big Local Hit

JAMES OTIS wrote a wonderful little tale in "Toby Tyler, or Ten Weeks With a Circus" and in changing the title to "Circus Days" and in converting the story to the screen as a starring vehicle for Jackie Coogan's farewell production for them, First National have lost none of the charm of the original. Here is a subject for the little boy star that could scarcely be rivalled in appeal, quaint humor, and opportunity for the exercising of his particular power over the picture-going public. Then there is the glorious atmosphere of the circus, that subdued excitement which awed, yet dared each one of us at some time to crawl under the tent flap and into the mysterious beyond.

"Circus Days" under the capable hand of Eddie Cline, has caught the spirit of "the greatest show on earth." There is nothing very remarkable about the story, but there doesn't need to be, for the production is genuine entertainment and the young star registers every minute.

The excitement is there, the tenseness, the pathos behind the scenes. Toby's manly effort to get a job, and his gameness in sticking until the head of the show offers him a star part at seventy-five per week, his subsequent return to his mother, his romance with "Babette—the youngest bare-back rider in the whole world," the scene when the clown buys his melted ice cream cones, thereby saving him from a cut in salary—everything in the picture registers, and every incident is a joy to old and young alike. The junior fans follow their hero with shining eyes, their frequent applause is cyclonic. What more can you ask of any picture? But this one goes further. "Circus Days" is irresistible to any age—our only advice is, make it snappy if you want a chance at this latest Jackie Coogan sensation.

The photography of the production is particularly effective, and there is one outstanding bit of work in which the camera man must share honors with the director—the shooting of the runaway scenes in the heavy night storm, when the horses drawing the pas-

"Slander the Woman" Is Well Produced

senger caravan take fright and bolt over a bank into a swollen rivulet.

The excellent supporting cast includes Barbara Tennant, Claire McDowell, Peaches Jackson, Russell Simpson, Cesare Gravini, Sam de Grasse, De Witt Jennings, Nellie Lane and William Barlow.

"SLANDER THE WOMAN"

If it were not for the fine production given "Slander the Woman" by Allen Holubar, this particular feature would fall considerably below the First National standard. As it happens a more or less slimy story is nursed along into a really excellent presentation, and with all the details of the picture so satisfactorily handled, and a good cast doing their best to get conviction out of their parts, the fans will no doubt appreciate this very real effort.

The Canadian exhibitor will be more than ordinarily interested, for the picture boasts some very fine photography with a Canadian setting, and the entire story takes place between Montreal and a cabin in the Hudson Bay district.

The story will lend itself for exploitation: Yvonne Desmarest, an attractive young society leader in Montreal, is annoyed with the attentions of one M. Redoux. She is named as "the other woman" by a stern young judge at the trial which follows the shooting of M. Redoux by his jealous wife. Yvonne determines to seek refuge from the heartless ostracism imposed by her former followers, and takes her maid to a cabin in the north-woods which was formerly a favorite hunting camp of her father's. She has numerous adventures with other strange fugitives. Then the judge, realizing the injustice he has done Yvonne, follows her north, gets wounded, ignored, rebuffed, and finally loved by the girl who has sworn to hate him.

"Slander the Woman" is adapted from Jeffrey Deپرد's "The White Frontier." The production is handled in such splendid style that it is apparent Director Holubar en-

deavored to bring it up to First National par. Dorothy Phillips was always interesting to watch and made the unconvincing heroine as pleasing as possible. Ynez Seabury, as the Indian girl, had one really superb bit of acting. She put this brief emotional moment over in the true sense of the word. Rosemary Theby, Cyril Chadwick, Lewis Dayton, Robert Anderson and George Siegman are names which immediately spell excellent support. Their splendid efforts made it easier to watch this presentation than might have been the case with a less capable array of artists.

H.M.B.

Incorporate New Company To Control Montreal Loews

Announcement is made by the Canadian Federal Government at Ottawa of the incorporation under a Federal charter of the Mansfield Theatre Company, Limited, Montreal, with a capitalization of \$1,750,000. Incidentally, the headquarters of the company will be at Toronto, Ontario. This is the company which has been organized by the Famous Players Canadian Corporation, under the direction of N. L. Nathanson, managing director, for the operation of Loew's Montreal Theatre. The shareholders of the original Montreal Loew Company hold a minority share of the stock in the new concern, it has been announced.

NEW APPOINTMENTS TO CANADIAN FORCES OF UNITED ARTISTS

R. K. Evans, General Manager, Canadian Exchanges, United Artists Corporation, Limited, announces that Mr. George A. Margetts has been appointed Sales Manager for the Western part of Canada, with headquarters at Calgary, in the interests of the United Artists Corporation, succeeding A. A. Hixon who has resigned.

Mr. Sam Glazer has been appointed United Artists' representative in Ontario. No doubt many friends of Mr. Glazer's will be glad to learn of his new connection.

TALMADGES ALL IN COSTUME PLAYS

3 FEATURES SOON TO BE RELEASED

English French and American Period Settings for Constance, Norma and Natalie, Respectively—Able Directors in Charge of First National and Metro Productions.

All three of the Joseph M. Schenck stars, Norma and Constance Talmadge and Buster Keaton, are making costume pictures.

Norma is now supervising the final cutting of "Ashes of Vengeance," a drama of the year 1572 in France. Constance is in the midst of the filming of "The Dangerous Maid," a romantic serio-comedy of the year 1685, when England was torn by rebellion. And Buster is now at Truckee filming an American costume picture of about the year 1830.

Incidentally, this is the first time that the Talmadge sisters have all appeared in costume picture at the same time. Natalie, Buster Keaton's wife,

appears in a poke bonnet of early American type and very long skirts. Constance's gowns of the days of James II. of England are of velvet and brocade while Norma wears wide-hipped gowns which were the forerunners of the crinolines of 1860.

Victor Heerman is directing Constance in "The Dangerous Maid." Jack Blystone is Buster Keaton's director, while Frank Lloyd did the continuity and directed Norma Talmadge's "Ashes of Vengeance."

All three productions will be released by Producer Joseph M. Schenck—Norma and Constance's pictures through First National and Buster's latest comedy through Metro.

Splendid Lobby Display for New Comedy Series

Splendid lobby display and lithographs on all the two-reel comedies being produced by Grand Asher Distributing Corporation will be provided. Exceptional exploitation will be devised and publicity on these pictures is already flooding the country, so that exhibitors will be aided in every possible way in their presentation of the laugh provoking series of twelve each, in which Monty Banks, Sid Smith and Joe Rock are being starred. Billie Rhodes supports Joe Rock in two-reelers; Catherine Bennett and Lois Boyd are leading women used in the Banks' pictures to date, and Duane Thompson fills the same position for Sid Smith pictures.

Johnnie Walker Very Versatile to Say the Least

In his first starring vehicle for F. O. B. he was cast in the role of a policeman's son in "In the Name of the Law"; in his second picture he was a son of the north woods—"My Dad." His third showed him as a fireman's son, brave and true, in "The Third Alarm." Then he was a cabellerro bold in "Captain-Fly-By-Night," and in the fifth he was cast as a young automobile mechanic. Remember "The Fourth Musketeer." His latest is "The Worm."

"The Unknown Purple" a Regular Thriller

Ready for Fall

What promised to be one of the most thrilling pictures of the year has been completed on the Carlos Productions lot. It is "The Unknown Purple," Roland West's sensational stage play which held audiences on the edges of their seats for two seasons at the Lyric Theatre a few days ago. It was the daddy of the thrillers, which includes such plays as "The Bat," "The Cat and The Canary," and "The Last Warning." Richard Bennett and Helen MacKellar played it on the stage.

The screen version was directed by the author himself, for Truart Film Corporation release and includes such well known players as Henry B. Walthall, Alice Lake, Stuart Holmes, Helen Ferguson, Ethel Grey Terry, Brinsley Shaw, Richard Wayne, Jas. Morrison and little Frankie Lee. The picture will be released early in the Fall.

Noted English Actor in The Love Hater

S. Reeve-Smith, the noted English actor recently arrived in America, has been added to the cast for Elmer Harris' screen version of Frank R. Adams' Cosmopolitan story, "The Love Hater," which is being filmed by Associated Authors.

Reeve-Smith is one of the most prominent character men on the English stage and boasts an historic experience that is both wide and varied. He was brought from New York especially for this role after a great deal of difficulty in finding exactly the right type.

Christie Invades Europe for Accurate Data on Comedy Atmosphere

Armed with a Graflex camera, Al Christie invaded Europe recently, and 'shot' over five hundred pictures in England, Scotland, Wales, France, Switzerland and Italy. The international appeal for Christie Comedies urged Mr. Christie to make a study of foreign peoples, customs, and atmosphere, and in order to have indelible reference at his finger tips this photographic collection has been filed in the Christie studio. This enables Christie Comedies to continue in their broad scope, devoid of provincialisms, and equally amusing to all races. Mr. Christie's annual foreign trips aid him in the hard task of developing situations and 'gags' which have like meanings in all languages. Mr. Christie startled his staff by announcing that he would soon launch into the production of a Venetian comedy, which is not so startling until it is added that he plans on 'shooting' the entire comedy without having a single member of the cast fall into the water.

WANTED!

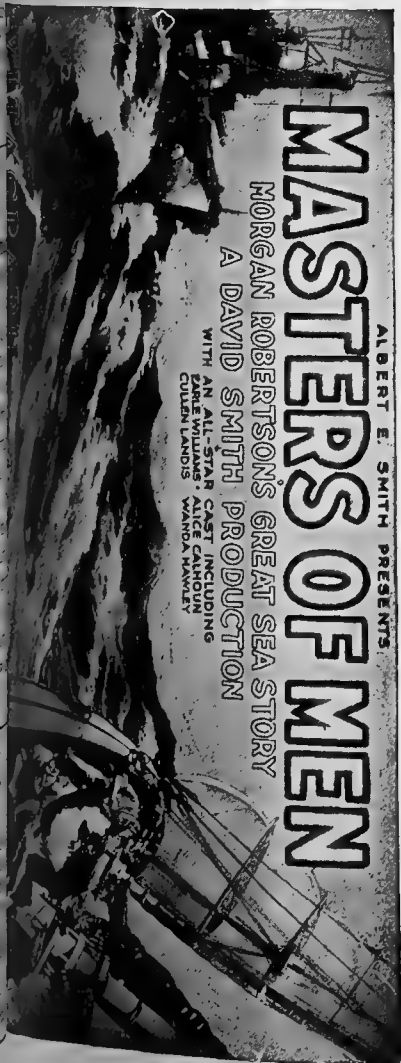
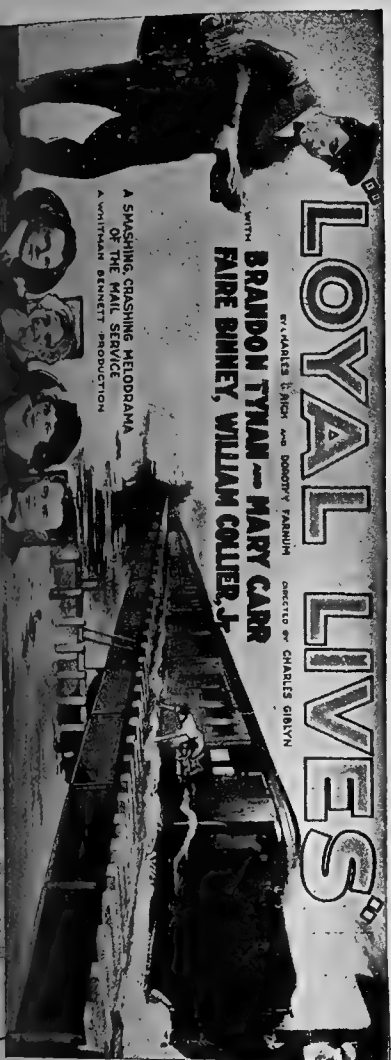
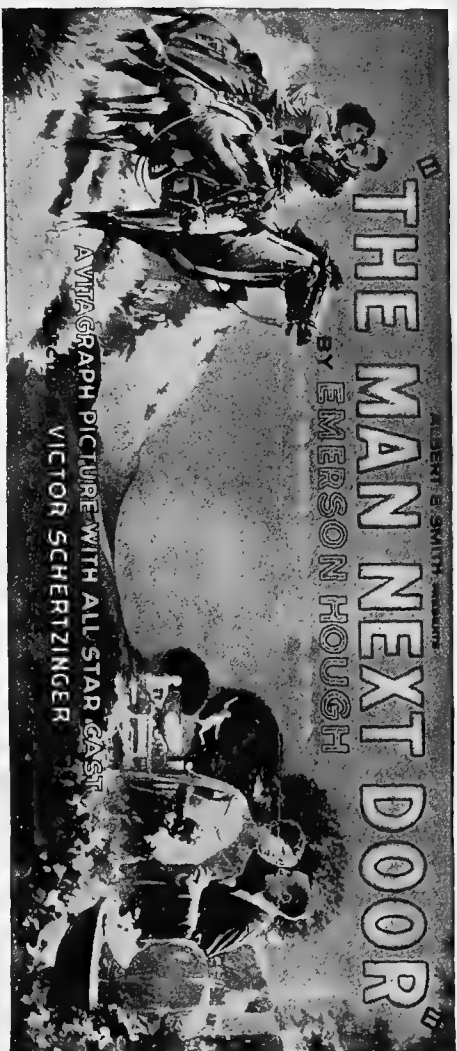
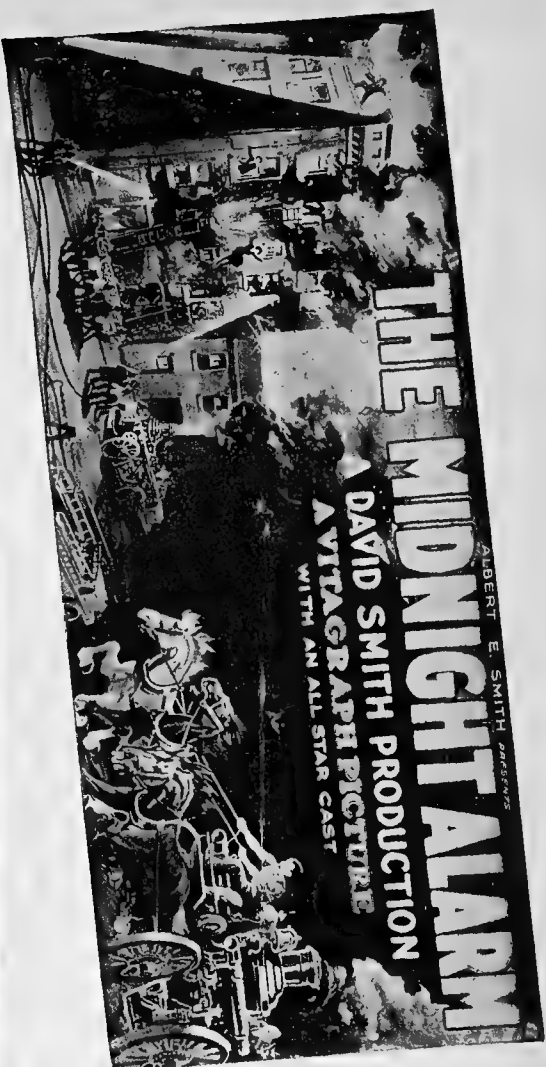
New Distributing Company requires a few real salesmen. Only live wires and stickers need apply. Enquiries treated in strictest confidence. Address, General Manager, care of Digest, 27 Jarvis Street, Toronto.

Private Screening for Montreal Women of "A Woman's Woman"

Irving Sourkes, Montreal manager of United Artists Corporation, Ltd., is very busy just now rounding up women's clubs and organizations in Montreal in order to have them view at the Strand theatre here a private showing of "A Woman's Woman." This picture which will shortly be released is intended to convey the lesson that though a woman be a member of an uplift and social organizations, she can be so without interference with her home work and her duty to her family. The picture is being advertised as something new and from a "different" angle.

NOTICE OF DIVIDEND Famous Players Canadian Corporation, Limited

Notice is hereby given that a dividend of \$2.00 per share, for the quarter ending July 31st, 1923, has been declared upon the First Preference Stock of the Company, payable on the 31st day of August, 1923, to shareholders of record 31st July, 1923.
(Signed) N. L. NATHANSON,
Managing Director.



VITAGRAPH
 ALBERT E. SMITH PRESIDENT

**ATTRACTIVE
 24 SHEET
 POSTERS**

¶ 6,487 exhibitors, by their box-office reports during the past season, awarded First National the highest honor ever bestowed upon any distributor.

¶ That First National esteems its illustrious position and means to hold faith with those exhibitors who have made motion picture history by their unbiased statements of fact is best told by listing a few incontestable proofs of quality production for Fall release that will emblazon the First National Trademark throughout the length and breadth of this continent.

TRILBY**ANDREE LAFAYETTE**

The experience, executive genius and artistic appreciation of Richard Walton Tully made a screen gem of George du Maurier's world famous novel. Read the trade paper criticisms.

THE FIGHTING BLADE**RICHARD BARTHELMESS**

The story deals with the Civil War days of merry old England. It has action, beautiful interiors and spectacular exteriors. It is by far the most pretentious picture the screen's leading star has given.

DULCY**CONSTANCE TALMADGE**

A screaming knockout! Based on the stage play of the same name which had a long run on Broadway to capacity houses. It tells a story of a delightful dumbell who insisted on running her husband's business—what a part for Connie!

ASHES of VENGEANCE**NORMA TALMADGE**

Now in its fourth week at the Apollo Theatre N. Y. at prices ranging to \$2. The New York newspaper critics and trade paper reviews unite in the opinion that never has the screen reflected a greater picture.

POTASH and PERMUTTER**SAMUEL GOLDWYN PRODUCTION**

"Abe" and "Mawrus" at last on the screen. Here is a picture that is destined to smash every existing box-office record. Alexander Carr and Barney Bernard who created the stage roles head the cast with Vera Gordon.

BLACK OXEN**FRANK LLOYD PRODUCTION**

Gertrude Atherton's sensational story at present causing country-wide discussion and breaking all sales records of this season's novels. Corinne Griffith has the leading role under her new contract with First National and Conway Tearle plays opposite.

You Can Depend on First National

Sept. 1, 1923

CANADIAN MOVING PICTURE DIGEST

Balance Your Program Perfectly

A Buster Keaton comedy presented with a weak feature picture has many times saved the show. Keaton is credited among the three leading screen comedians and his pictures are presented in the world's leading theatres.

Keaton comedies are clean fun pictures suited to every type of audience. They make and save money for the exhibitor.

TORONTO, CANADA
SEPTEMBER 1, 1923

Vol. 15, No. 18

27 Jarvis Street

PUBLISHED BY
CANADIAN MOVING PICTURE DIGEST PUBLISHING COMPANY

TORONTO, CANADA

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MOTION PICTURE
TRADE PAPER**

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Picture Digest

General Manager and
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RAY LEWIS

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1915
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Associate Editor

HARRIETT M. BALL

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VOL. 15, No. 18

TORONTO, CANADA

SEPTEMBER 1st, 1923

The Montreal Convention

THERE is no question of greater interest to Canadian Exhibitors than the formation of the Canadian Division of the M. P. T. O. of America. It is time that Canada understood that it has a Picture Industry within its gates; it is time that the Industry established itself on a footing of respect.

The average layman, those outside the Picture Industry, only know this titanic enterprise in relationship to bits of scandal, the huge salaries of stars and directors, or "million-dollar productions." They can tell you how many husbands such and such a star had or has, all about their clothes and habits, there their information and knowledge ends. In relationship to Pictures all this "rubbish heap" is but piffle, about as important to the Industry as are the barnacles which attach themselves to a ship. Not that the salary of stars and directors, the "million-dollar expenditures," the scandals, do not count. They count as very formidable items, but they do not constitute the backbone of our business.

The scandals are being taken care of. Those who are in this business with a determination not to be "smoked out" by the "stinking fumes" of those who cannot stand prosperity, have made it their direct business to do without this class of artist. The inflated salaries and "million-dollar productions" are also being taken care of. The days of "easy money-getting" are on the wane and the harder it is to get money for production, the sooner will a balance and judgment be established, which will pay players and directors normal salaries and expend rational sums on picture-making.

What we must do now is to take our place in the community of enterprises and interests. We must re-educate or rather educate the public up to a knowledge of what we represent, and this can only be accomplished through organization.

What is "one man's meat may be another's poison" is quite true, but what is "meat" for fifteen thousand exhibitors can not be 'poison' for the odd exhibitor or two.

Organization tends to subtract from the experiences of all exhibitors such knowledge as will react for the good of the greatest number.

In presenting an exhibitor's case to your government, to the Exchanges, to the producers, the natural question comes "Whom do you represent? One, two, three exhibitors or an organization?" One, two or three are given such attention as their numbers

command. An organization, representing fifteen thousand will command respect, consideration and attention.

What this business needs is more respect and less "million-dollar talk." Organization tends to sift out the Chaff of Thought leaving the Good Wheat for publication and presentation.

How do you stand in your community, Exhibitors? What power have you as an Industry in the country in which you are domiciled? Ask yourself these questions, ask them in relationship to other arts and industries, compare your stand with those of other men who have investments equivalent to yours in other enterprises. How do you stand in the very Industry of which you are the most important unit? The publicity which we have received in regard to your standing is not very flattering. You are supposed to be a scattered bunch of "Dumbbells." Why have you earned such a reputation? There is only one answer, lack of organization through which you can present your ideas, suggestions; lack of a united idealism which makes the smallest exhibitor as important as the most prominent exhibitor, when that exhibitor has a justifiable grievance, or a beneficial suggestion.

Many questions of special interest to Theatre Owners are now being considered by the officials of the Motion Picture Theatre Owners of America in the United States which are of equal concern to the Dominion Theatre Owners, and that adds materially to the importance of the convention which will be held in Montreal, September 6th and 7th.

Exhibitors in the Dominion are as much concerned with excise and general revenue taxes as are the Theatre Owners in the States, and to some extent, these problems are of a similar nature, so that any move made by the Theatre Owners in the States to effect a repeal of any of these levies, can be duplicated with the same results, no doubt, in the Dominion by the Exhibitors here.

The same thing holds good with respect to other forms of regulation and processes which have been put into force by National President Sidney S. Cohen and other officers in advancing the general welfare of the Theatre Owners in their territory.

One of the matters which will be brought to the attention of the Dominion Exhibitors at the convention will be the public service moves put into practice by the Motion Picture Theatre Owners of America in different parts of the United States. This line of service has had the effect of bringing the officials of the Washington Government closer to the Theatre Owners, from the standpoint of co-

operation and other lines of activity which have been mutually beneficial.

The Theatre Owners through their screens have made wonderful strides in helping officials in their government, both in Nation and State, to develop the resources of the country and carry forward progressive plans and programs which have been and are of infinite value to the public.

Canada is a fast growing country with wonderful resources and if the screens of the theatres of Canada can be adapted to the purposes of the Canadian Government officials, along lines which will be entirely apart from party considerations and wholly in keeping with the general development of the Nation, it will work wonders both for the theatres and the public.

This is one of the outstanding accomplishments of the Motion Picture Theatre Owners of America in the United States and can be duplicated with

wonderful success in the Dominion.

The subject of theatre service will also be considered, and in a short time, service stations can be located with profit to the Exhibitor in all parts of the Dominion. This matter requires detail explanation, but is of great consequence to the Theatre Owner in solving all problems which affect his interest and doing the same immediately. Mr. Cohen and other national officers will present this information in a clear, concise way to the Dominion Exhibitors at the Montreal session.

Theatre Owners everywhere in Canada are enthusiastic over the prospect of Organization, and it is expected that the Montreal meeting will be highly representative of the Exhibitors of the Dominion, and that the Organization will immediately take on shape and become of real practical service to the entire Industry in Canada.

RAY LEWIS.

New Capitol Theatre Circularizes Patrons

Three First Nationals Booked for First Week Presentation at
New Kentville (N.S.) House—To Win Community's
Confidence

F. G. Spencer has opened a new theatre at Kentville, N. S., called the "New Capitol." Mr. Spencer is rapidly becoming a big figure in the development of the picture industry in Canada. Known as a shrewd and progressive showman, Mr. Spencer's theatres are representative of his ideas of good showmanship and his programmes are of such quality as to ensure a steady and profitable patronage. Upon the opening of the New Capitol, Mr. Spencer circularized his prospective patrons, the citizens of Kentville, N. S., announcing the opening of his new theatre, in a dignified and convincing language. He will get results—you will note in the copy of the circular that three Associated First National Pictures appeared during the opening week.

To Our Prospective Patrons:

It is with great pleasure that we beg to announce the Opening of the new Capitol Theatre, Monday Afternoon, August the Twentieth at three o'clock.

We have endeavored to provide a place of amusement which will be alike creditable to the undersigned and the Town of Kentville. It is our desire to have the Capitol thought of as one of the "Local Institutions," and we will endeavor to conduct it in a manner which will enable the very best and most exacting citizens to point to it with pride.

Our policy will be high class picture programmes with incidental road shows.

OUR PRICES: Monday and Tuesday, when the biggest picture features procurable will be shown, Adults 35c, Children 25c; Wednesday and Thursday, Adults 25c, Children 15c; Friday and Saturday, Adults 25c, Children 15c, but the week-end price will occasionally be 30c and 20c.

There are several Super Pictures produced every year, which really take the place of Travelling Attractions, and are more costly to produce, such as "ROBINHOOD," "WHEN KNIGHTHOOD WAS IN FLOWER," etc., and for pictures of this type, which will be shown probably not more than four times a year, the price will be 50c.

For the opening week, subject to change, our programme will be:

Monday and Tuesday
"The Isle of Lost Ships."

Wednesday and Thursday
"Oliver Twist."

Friday and Saturday
"The Hottentot."

We respectfully solicit the co-operation of every Kings County resident, and if at any time we fail to live up to our promises, we will appreciate it if any of our patrons will advise us.

Yours sincerely

F. G. SPENCER

The above prices are exclusive of the Government Amusement Tax.

GENIAL PAT DOWLING CHRISTIE PUBLICITY HEAD STOPS OFF TO SAY "HELLO"

It was "good for sore eyes" to see smiling Pat Dowling, the "politest" publicity representative, bar a few more, which it has been our good fortune to meet. "Pat"—excuse the familiarity—always finds time to drop us a line from Hollywood, thanking us for any little attention we have given his organization. It makes us "sit up and take notice," we know "Pat" is watching us, reading our darn "little big paper" from cover to cover, and quite frequently we hand "Pat's" organization a few bouquets just for the sake of having "Pat" send us along a few thanks. Not that Christie Comedies get any undeserved flattery, but we put ourself out a little to see that they get all they deserve—and that's that. Incidentally the trip to Toronto was the last in a succession of visits to Educational exchanges from coast to coast, Vancouver, Calgary and Winnipeg being on the list. In regard to the new Christie product novelty in production is again the keynote.

George Klein Accepts Ritz Pictures Post

George Klein, one of most highly thought-of men in the motion picture industry, and a film pioneer has been chosen chairman of the board of directors of Ritz Pictures, the newly organized corporation which has already signed Rudolph Valentino. Mr. Klein has refused all flattering overtures from the industry for the past seven years and J. D. Williams is justified in expressing in enthusiastic terms his satisfaction in securing this strong personaity for his organization.

Ratifiers of Canadian Affiliation



JOSEPH WALSH
President of Connecticut Theatre Owners
and Vice-President of National
Organization



WM. BENDER, JR.
South Bend, Indiana
Treasurer of Motion Picture Theatre
Owners of America



MARTIN SMITH
Toledo, Ohio
President of Ohio Theatre Owners and
Vice-President of National Organization



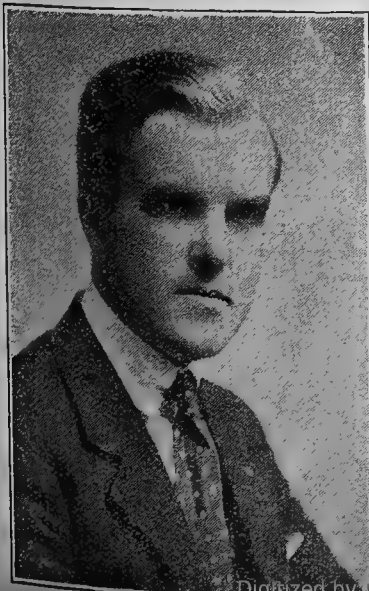
CHAS. WHITEHURST
Baltimore, Md.
Member of the Board of Directors



SIDNEY S. COHEN
National President of Motion Picture
Theatre Owners of America
132-136 West 43rd St., New York City



A. J. MOELLER
General Manager of Motion Picture
Theatre Owners of America



(At Left)
R. F. WOODHULL
Dover, N.J.
President of New Jersey Theatre Owners
Member of the Board of Directors



(At Right)
M. J. O'TOOLE
National Chairman of Public Service
Committee of M.P.T.O.

Executive Heads of M.P.T.O. Will Attend Convention and Aid Organization of Canadian Exhibitors

National President Sydney S. Cohen will be Central Figure at Montreal Organization on September 6th and 7th, Accompanied by Prominent Officials Who Supported Him in Ratifying Canadian Division

Canadian Exhibitors will be interested in knowing that National President Sydney S. Cohen of the Motion Picture Theatre Owners of America will be the central figure from the States in the Montreal convention at which the Canadian Division of that great international organization will be formed.

Mr. Cohen is a resident of New York City and the owner of five large theatres in that big metropolitan centre. He is yet a young man, but in many respects has been a pioneer in the Motion Picture business in that field. He has been a successful Theatre manager and in spite of the varying elements which so frequently try the courage and test the spirit of the independent in this business, he has forged forward. He is not only the recognized national leader of Exhibitors in the States, but because of his detail knowledge of affairs within the Industry is in reality a specialist in his line.

Early in his career as a Theatre Owner, Mr. Cohen realized that there was a tendency toward centralized control within the Industry, fostered principally by Producing elements and that unless the Exhibitors moved to protect their interests their theatres would be taken away from them by one or the other form of business squeeze plays or pressure.

So he associated himself with others in forming the New York State Motion Picture Theatre Owners, which brought together every independent Exhibitor in that state. He was elected State President and re-elected at the next two annual meetings, serving in that capacity for three years.

While he was state president, he extended the range of the activities of the New York Organization to comprehend as far as possible the needs of many other Theatre Owners in different parts of the United States.

These lines of service made it

EXHIBITORS!

Headquarters for the Canadian Convention of the M.P.T.O., called for the purpose of organizing moving picture exhibitors in Canada, and scheduled for September 6th and 7th in Montreal, will be at the Mount Royal Hotel, Montreal, Quebec.

manifest to all concerned that there was real need for national organization to handle all of the states as Mr. Cohen and his associates were doing so admirably in New York State.

Thus, in June 1920, a meeting of Theatre Owners from different states was held in Cleveland, Ohio, and the Motion Picture Theatre Owners of America organized.

Even at that time, Mr. Cohen saw the need for making this international in character, and instead of confining his activities to the United States, he made it an American organization which would enable the Theatre Owners from all parts of North and South America to affiliate for their own mutual benefit and advantage.

Mr. Cohen was unanimously elected President of the Motion Picture Theatre Owners of America and the meeting at Cleveland was very properly considered one of the most representative gatherings of Exhibitors ever held in the United States.

The Organization under his direction developed rapidly and in a comparatively short time, state

and regional units were formed in almost every section of the country.

The sweep of this great body of Exhibitors extending from the Atlantic to the Pacific, comprehend every phase of Exhibitor problem from the Great Lakes to the Gulf.

Many questions of vital consequence to the Theatre Owners were taken up at once by the organization, and because of the close proximity of the National Office to the business offices of the large producing companies, a number of satisfactory adjustments were obtained so that when the next convention was held in Minneapolis,

Minn., Mr. Cohen was able to report having made very substantial progress.

Mr. Cohen was re-elected President at Minneapolis later on, at the convention in Washington, D. C., and at the recent Chicago convention, he received unanimous sections.

The work of the Motion Picture Theatre Owners of America takes into account every element of advantage associated with the exhibiting division of the Motion Picture Industry. It is also so comprehensive in character, that it visualizes the needs of the other divisions of the Industry and always has lines of communication and association which enables it to give attention whenever necessary to the general needs of the business. This is especially manifested in national legislative matters where the energies of this great organization are made to comprehend every part of the Nation, and in this way bring the requisite amount of influence to bear at Official Washington, to secure for the Theatre Owners their just dues.

In the formation of the Canadian division of the Motion Picture Theatre Owners of America, these lines of service which were admirably put into practice in the states by Mr. Cohen and his associates, will be extended into all sections of Canada and such national regulations made as will enable the Canadian Exhibitor to secure at Ottawa national legislation meeting their needs, is well as caring along similar lines for the Theatre Owners in every Province in the Dominion.

At the Atlantic City meeting of the National Officers and the Board of Directors of the Motion Picture Theatre Owners of America, the Canadian situation was discussed with such pronounced enthusiasm that in many respects, it outweighed all other matters brought before the meeting. Those present with Mr. Cohen at that meeting, represented the many leading sections of the United States.

Mr. Cohen is now preparing for his "invasion of Canada" and accompanied by a number of outstanding members of the Board of Directors and other National Officers, will assist the Canadian Theatre Owners in formally launching their new organization at Montreal on September 6th and 7th.

Digest Reviews Current Attractions

"ST. ELMO"

William Fox

William Fox made no mistake when he heralded his 1923-24 program in an elaborate seventy-two page announcement, for the early releases of the season are proving that there was something of considerable value behind all the "splash"; and according to the reports received to date the Fox features are "drumming up" business, and starting things in the box-office wherever they are being released.

"St. Elmo" had its Toronto premiere this past week at the Hippodrome, creating a splendid impression. The story is one that almost every one knows: it has had a vogue as a stage production for the past three generations, and no doubt millions have read the book by Augusta Evans.

The Fox production is elaborate, in very good taste and certainly well done. Romance is made the dominant note throughout, and for this very excellent bit of psychology Jerome Storm, the director, should be commended. Only by injecting into the photo version plenty of romance could the picture patron be expected to swallow the very ample dose of moral uplift which was quite palatable to the theatre-goers who patronized "St. Elmo" as a stage offering.

The screen story nevertheless adheres closely to the dramatic construction of the stage version. It makes of St. Elmo Thornton a great idealist whose faith in humanity is shattered through the discovery that the woman he adores is unfaithful. On surprising her in the arms of his greatest friend, he challenges and kills his pal in a duel, and then swears his renunciation of women for all time. He becomes a cynical recluse with an unbearable disposition, but a tiny wisp of a girl, an orphan St. Elmo's mother has adopted to comfort her breaking heart, brings him once more to a proper appreciation of things worth while, and in the process of reclamation St. Elmo loses his heart again, but this time to find happiness in the love of a good woman.

The story has a tremendously strong appeal as handled by Direc-

tor Storm and a brilliant cast of principals. John Gilbert makes an ideal St. Elmo, and invests the character with a vivid, compelling personality. There are very brief moments of over-acting but the part calls for such severe passages of emotionalism this is not to be wondered at. Barbara La Marr is ravishing as the fair deceiver, smashing all hearts with her captivating artfulness. Little Bessie Love, that remarkably able and diminutive star, does a consistently fine bit of work as Edna Earl. She is equally ardent with tears and laughter. Warner Baxter, Nigel De Brullier and Lydia Knott give excellent support.

The photography of exteriors and the lighting and treatment of interiors were highly satisfactory—as was the length of the picture.

"THE SPOILERS"

Goldwyn

Rex Beach's vivid story of the Yukon makes a thrilling photo-drama that will do much to whet the appetite of the jaded fan at this time of year. There are innumerable points in favor of "The Spoilers" and it is a great thing for Goldwyn's production that it presents one of the most smashing and really sensational climaxes viewed in the past twelve months.

Such a fight as is staged at the finish cannot be adequately described by your reviewer, but our experience can be related, and we can safely say that we—with others—stood through most of it! Milton Sills and his sparring partner put on about as realistic a free-for-all as has been our good fortune to see. "The Spoilers" is a typical Rex Beach story and tells a thrilling tale of the North during the days of the gold rush to Alaska. To this romantic and fearless setting comes a beautiful young girl, who courageously and unwittingly brings instructions from a body of crooked San Francisco politicians to their accomplice in the North. The gang proceed to jump the claim discovered and worked according to the law of the land by a tenacious young chap called Glenister (Milton Sills) and his pal "Dex" (Robert Edson). Helen Chester, the innocent accomplice and niece of the judge who is managing the coupe and Cherry Malotte, a beautiful habitue of the camp dance halls, who are both in love with Glenister, join his side in the fight. Helen secures the proof of the

claim and Glenister literally forces it down the throat of his arch enemy. The hero then confines his attentions to Helen.

The story has all the elements which should recommend it to your regular patrons. Lambert Hillyer provides a first rate production and the notable cast of very popular stars will do much towards insuring big business. Milton Sills makes a convincing and likeable hero. Anna Q. Nilson, as "Cherry," gives a bewitching performance, and Barbara Bedford as "Helen" proves herself an excellent actress, and a splendid foil for the other female lead. Robert Edson endears himself anew as "Dex" and among other noteables who add to the interest of the presentation are Ford Sterling, Wallace MacDonald, Noah Beery, Robert McKim and Fritzie Fazenda. "The Spoilers" would be considerably stronger if cut to some extent.

"SCARS OF JEALOUSY"

Associated First National

Originality makes "Scars of Jealousy" a feud story of more than usual conviction. Lambert Hillyer is also responsible for this one and gives the production excellent handling and brings out the best that is in a series of interesting situations. Anthony H. Rudd's story deals with a Southern Colonel whose ancestors were French aristocrats, and whose son bears the characteristics of his least favored forebears. The old colonel determines to replace the waster with a more worthy substitute whose blood will be red instead of blue. How the new heir makes a man of the weakling and restores him to his father's threshold the better for the wear and tear experienced in the mountain regions back of his father's estate proves absorbing to a degree.

A thrilling forest fire proves a good setting in which the hero and heroine are lost, and there are numerous fights and splendid bits of tense action which provide a variety which should more than satisfy the average patronage. Marguerite de la Mott is a very pretty cause for rivalry and Frank Keenan makes a splendid old colonel, stern and proud. Edward Burns and Lloyd Hughes, as the two regenerated men, contribute excellent performances. A particularly effective prologue gives romantic color to the production.

H.M.B.

"Brass Bottle" Pleases Gotham At The Strand

N. Y. Reviewers Give Maurice Tourneur Credit
for an Unusual Production.

Maurice Tourneur's production "The Brass Bottle" presented by M. C. Leyce through Associated First National Pictures, completely surprised the New York critics by its novelty and fantastic treatment when they first saw it at the New York Strand, where it is playing the present week.

Quinn Martin in the World wrote:

"Here is one of the most interesting, certainly one of the most deftly made, motion pictures of the year. It is not going too far to say that Mr. Tourneur, with the sea storm scene in "The Isle of Lost Ships" and "The Brass Bottle" to his credit, may now sit back and dare any picture director in the business to come forward with more imaginative camera manipulation. The picture at the Strand is fantastic and finished. It is a satisfying picture version of a novel that must have caused faint

hearts to most directors whose attention was directed towards it.

"There is not much use attempting to detail in brief space the really delightful effects which the director has gained. Go and see it. Here is one we refuse to gibe about."

The New York Times reviewer wrote: "The Brass Bottle" adapted from F. Anstey's story, which is adorning the Strand screen this week is a merry photoplay not unlike 'Aladdin's Lamp.' It is entertainment with plenty of fun, calculated to make one forget the hot weather and business bothers."

The Evening World stated: "It's one of those that are chock full of just the sort of mystery that most of us like so well, yet rather hesitate to acknowledge the likeing . . . we want to state right here that we think Maurice Tourneur has given us a picture of 22-karat gold under the title of brass.

Canada Honored by Society of Motion Picture Engineers

Fall Convention of This Important Body Will be Held in
Ottawa, First Week in October

The Society of Motion Picture Engineers is an organization of technical and research men and their influence in the Motion Picture Industry is far-reaching. The fact that the fall Convention of this organization is to be held in Ottawa, Canada, the first week in October, seems indicative that the Dominion is gradually getting into the limelight of the motion picture world.

Judging from the interest aroused throughout the organization of the Society, the Ottawa convention will be one of the most successful

ever held. The beautiful Chateau Laurier Hotel has been selected as the convention headquarters and already reservations are being made. A splendid program is being prepared by the Papers Committee, while the Arrangements Committee is hard at work planning out details for the welcoming and entertaining of the guests.

An invitation has been extended to Will H. Hays to be present and it is anticipated that he will find time to visit Ottawa and address the gathering.

PANTAGES HOLDS "CIRCUS DAYS" FOR SECOND WEEK

The tremendous business done during the week of August 20th with Jackie Coogan in "Circus Days" caused Mr. N. K. Miller of Pantages Theatre to hold the picture for a second week run. Only once before since the beautiful house became a Toronto fixture has

a picture been held for a two week engagement, the previous extension being when another Coogan picture "Peck's Bad Boy" was presented. Mr. Miller is of the opinion that the second week will even exceed the attendance during the first week, and, working with the First National Exploitation Department, has arranged a street parade to surpass that used to introduce the picture to the public.

NOT A PARAMOUNT

In the Digest, issue of August 18th, "The Love Piker" is included in the list of Paramount releases for the 1923-24 season. By an error this picture was advertised in the Paramount full page announcement, and it was due to this inaccuracy in the advertising copy that the same picture appears on the Paramount list in the issue of August 25th.

Former Theatre Site Placed on Market

The Famous Players Corporation of Toronto has offered for sale the site of the proposed Capitol Theatre in Ottawa, the Canadian Capital. The large property in the heart of the city was bought several years ago and a start was made in the building of a handsome new house. This was suddenly stopped and after lying idle for many months, the land has now been placed on the market.

Claire Hague Secures Aged Balloon Thriller

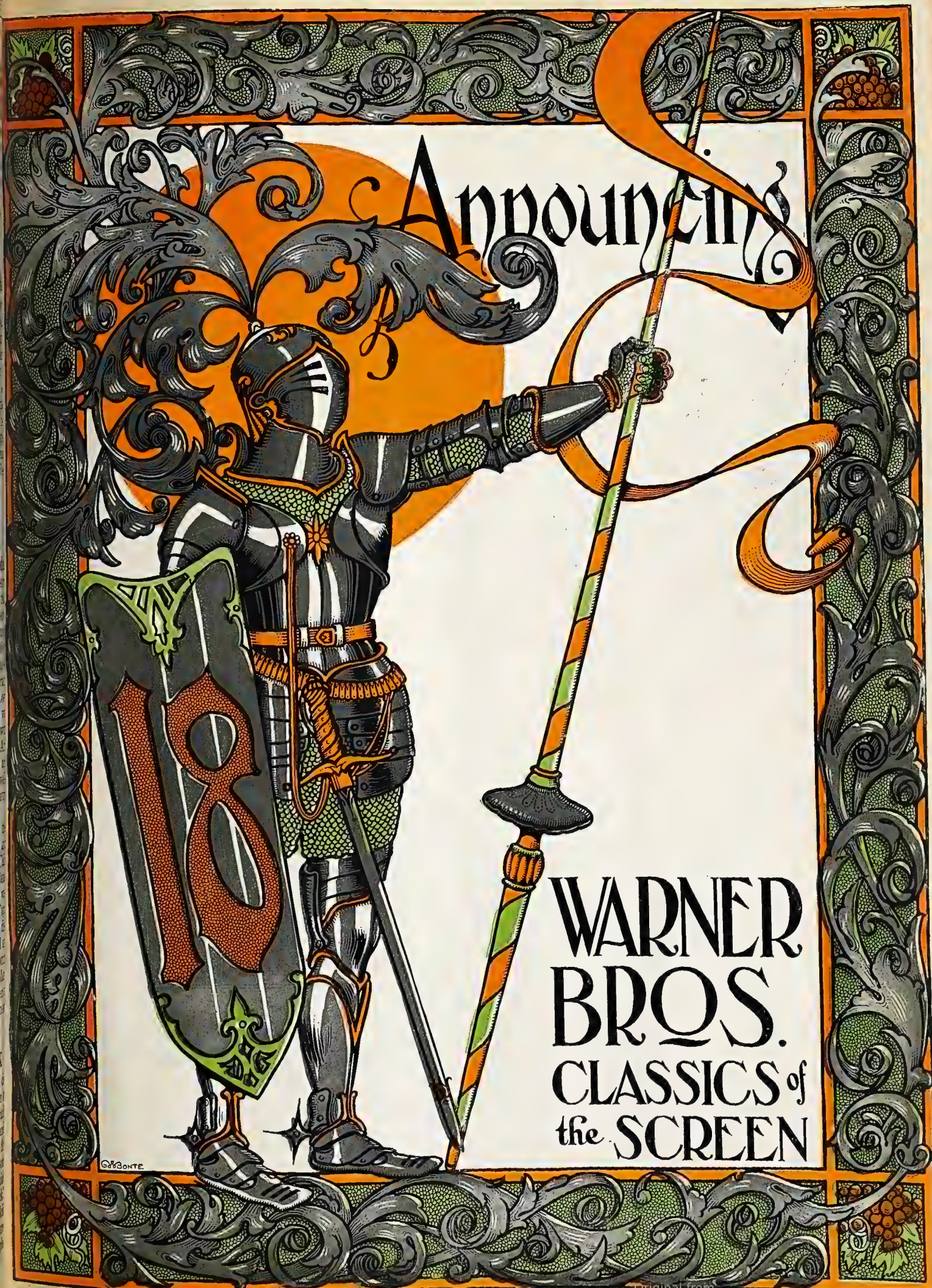
For Frank Goodale

A film revival that is a record breaker in several respects is that of "Through the Air," a melodramatic thriller that was produced under the "Imp" banner in 1909. The subject has been reproduced at the request of Capt. Frank Goodale, manager of the Loew Theatre, Ottawa, Ontario, who was the star of the picture along with Mary Young. "Through the Air" had to do with an airship fight and Manager Goodale, who is well-known as a balloonist, was featured in the early production.

Thanks to the efforts of the Canadian Universal Films and through the kindness of Clair Hague, general manager of Canadian Universal, the picture was traced at the request of Capt. Goodale. The negative was discovered among some Universal archives at New York and a print has been made for the Ottawa Manager who is arranging to screen it on a special occasion in the near future.

SCREEN SCRAPBOOK

The Paramount advertising department, under the supervision of A. M. Botsford, is issuing on each of its special productions a handsome rotogravure magazine for distribution to exhibitors at a nominal price. The magazine, which bears the title, "Screen Scrapbook," consists of eight pages in tabloid or quarter-sheet form and is profusely illustrated with photographs of fan interest.



G. GONTE

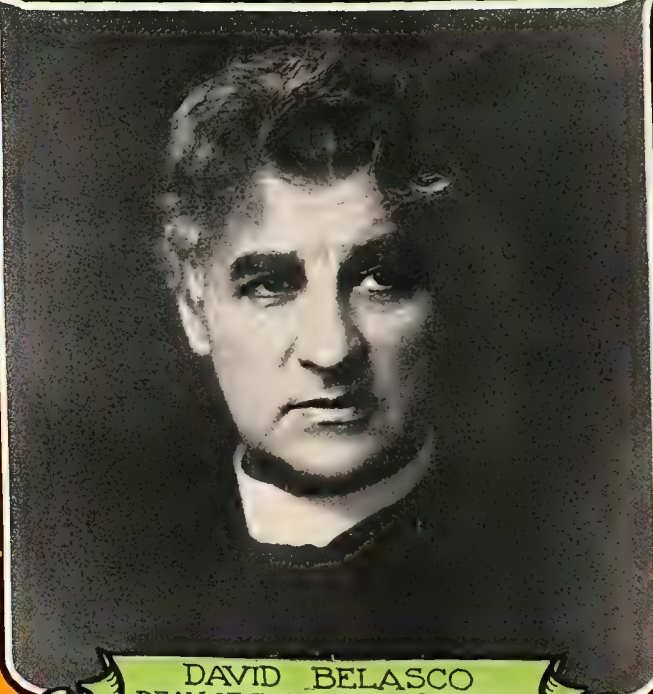
1923

WARNER BROS. GALLERY OF NOTABLES

1924



LENORE ULRIC



DAVID BELASCO
DEAN OF THE AMERICAN DRAMA
WHO WILL PERSONALLY SUPERVISE
TIGER ROSE, GOLD DIGGERS & DADDIES.



JOHN BARRYMORE



MONTE BLUE



IRENE RICH



MARIE PREVOST



SIDNEY FRANKLIN
PRODUCER



HARRY RAPF
PRODUCER



JOHNNY HINES



HARRY BEAUMONT
DIRECTOR



WILLIAM BEAUDINE
DIRECTOR



HARRY MYERS



HOPE HAMPTON



ERNEST LUBITCH
DIRECTOR



JULIEN JOSEPHSON
SCENARIST



WESLEY BARRY



ARTHUR ROSSON
DIRECTOR



GRANT CARPENTER
SCENARIST

WARNER BROS.
Classics of the Screen

The Greatest of all Race Track Stories

JOHNNY HINES
in
"LITTLE JOHNNY JONES"

A Screen Version of the
Celebrated Play by

GEORGE M. COHAN

Directed by Arthur Rosson
Adapted by Raymond Schrock

The story of a famous Derby won—and the heart of a pretty girl along with it. A brilliant turf romance by George M. Cohan in which the inimitable author himself scored so notably on the stage. A veritable screen gem that effervesces with life, action and romance, with Johnny Hines creating new glory for the title role.

**DAVID BELASCO
PRODUCTION**

A Play That Had a Record Run on Broadway

LENORE ULRIC
in
"TIGER ROSE"
by Willard Mack and David Belasco

Directed by
SIDNEY FRANKLIN

Adapted by Edmund Goulding

In her stage impersonation of "Tiger Rose," Lenore Ulric immortalized the character of this wild cat child of the Canadian woods. In the screen version the character permits this talented actress to run the entire gamut of human emotions from the fearless child of the woods on into the woman's land of romance. Claude Gillingwater, Joseph Dowling, Anders Randolf and Sam DeGrasse head a notable supporting cast.

A Colorful Story of New York Night Life

**"BROADWAY
AFTER DARK"**

By Owen Davis

Winner of the Pulitzer Dramatic
Prize for the Year of 1923

A HARRY RAPF PRODUCTION

featuring

**Monte Blue
Marie Prevost
and Irene Rich**

A stirring, pulse-quickenning melodrama of metropolitan marauding through the quaint niches of New York's underworld. An action play filled with adventure, thrills and romance.

WARNER BROS.

Classics of the Screen

By Special Arrangement With
Mrs. Richard Mansfield

JOHN BARRYMORE

starring in

"BEAU BRUMMEL"

Based upon the Play by Clyde Fitch
Adapted by Dorothy Farnum

"Beau Brummel," the greatest beau of all time, made famous on the stages of two continents by the great Richard Mansfield, lives again in the incomparable screen impersonation of this noted character by John Barrymore. Its massive sets, its costly costumes, its very thoroughness in production detail make this picture one of the most lavish ever produced.

The Popular Newspaper
Serial Read by Millions

ELINOR GLYN'S "HOW TO EDUCATE A WIFE"

Scenario by Grant Carpenter

With a Celebrated Cast of Players

—in which Elinor Glyn, most famous of all writers of Sex Stories, gives a tabulated review of how marriage can be made happy by a wife who is effectually subdued in caveman fashion. This picture is one of the most elaborate productions ever filmed, splendidly acted and revelling in artistic sets, beautiful clothes and endless atmosphere.

The Most Enthralling Story
Kathleen Norris has ever Written

"LUCRETIA LOMBARD"

With Irene Rich and a Notable Cast

Screen Adaptation by Sada Cowan

A HARRY RAPF PRODUCTION

A rapid-fire Society drama that abounds in strong characterizations, great love conflicts and the psychology of human understanding—a story told with matchless skill by a writer of world renown. A sumptuously produced picture, made gigantically spectacular by an awe-inspiring forest fire that will hold the spectator breathless.

WARNER BROS.

Classics of the Screen

A Massive Melodrama—far
Greater Than the Stage Play

"CORNERED"

Based upon the play by
DODSON MITCHELL and ZELDA SEARS

by special arrangement with
HENRY W. SAVAGE

An all-powerful, melodramatic story of the underworld, showing how fate can throw twin sisters in widely diverse paths—one into the downy lap of luxury, the other into the sordid squalor of the gutter. How destiny finally brings them together is dramatically shown in this stirring play in which Madge Kennedy starred for a year on Broadway.

DAVID BELASCO
PRODUCTION

A Stupendous Picturization
of the Avery Hopwood Play

"THE GOLD DIGGERS"

With Hope Hampton, Windham
Standing, Louise Fazenda and a large
collection of Screen Celebrities

Directed by Harry Beaumont
Screen Adaptation by Grant Carpenter

A happily written comedy-drama in which Ina Claire, under direction of David Belasco, scored the big success of her artistic career during its two years of record-breaking business at the Belasco Theatre, New York. "Gold Diggers," in photoplay form, promises to become the outstanding comedy creation of a year that will be notable for its many fine screen attainments.

The Most Dramatic Love
Story Ever Told in Pictures

"THE AGE OF INNOCENCE"

by
EDITH WHARTON

A stirring story splendidly told, where love is the potent factor. It harkens back to the period of 1870, known and recognized as one of the most fascinating periods of fashion that we have had. Written by Edith Wharton, recently voted as one of the ten greatest women in America, "The Age of Innocence" goes far to prove that there never was and never will be an "age of innocence." The story has a strong sex appeal, beautifully colored, dramatically told.



WARNER BROS.

Classics of the Screen

The Most Powerful of all
Sinclair Lewis Novels

"BABBITT"

Another masterpiece of fiction,
by the author of

"MAIN STREET"

"Babbitt," the story of a man, his family and his one great friendship, abounds in big, eye-dazzling scenes and tense dramatic situations. In it we see ourselves, our homes, our cities and the people we know best. But something surprising and dramatic happens to George Babbitt, and that's the story. "Babbitt" is a searching, dignified and important picture of American life today, and is bigger—if possible—than Mr. Lewis' "Main Street."

The Most Remarkable Story
of its Kind Ever Filmed

"THE TENTH WOMAN"

From the novel by
Harriet T. Comstock

WITH A TYPICAL WARNER CAST
of POPULAR PLAYERS

Nine out of every ten women will do the expected, the Tenth Woman—NEVER. She is as charmingly different as this picture is unusual. It is the story of New England, rock-ribbed in tradition, and the problem of a girl who flings herself against the cruelty of prejudice. Never in the history of the photoplay was a more satisfying picture made.

A Big, Vital Story of Heart-
Interest, Pathos and Comedy

"BEING RESPECTABLE"

The Current Season's Most Popular novel by
GRACE FLANDRAU

Adapted by William Black

What does respectability in America stand for? That is the trite question behind this remarkable story of social ostracism by Grace Flandrau. The picture version throbs with a heart-interest that will implant the memory of its many fine characters deep into the affections of all who see it.

WARNER BROS.
Classics of the Screen

A Vivid Drama That Makes
the Whole World Kin

"LOVER'S LANE"

Based upon the play by
CLYDE FITCH

by special arrangement with
LEE SHUBERT

An enchanting idyl of rural life, where the greatest of all lovers—he who loves us for our weaknesses—tramples down all opposition in a desire to help the fallen, and give to them the heritage that is their birthright. The characters come to him from the humblest lanes in life—the poor house, the orphan asylum, and the cross roads. He lifts them through his unselfishness out of the wilderness of despair into the sunlight of happiness.

**DAVID BELASCO
PRODUCTION**

Comedy—with the quality of laughter
Drama—with the quality of tears —

JOHN L. HOBBLE'S

"DADDIES"

Adapted by Julien Josephson
from the play of the same name

Directed by Harry Beaumont

This play, produced so successfully on the spoken stage by David Belasco, deals whimsically with the experiences of four bachelors, each of whom adopt babies as a means of paying their debt to their country. The myriad complications that arise, one of which involves the assuming of the responsibilities of triplets by a cynical bachelor, make for a photoplay that will appeal to all ages and classes.

A Vigorous Drama That
Strikes Straight to the Heart

"AN UNLOVED WIFE"

by

PEARL KEATING

Enacted by a cast comprising the
best known names in pictures

Mrs. Keating, in her story of "An Unloved Wife," deals with the psychological reaction of a marriage of convenience, a marriage that entails the cementing of two large business interests. It is not strange that the normal woman should rebel against the veiled slavery that the condition enforced, yet she found it impossible to break through the barrier and remain true to self in her sacrifice to conditions, when the sweetheart of her youth falls in love with her own daughter. It is a most unusual story, told in the most impressive way.



WARNER BROS.
Classics of the Screen



The Most Popular of all Juvenile Stars

WESLEY BARRY

in

THREE TREMENDOUS BOX-OFFICE ATTRACTIONS

Stories and scenarios especially written by Julien Josephson

(The First)

"The Printer's Devil"

Directed by
WILLIAM BEAUDINE

HARRY MYERS and KATHERINE
McGUIRE head the supporting cast
which includes Louis King, George
Pearce, Ray Cannon, Mary Halter
and Harry Rottenburg.

(The Second)

"The Country Kid"

Directed by
WILLIAM BEAUDINE

"SPEC" O'DONNELL and BRUCE
GUERIN, together with Helen Jerome
Eddy, Kate Toncray, George Nichols
and Edward Burns, comprise the prin-
cipal supporting cast.

**A Third Big Subject to be
Selected Later**



G.V. Bonte

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CIRCLE PRESS, INC.

"Around the Town" Is Real Thriller

"Around the Town with Mr. Gallagher and Mr. Shean" is a correct description of the activities of director Bernard J. Durning and the supporting company now employed on the first motion picture to be made by William Fox with the celebrated team of comedians as the stars. Shots are being taken in various parts of New York for the picture. Lucy Fox has been engaged for the part of Nancy Blythe. Arthur Housman, Harry Short, Alan Hale and Eddie Boilen have important roles.

Tom Murray Signed By Grand-Asher

Tom Murray, formerly with Buster Keaton comedies, and in "The Pilgrim" with Charles Chaplin, has been engaged to play in Joe Rock Comedies for Grand-Asher. Murray is a well known and talented comedian.

"Beasts of Paradise" New Serial Under Way at Universal City

William Desmond and Eileen Sedgwick Co-Star in Thrilling
Chapter Play With South Sea Island Settings—Film
Debut of William Gould, Well Known
Theatrical Character Man

"Beasts of Paradise," the first fall release in Universal's super-serial schedule for the 1923-1924 season, has been put into production at Universal City. It is to be a fifteen-chapter serial, and it stars Eileen Sedgwick and William Desmond.

William Craft, who made "In the Days of Daniel Boone" for Universal, is directing "Beasts of Paradise."

Both Miss Sedgwick and Desmond have won great favor as Universal serial stars.

"Beasts of Paradise," although not an historical chapter picture, is an out-of-doors picture of the South Seas and the Malay Peninsula. It was written by Ewart Adamson, who spent five years among the Malays and knows the country and the people better, perhaps, than any other American writer.

It is a colorful narrative, the hero of which is an ex-flying ace of the World War, who becomes stranded in Singapore and is drawn into an engulfing mesh of intrigue and ex-

Gloria Swanson in "Zaza" Greatest Role of Her Career

Allan Dwan Completes Production on Elaborate Paramount
Picture Featuring Exceptional Cast in Support
of Popular Actress.

"Zaza," Allan Dwan's picture version of the famous French play which brought Mrs. Leslie Carter fame on the American stage and afforded Geraldine Farrar one of her best characters in opera, has been completed at the Paramount Long Island studio, and is now ready for distribution through Famous Players-Lasky Corporation.

Gloria Swanson is the "Zaza" in this newest screen play, which was adapted by Albert Shelby LeVino, and her work in it is said to far surpass anything she has done before. In playing the character Miss Swanson fulfilled a cherished ambition that she has held ever

since she became a star in motion pictures and she put into her work all of the fire and dramatic intensity possible. The result, according to Mr. Dwan, will raise Miss Swanson to new heights as a dramatic actress. Her emotional scenes in the picture are strikingly effective and will reveal to motion picture audiences an entirely new Gloria.

Miss Swanson has been surrounded with an excellent cast for this picture and the production has been made with a fidelity to atmosphere and color that will rank it high among the forthcoming pictures of the season.

H. B. Warner plays the leading male role of Bernard Dufrene; Ferdinand Gottschalk is Duke De Brissac; Lucille La Verne has the part of Aunt Rosa; Mary Thurman will be seen as Florianne, and other members of the cast include Riley Hatch, Roger Lytton, Iven Linow, and Yvonne Hughes.

The French background for the work of these characters is especially effective, including scenes in the Odeon theatre, one of the "cafe chantants" familiar to those who know Paris, street scenes in St. Etienne, a small village, a picturesque view of "Zaza's" love nest in the country, the magnificent chateau of Duke DeBrissac, and a scene in a famous art salon of Paris.

Carl Anderson Now Heads Own Company

Carl Anderson announces Anderson Pictures Corporation, a new distributing system based upon intensive service to exhibitor and producer. Mr. Anderson's slogan is arresting: "The independent producer and the independent exhibitor are the salvation of the motion picture industry."

Mr. Anderson is said to be an excellent systematizer and he has had ten years' important experience in the picture industry, holding responsible executive positions with the Jesse L. Lasky Company, Paramount Pictures Corporation and Educational Films.

OPERATOR WANTED

Wanted at once for Northern Ontario Town, young operator. Apply to V. Crichton, Opera House, Chisleau, Ont.

Keep Play Dates Open for Big Pictures Advises Warner in Fall Announcement

Many Great Pictures on the Way—Exhibitors Should Keep Dates for the Plums—"Plenty of Good Pictures in the Independent Market," Says Harry M. Warner

"Keep open play dates for the big ones that are coming, and don't clutter up your schedule with a lot of junk pictures."

That is the advice of Harry M. Warner to exhibitors throughout the country. The Warners are producing for the coming season eighteen classics, and it is Mr. Warner's contention that the production schedule of the independent market is the biggest in its history. For this reason, Mr. Warner believes that the exhibitors who neglect to keep "open play dates" for the big features that are being made and which will be released this fall are the exhibitors who will slowly but surely pave the way to their own failure.

"Many pictures have been announced for release next season," said Mr. Warner. "Scores of others are on the way. Most of the big ones are coming from the independent producers. We are making eighteen classics that are without question, eighteen of the biggest attractions ever produced by a single organization.

"At this time of the year exhibitors are intent on securing anything and everything that is talked into them by glib-tongued salesmen. In other words, they are closing up their play dates for the entire year. The exhibitors following this plan are going to find themselves in a dry spot when the big ones come along. And they can't blame anybody else but themselves.

"We have just begun to hit our stride, and we are confident that our pictures will surpass anything offered to exhibitors by the corporations. If the exhibitors of this country sew themselves up with the cheap claptrap of the corporations they will stifle competition, and in stifling competition they kill their own business. The open market films make competition possible. They make possible bigger and better box-office attractions. And this means that the exhibitors who line up alongside of the independents will be getting meritorious product, they will be using far-sighted judgement in the future longevity of their business, they will throttle the monopoly of others, and they will further the great work of the motion picture art.

"Exhibitors want to be in a position to cash in on the big productions. Now is the time to be careful of false moves. Book wisely. Don't fall for the bunk. There are plenty of good pictures in the independent field, and the Warner Brothers are helping to fill the demand for big pictures by bringing forth eighteen great plays and novels."

Eighteen Classics

Announcement of the eighteen Warner classics is as follows:

"The Gold Diggers," a David Belasco production from the play by Avery Hopwood, directed by Harry Beaumont, with an all-star cast including Hope Hampton, Wyndham Standing and Louise Fazenda.

"Little Johnny Jones," featuring Johnny Hines in the play by George M. Cohan, directed by Arthur Rosson.

"The Printer's Devil," starring Wesley Barry, in the story written by Julien Josephson, directed by William Beaudine. Harry Myers also plays a prominent role in the production.

"Broadway After Dark," a Harry Rapf production made from the play by Owen Davis, with adaption by Edmund Goulding, starring Marie Prevost, Monte Blue and Irene Rich.

"How to Educate a Wife," an Elinor Glyn story, adapted by Grant Carpenter.

"Cornered," the famous Broadway stage success written by Zelda Sears and Dodson Mitchell.

"Tiger Rose," a Sidney Franklin production starring Lenore Ulric in the popular Belasco play; direction, Mr. Franklin.

"The Country Kid," the second Wesley Barry picture by Julien Josephson, and directed by William Beaudine; Harry Myers will also play in the picture.

"Lucretia Lombard," a Harry Rapf production, which will be an adaption of Kathleen Norris' popular novel by Sada Cowan.

"Being Respectable," from the novel by Grace Flandra, adapted by William Black.

"The Tenth Woman," from the novel by Harriet Comstock.

"Daddies," a David Belasco production, adapted from the play by John L. Hobble; scenario by Julien Josephson; direction of Harry Beaumont and starring Mae Marsh.

"Beau Brummell," by special arrangement with Mrs. Richard Mansfield, starring John Barrymore in the Clyde Fitch play of the same name.

"Babbitt," from the novel by Sinclair Lewis.

"The Age of Innocence," from the novel by Edith Wharton, voted one of America's ten greatest women.

"Lover's Lane," from the play by Clyde Fitch.

"An Unloved Wife," from the story by Pearl Keating.

Wesley Barry will appear in another production, the third of which will be written by Julien Josephson with direction by William Beaudine.

Regent, Ottawa, Stages Canadian Pre-Release of "If Winter Comes"

The first showing of "If Winter Comes," the William Fox special, was registered in Canada when the production was given a pre-release screening at the Regent Theatre, Ottawa, Ontario, on Wednesday, August 22nd, before an invited audience that filled the theatre. The production was given its first regular presentation at the Ottawa Regent starting Saturday, August 25th, this run preceding the official release of the feature at New York. Arrangements for the special screening and for the public performances at the Canadian Capital were made by Oral Cloakey, manager of the Regent, and by W. de Grandcourt of Toronto, representing the Fox Film Company of Canada. A heavy advertising campaign was carried out for the engagement, including many varieties of original window cards, special newspaper space, posters, street stunts and theatre adornment.

Anna's Lovely Locks Sacrificed for "Ponjola"

How much is a woman's hair worth?

Anna Q. Nilsson, famed motion picture actress, says \$9,500.

That was the price she received before she would consent to have her curly blonde locks cut in order to play in "Ponjola," a Sam E. Rork-First National production, in which she enacts the leading role, that of a young woman who cuts off her hair and masquerades as a man.



IN THE MAKING

Big names mean big business.

Read every name on the list.

Stars and Artists in Paramount's Next 19

Pola Negri	Thomas Meighan	Gloria Swanson	William S. Hart
Jack Holt	Agnes Ayres	Bebe Daniels	Leatrice Joy
Jacqueline Logan	Lila Lee	Glenn Hunter	Antonio Moreno
Richard Dix	Ernest Torrence	Theodore Roberts	Doug. Fairbanks, Jr.
Nita Naldi	George Fawcett	Charles deRoche	Lewis Stone
Mary Astor	Dorothy Mackaill	Theodore Kosloff	Estelle Taylor
Percy Marmont	Robert Edeson	Mary Eaton	Sigrid Holmquist
Hale Hamilton	David Torrence	James Rennie	Gareth Hughes
Lawrence D'Orsay	Adolphe Menjou	Robert Agnew	Mahlon Hamilton

Directors of Paramount's Next 19

Cecil B. DeMille	James Cruze	William deMille	Allan Dwan
Sam Wood	Herbert Brenon	Alfred E. Green	Joseph Henabery
Rollin Sturgeon	Ernest Lubitsch	George Melford	Victor Fleming

Authors and Playwrights of Paramount's Next 19

Booth Tarkington	Zane Grey	Blasco Ibanez	Rex Beach
John Galsworthy	Rudyard Kipling	Arthur Train	Zoë Akins
Julian Street	Scott Fitzgerald	Clara Beranger	Homer Croy
R. Harding Davis	Lloyd Sheldon	Walter Woods	Lucien Hubbard
Albert LeVino	Paul Sloane	Hector Turnbull	Edward Montagne
Jeanie Macpherson	Byron Morgan	Ralph Spence	June Mathis
Tom Geraghty	Monte Katterjohn	Beulah Marie Dix	Doris Schroeder

ALL NOW ENGAGED ON PARAMOUNT'S NEXT 19

(to be announced soon)

And Each Picture Worthy of the Big Names in It

Already Made

A James Cruze Production

"HOLLYWOOD"

By Frank Condon. Adapted by Tom Geraghty.

Twenty-two real stars, fifty-six screen celebrities!

GLORIA SWANSON in "BLUEBEARD'S EIGHTH WIFE"

A Sam Wood Production

Screen version by Sada Cowan. From Charlton Andrew's adaptation of Alfred Savoir's play.

POLI NEGRI in "THE CHEAT"

A George Fitzmaurice Production With Jack Holt. Supported by Charles deRoche. Adapted by Ouida Bergere—from the story by Hector Turnbull.

A William deMille Production "THE MARRIAGE MAKER"

With Agnes Ayres and Jack Holt. Supported by Charles deRoche, Robert Agnew and Mary Astor. Screen play by Clara Beranger from the play "The Faun" by Edward Knoblock.

A Zane Grey Production

"TO THE LAST MAN"

With Richard Dix and Lois Wilson. Supported by Frank Campeau, Noah Beery and Robert Edeson. Directed by Victor Fleming. Adapted by Doris Schroeder.

A James Cruze Production

"RUGGLES OF RED GAP"

With Edward Horton, Ernest Torrence, Lois Wilson and Fritz Ridgway. Adapted by Tom Geraghty from Harry Leon Wilson's novel.

THOMAS MEIGHAN in "WOMAN-PROOF"

By George Ade.

Directed by Alfred E. Green.

An Allan Dwan Production

"LAWFUL LARCENY"

With Hope Hampton, Nita Naldi, Conrad Nagel and Lew Cody. From the play by Samuel Shipman. Adapted by John Lynch.

A George Melford Production

"SALOMY JANE"

With Jacqueline Logan, George Fawcett, Maurice Flynn. Book by Bret Harte. Play by Paul Armstrong. Adapted by Waldemar Young.

GLORIA SWANSON in "ZAZA"

An Allan Dwan Production Play by Pierre Berton and Charles Simon. Screen play by A. S. LeVino.

A Charles Maigne Production

"THE SILENT PARTNER"

With Leatrice Joy, Owen Moore and Robert Edeson. From the story by Maximilian Foster. Screen play by Sada Cowan.

Kenna Corporation Presents

"THE PURPLE HIGHWAY"

With Madge Kennedy, Monte Blue, Pedro deCordoba. Adapted by Rufus Steele from the play "Dear Me." By Luther Reed and Hale Hamilton. Directed by Henry Kolker.

Paramount Pictures



FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR President
NEW YORK CITY



Colleen Moore Marries**John Emmett McCormick**

The marriage license issued to Colleen Moore and John Emmett McCormick, West Coast representative of Associated First National Pictures, who were married on August 18th, reveals that Miss Moore's non-professional name is just as Gaelic as the one she selected for screen use. "Kathleen Morrison" is the name under which this popular young screen star said her "I do's."

Carmelita Gerraghty, screen actress and a close friend of the bride, was the maid of honor. The groom was attended by Earl J. Hudson of New York, production manager for the organization with which Mr. McCormick is associated.

The bride, who in private life was Kathleen Morrison, the daughter of Mr. and Mrs. C. R. Morrison of Los Angeles, is one of the most popular film stars on the West Coast, both professionally and socially.

McCormick is one of the best known film executives on the West Coast and one of the youngest executives in all filmdom to hold such a responsible position.

The couple are unable at this time to take but a brief honeymoon, due to the bride's engagement in the feature roles of "Flaming Youth," now in production, and in "The Swamp Angel" soon to be filmed and on account of the extensive production activity of the company which necessitates the groom staying at his desk at this time.

The wedding trip has been postponed until after the completion of "The Swamp Angel," in October, when the couple will go East to New York and other Atlantic coast cities for a protracted stay.

**OPERATORS DEMANDING
FIVE DOLLAR INCREASE**

Exhibitors of Canada have had a letter from the Operators' Union demanding \$5.00 a week increase, decision to be given by September 1st. It has been reported that the Famous-Players Canadian Corp. have already reached an agreement with the Operators' Union, but the arrangement has not given the operators the \$5.00 per week increase.

**U. S. SUPPORTERS
OF THE CANADIAN
DIVISION, M. P. T. O.**

M. E. Comerford, Scranton, Pa., Harry Davis, Pittsburgh, Pa., C. E. Whitehurst, Baltimore, Md., Martin G. Smith, Toledo, Ohio, R. F. Woodhull, Dover, N. J., L. J. Dittmar, Louisville, Ky., M. J. O'Toole, Scranton, Pa., John A. Schwalm, Hamiton, Ohio, William Bender, Jr., South Bend, Ind., A. J. Moeller, N. Y., George P. Aarons, Philadelphia, Pa.

**FOUR-YEAR CONTRACT
FOR BARBARA LA MARR**

Barbara La Marr has been signed on a four year contract by Arthur H. Sawyer, for Associated Pictures Corp. Four specials a year will be made. Miss La Marr has just returned from Italy, where she took part in the George Fitzmaurice production "The Eternal City." She will commence work under the new arrangement in four or five weeks.

**William H. Mitchell of
Winnipeg Office
Receives Promotion**

W. H. Mitchell, well known in Western film circles for years, has been appointed assistant to Canadian District Manager, Louis Bache of First National with offices at Toronto. "Bill," as he is known to the trade, finds himself a bit strange in the East after ten years residence among the wild and woolly Westerners, but his acquaintances are many, and Eastern film men have extended the glad hand of welcome to "W. H."

**"AM FACING TOWARD MONTREAL,"
WRITES A WISE EXHIBITOR**

Lambert Theatre,
Welland, Ont., Aug. 21, 1923.

Moving Picture Digest,
Toronto, Ont.

Enclosing check for \$4.00 (15c. exchange) for two years' subscription of "Digest."

SEEING YOU ARE WITH US

Good luck and lots of it.

J. W. MARSHALL,
Mgr., Lambert Theatre,
Box 340, Welland, Ont.

AM FACING TOWARDS MONTREAL
FOR SEPTEMBER

CANADIAN DISTRIBUTORS OF—

Motigraph Projectors

Superlite Gold Fibre Screens

Rexolux Motor-Generators

Cinephor Lenses

Automatic Ticket Registers

Fulco Theatre Specialties

**EVERYTHING
FOR
THE
THEATRE**

Make Our Office Your Headquarters!

The Canadian National Exhibition will be in full swing from Aug. 25th to Sept. 8th, and a great many Exhibitors from all parts of Canada will undoubtedly come to Toronto for the occasion.

We extend a cordial invitation to all those out-of-town Exhibitors who attend the Fair, to make our office their meeting place and to otherwise use our office for their convenience. There is no obligation to us in any way.

JUST WALK IN AND MAKE YOURSELF AT HOME!

THE COLEMAN ELECTRIC CO.

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"COURTESY with SERVICE"

**PROMPT AND
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SERVICE**

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Before Buying Pictures Read The Digest Advertising Pages

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UNIVERSAL

is making great chapter plays

Into Universal's seven big coming chapter plays has been packed every element of box-office appeal. Big, popular stars, splendid casts, skillful directors, magnificent settings—all of Universal City's unlimited resources. They are smashing, suspenseful stories teeming with stunts and thrills that you have never seen before! Bigger and better in every way—they'll make bigger money for you than ever.

WATCH FOR
THE
LUCKY

7

THE FIRST TWO ARE:

"THE STEEL TRAIL" - STARRING WILLIAM DUNCAN
Supported by Edith Johnson

"BEASTS OF PARADISE" WITH WILLIAM DESMOND
and Eileen Sedgwick

TO BE PRESENTED BY CARL LAEMMLE

GET YOUR DATES NOW AT

CANADIAN UNIVERSAL

Blackton Begins With "On the Banks of the Wabash"

James Morrison, Mary McLaren and Little Madge Evans in Appealing Story — Promises to be a Wonderful Production

J. Stuart Blackton has about completed "On the Banks of the Wabash" at the Vitagraph studios in Brooklyn. A typical Blackton all-star cast was engaged for "On the Banks of the Wabash." Each player is an ideal type and it is predicted that the picture will reveal the finest screen characterizations offered during the season as well as provide a thrilling and smashing climax different from anything conceived in recent years.

Mary Carr, the famous screen mother whose work is familiarly known to millions of screen fans, has one of the leading roles. Miss Carr's exceptional talent in creating sympathy among picture-goers has made her one of the exhibitor's best attractions.

Burr McIntosh, one of the finest of stage and screen stars, plays the part of an old river captain, stern and tender by turn and masterful in the emergency that faces the little town of Cranberry Corners where the story is laid.

James Morrison, the juvenile star who has given such sympathetic performances in recent Vitagraph specials was brought from Hollywood to play the part of David, the son of the steamboat captain.

Lumsden Hare, whose fine performances on Broadway and in films have won him thousands of followers, was cast for the small town artist whose ambition had been misdirected for so many years.

Mary McLaren, an actress whom every exhibitor and fan knows, was awarded the role of Ivonne, the girl of the city whose modern loveliness almost wrecks the happiness of the young lovers in the story and little Madge Evans was cast as the ingenue lead, the daughter of Mary Carr. George Neville, who played the sheriff in "Way Down East" and whose comedy delighted the millions who saw this characterization, took the part of Sash Brown, the hooch king of Cranberry Corners.

"On the Banks of the Wabash" is a drama that runs simply and surely to its climax. There are no intricate twistings and turnings of plot. It is a revelation of a small town and its people, the comedies and tragedies of their daily life, their heart breaks and their joys. And as the drama unfolds through this idyllic atmosphere of rural life, the impending catastrophe sweeps on, a terrifying, thrilling climax, in which all human life seems powerless to avoid. It is in this great emergency, an emergency that threatens the lives of hundreds, that Captain Hammond comes into his own and by his masterful command of the situation turns away disaster.

Glen Hunter Starred In "West of the Water Tower"

A cast of unusual strength will appear with Glenn Hunter in "West of the Water Tower," his first Paramount picture under his new long-term contract with Famous Players-Lasky Corporation, according to an announcement by Jesse L. Lasky. Production will start at Paramount's Long Island studio immediately. The cast includes such well-known players as Ernest Torrence, May McAvoy, George Fawcett and Zazu Pitts.

Rolling Sturgeon has been selected to direct the picture and Lucien Hubbard will be production editor. Mr. Hunter will play the role of Guy Plummer. Ernest Torrence will be featured in the cast as Guy's father, a small-town minister. May McAvoy, also featured, will play the supporting cast.

HORSE SHOES

"Horseshoes" is the title determined upon for Larry Semon's latest comedy for Vitagraph. This new comedy is one of the brightest this ingenious comedian has made. It will be released during the season of 1923-24.

VITAGRAPH'S STRIKING POSTERS

Vitagraph have a remarkable array of striking 24 sheet posters which have been designed to assist the exhibitor with his Fall showings. The paper for the following features is available: "The Midnight Alarm," "Pioneer Trails," "The Man Next Door," "Loyal Lives" and "Masters of Men."

Mary Philbin Is Most Unusual Type of Star

An old-fashioned home with an attic, a real old-fashioned garden sprung with holly-hock and vine, plenty of outdoors and a piano, and the contentment of Miss. Mary Philbin is realized.

Miss Philbin, now playing one of the leading roles in "The Temple of Venus," a William Fox production, directed by Henry Otto, admits she is old-fashioned. She is a lover of old-fashioned music to which the bonds of the present-day "jazz" have not been attached. A lover of all things living—a maid of yesterday living in the whirl of today.

She embraces an absolute disregard for the mad fashions of the time. Intricate possessions of the house of Dame Fashion hold for her no lure; her interest in the purchase of the long-forgotten table castor is much more intriguing.

The height to which this new addition to the motion picture world may rise will be lofty, for youth and beauty combined with the remarkable emotional talent of Mary Philbin are not to be denied.

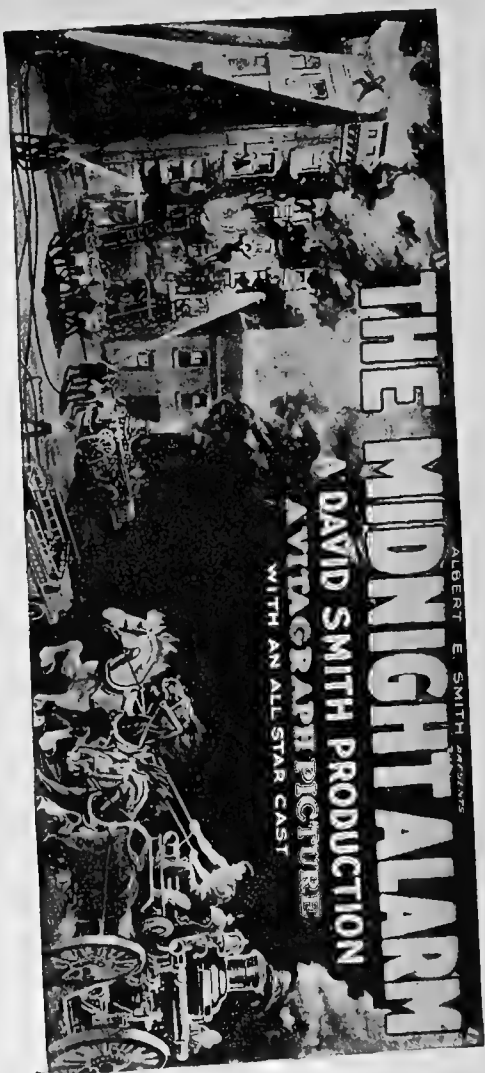
Attractive Photos Of Picture Stars

On Sample Buttons

Knowing the desire of both young and old to collect and preserve likenesses of motion picture stars, Associated First National exchanges are now canvassing the exhibitors throughout the country with a sample button photo of fifteen of their stars, composed of Jackie Coogan, Norma Talmadge, Constance Talmadge, Colleen Moore, Dorothy Mackaill, Andre Lafayette, Richard Barthelmess, Barbara La Marr, Katherine MacDonald, Madge Bellamy, Charles Chaplin, Marguerite De La Motte, Virginia Brown, Faire and Lloyd Hughes.

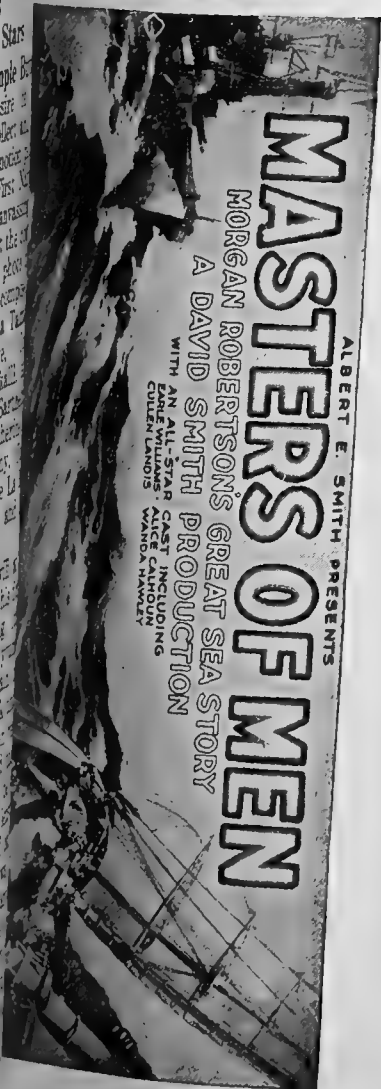
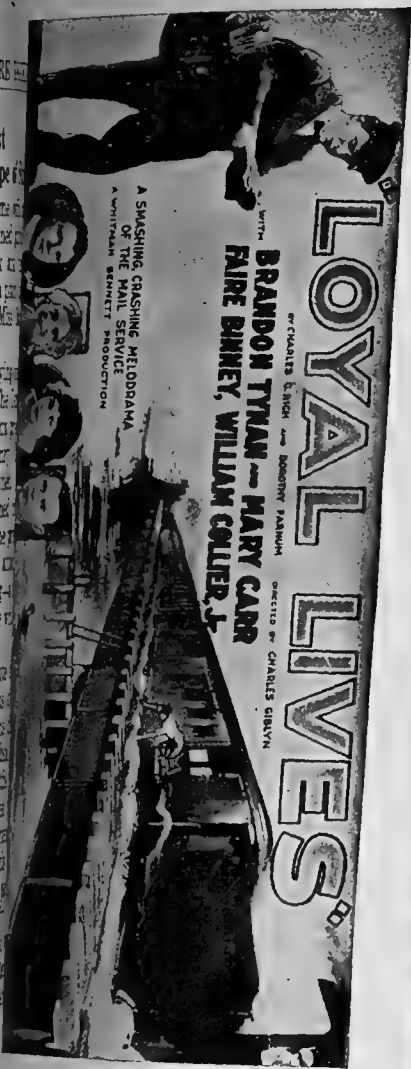
The live exhibitor will at once recognize the value of this form of exploitation. A strong interest will be shown by the youngsters and older folks to obtain one of these buttons each week until the entire collection has been reached. It must be remembered that the cost of the buttons must be spread out over a period of at least four months, for a button of only one star should be given away each week, whether on two appointed days or during the whole week.

Exhibitors desiring more details, especially those not having been reached direct by mail through the First National office should immediately get in touch with their nearest exchange.



ATTRACTIVE
24 SHEET
POSTERS

VITAGRAPH
ALBERT E. SMITH PRESIDENT



Absolutely Mr. Exhibitor!

It's the only picture held for the second week at Pantages, Toronto, excepting "Peck's Bad Boy"—that's why it is rightly called the

GREATEST SHOW ON EARTH



JACKIE COOGAN
IN
"CIRCUS DAYS"

Adapted from James Otis' Celebrated Story
"TOBY TYLER"
("Ten Weeks With a Circus")

FIRST NATIONAL PICTURES

THE GREATEST BOX-OFFICE ATTRACTION OF THE YEAR

0Se14 23

Sept. 8, 1923

CANADIAN MOVING PICTURE DIGEST

**First
National
Leads!**

That was the verdict of 648 exhibitors in the United States and Canada.

In its announcement of STARS—DIRECTORS—STORIES and STAGE PLAYS for the coming season First National gives every promise of holding its proud position of leadership.

YOU CAN DEPEND ON FIRST NATIONAL

TORONTO, CANADA
SEPTEMBER 8, 1923

ol. 15, No. 19

27 Jarvis Street

PUBLISHED BY
CANADIAN MOVING PICTURE DIGEST PUBLISHING COMPANY
TORONTO, CANADA

NEW YORK PUBLIC LIBRARY

NEW YORK TRIBUNE, SUNDAY, JULY 29, 1923

The Six Best Sellers

The following books are reported by Baker & Taylor, wholesalers, as having the largest sale during the last week:

FICTION

"North of Thirty-six," by Emerson Hough (Appleton). Of a Texas girl who ventured North with her father's cattle over the long trail to Kansas, in the days when the West was wild.

"To-morrow About This Time," by Grace L. Hill (Lippincott). A very old-fashioned and rather preachy story for and about girls, in the manner of Mary J. Holmes.

"Black Oxen," by Gertrude Atherton (Bonl & Liveright). Vivid if melodramatic hypothesis of what might happen if an elderly woman should regain her youth and beauty while retaining her experience and intelligence.

"West of the Water Tower," Anonymous (Harper). The Scarlet Letter against a Main Street background.

"Flaming Youth," by Warner Fabian (Bonl & Liveright). Cheaply sensational rehash of the most exaggerated of the flapper stuff.

"His Children's Children," by Arthur Train (Scribner). Highly colored chronicle of an American family ruined by riches and leisure.

NON-FICTION

"Life of Christ," by Giovanni Papini (Harcourt, Brace). By an ex-atheist, whose conversion seems more of the letter than of the spirit.

"Diet and Health," by Lulu Hunt Peters (Reilly & Lee). How to eat to live.

"The Goose Step," by Upton Sinclair (Sinclair). A somewhat heated and lengthy exposition of the obvious fact that American universities are not run primarily to please Mr. Sinclair.

"Mind in the Making," by James Harvey Robinson (Harper). Analysis of our mental processes and results.

"Etiquette," by Emily Post (Funk & Wagnalls). A Baedeker for the social aspirant.

"Life and Letters of Walter Hines Page," by Burton J. Hendrick (Doubleday, Page). Memoir of an American gentleman, who won distinction as author, publisher and ambassador.

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A Paramount Picture Coming

A Paramount Picture Coming

A Paramount Picture Coming

In the list of Paramount Pictures

The New Paramount Pictures, to be announced soon, include:

Three of the best selling books of the hour (listed above); two books not yet published but bound to be best sellers (one by Rex Beach, the other by Vicente Blasco Ibanez, author of "The Four Horsemen" and "Blood and Sand");

One book by Rudyard Kipling; one by Richard Harding Davis; one by Booth Tarkington; one by Zane Grey; one by Julian Street; one by Emerson Hough, author of "The Covered Wagon"; one by the authors of "Orphans of the Storm"; one by the author of "Kiki"; two Saturday Evening Post serials; two Broadway stage successes; and others

—and every one with a knockout title!

Soon to be announced



FAMOUS PLAYERS-LASKY CORPORATION



CANADA'S
MOTION PICTURE
TRADE PAPER

The Canadian Moving
Picture Digest

General Manager and
Editor-in-Chief

RAY LEWIS

Subscriptions—

Canada	-	\$2.00
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Foreign	-	\$3.50



ESTABLISHED
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FOR EXHIBITORS

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TORONTO, CANADA

SEPTEMBER 8th, 1923

Lives there an Exhibitor with soul so dead
That to himself he hath not said:
"I will be at the Montreal Convention if I'm not DEAD."

To be **DEAD** does not necessarily mean to be **BURIED**. There are many **DEAD ONES** walking about, **GHOSTS** of what they are capable of **BEING**.

The Exhibitor who continually keeps his face turned backwards, exclaiming constantly, "You can't get Exhibitors to stick together, see what they did in 19— and 19—" is generally **TWO-FACED**.

The Exhibitor who urges you on with "Turn About Face, Forward for 1923" is generally **ACTING** as well as **LOOKING STRAIGHT**. His head is "screwed on" so that he can only **LOOK AHEAD**, his vision is in the **PRESENT** and the **FUTURE** not in the **PAST**.

It is a wise man who said "Forget it."

Forget everything that **HAS BEEN** for **WHAT WILL BE, MUST BE**.

Have you any Faith in yourself? Are you willing to help organization for the good of the **PICTURE INDUSTRY**? There are 99 **OTHER EXHIBITORS** to make up the 100 to which you belong.

Do your **BIT**. If **EVERY LITTLE BIT HELPS**, what can you not accomplish by doing a **BIG BIT**?

It is **YOUR BUSINESS** which will be discussed at the Montreal Convention, Sept. 6th and 7th. Are you interested? The Motion Picture Theatre Owners of Canada, in affiliation with the M.P.T.O. of America, are going to formulate plans for the protection of **ALL EXHIBITORS** and their affiliations, for the protection and respect of Motion Pictures in America. And lest some are **NOT UP** in Geography, "America" means the American continent—Canada and the United States.

Now, lets have **SOME ACTION** we have had **ENOUGH OF WORDS**.

RAY LEWIS.

Canadian Exhibitors Go Into Convention Under Guidance of Sydney Cohen at Montreal

Headquarters for First Dominion Convention at Mount Royal Hotel, Montreal—Big Doings on Sept. 6 and 7th with M.P.T.O. Officials in Attendance to Launch Canadian Division—Representatives from Many Important Centres of Country.

The following official communication, announcing the purposes for which the Canadian exhibitors are to organize this week in Montreal has been sent out through Canada from coast to coast to every exhibitor in the country; and, according to the splendid interest manifested to date, it looks—as it should—as though every corner of the Dominion has been roused to the necessity and practicability of exhibitor-organization. The accompanying announcement was issued from the offices of the M. P. T. O. of Canada, in the Albee Building, Montreal, by the acting secretary, Vincent Gould.

"I wish to again call your attention to the National Convention of the M. P. T. O. of Canada at the Mount Royal Hotel, Montreal, September 6th and 7th. Every exhibitor in Canada has been asked to attend this meeting.

"The formation of the Canadian Division is for the purpose of uniting the energies of all motion picture theatre owners in the work of protecting the rights, advancing the interest and promoting the general welfare of each and all, developing the service of the theatre to the government and people along all constructive lines, rendering the theatre a real community centre in all that goes towards conserving the popular rights and assisting in the forwarding of all progressive public programs, and making every proper and lawful move to uphold, dignify and protect the entire motion picture industry, and win for our business public support and confidence.

"Exhibitor service stations will be established throughout Canada to care for the general welfare of the motion picture theatre owners, handle such elements of national legislation as may effect the interests of the theatre owners and keep a careful watch over official and other affairs of every character concerning the Motion Picture Business.

On Thursday, Sept. 6 at 1.30 P.M., the convention will open for the purpose of officially organizing the Canadian division. The president and leaders of the M.P.T.O. of America will outline the events which have transpired since the

inception of the organization in 1920 and explain the constitution, accomplishments and the future program of the Association. Exhibitor problems in general will be thoroughly discussed and plans made for the strengthening of the theatre owners position in Canada with the cooperation of the M.P.T.O. of America.

On Friday, Sept. 7, commencing at 1.30 P.M., the organization plans will be continued and the election of officers for the Canadian division will be held.

We urge YOU to be present at the Convention as a representative of your district to assist us in lay-

ALL READY FOR BIG CONVENTION

Montreal: The Convention of the Canadian Division of the Moving Picture Theatre Owners is now assured and rooms have been booked here at the Mount Royal Hotel for September 6th and 7th. The Acting Canadian Secretary of the Association, Mr. Vincent Gould, has taken offices here in the Albee Building and is handling all publicity in connection with the gathering which, according to the outlook at present will be the biggest thing of its kind ever staged in Canada. Mr. Gould is rapidly getting into touch with Motion Picture Theatre Exhibitors, who are being invited and in many cases have accepted the invitation to appear at the convention from all parts of the Dominion, from Halifax to Vancouver. Mr. Sydney Cohen, president of the M.P.T.O.A., has also been here organizing for the convention which further assures its success. In the meantime and subject to re-election and confirmation by the convention, a temporary board of directors has been appointed consisting of the following: J. Spardakis, of the Fairyland and Mount Royal Theatres; J. Sparrow, of the Court Theatre; S. J. Dunning, of the Park Theatre, Verdun; P. E. Guenette, of the Electra; and J. Rosenblum, of the Royal Alexandra. Personal invitations have been sent out to every exhibitor in the city and district of Montreal.

ing the foundation of this great organization."

For the information and convenience of our readers, the Digest is printing herewith the names of the committee of Toronto exhibitors who will confer with committees from other centres at the Montreal convention. The following well-known exhibitors have been named as the Toronto committee: J. C. Brady, Madison Theatre; H. Alexander, Park Theatre; Samuel Lent, Dundas Play House; B. Hudson, Aster Theatre; Frank Worth, St. Julian Theatre; A. Lester, King's Theatre; and Ray Lewis, Canadian Moving Picture Digest.

It is important to note that the Atlantic City convention at which the Canadian Branch of M.P.T.O. of America was endorsed, was a session of the entire board of directors and officers of the national organization representing 48 states.

Zasu Pitts Pays First Visit to Great White Way

Coming from the quiet hills of Hollywood, Zasu Pitts is seeing New York for the first time. She is there to play the role of Dessie Arnhalt in Glenn Hunter's first Paramount picture, which is to be distributed through Famous-Lasky, "West of the Water Tower," which Rollin Sturgeon is directing at the Long Island studio. Tom Gallery, her husband, accompanied her. They parked a year-old baby in Chicago.

Excitement Runs High In "The Midnight Alarm"

"The Midnight Alarm" the sensational super feature produced by David Smith and one of the twenty-six specials scheduled for release by Vitagraph during the season of 1923-24, played for one week at the Rialto Theatre, New York City.

"The Midnight Alarm" is one of the fastest moving and most exciting films ever made. Dramatic incident after dramatic incident follows in swift succession leading to a terrific punch at the conclusion of the picture. New York critics praised the excellent cast headed by Percy Marmont, Alice Calhoun, Cullen Landis, Joseph Kilgour, J. Gunnis Davis, and Maxine Elliott Hicks.

Great Year For Short Subjects Indicated By Educational Pictures Announcement

**E. W. Hammons, President, Makes Known Ambitious Plans
Calling for Increased Production by Educational Organ-
ization—A New High Standard to be Set in Short
Subjects According to Production Policy.**

A great year for Short Subjects is indicated in the announcement just made by E. W. Hammons, president of Educational Film Exchanges, of the production and distribution plans for the 1923-24 season outlined by his big Short Subjects organization.

An increase of approximately thirty per cent in the number of pictures to be released during the year over those handled last season is noted in a resume of the plans for Educational Pictures.

"Our program for the new season," said Mr. Hammons, "will contain two brand new series of two-reel comedies of the same length, in addition to the Christie, Mermaid and Hamilton Comedies, which will be continued on a more elaborate scale. Our plans for single-reel subjects are not yet complete, but we can announce one new and novel series, and others may be added to our releasing schedule later.

"The two new series of two-reel comedies will be the Tuxedo Comedies and the Juvenile Comedies, and the addition to our one-reel pictures is the 'Sing Them Again' Series, whose great popularity seems assured by several previews which have been given in New York and other cities where the audiences joined most heartily in singing the old favorite songs revived by those pictures. Jack White will provide the three comedy specials. The year 1923-24 is going to be a Short Subjects year, and already indications are that the quality pictures of brief length are going to come much nearer to receiving the exploitation which they deserve from wide-awake exhibitors."

The program of Educational Pictures as announced includes: twenty new two-reel Christie Comedies; twelve Mermaid Comedies, in two reels; six two-reel Hamilton Comedies; six Juvenile Comedies in two reels; six two-part Tuxedo Comedies; and three two-reel Jack White Comedy Specials, as well as twelve single-reel subjects in the "Sing Them Again" Series; and twenty-four one-reel Cameo Comedies. The current series of Lyman H. Howe's Hodge-Podge and of Wilderness Tales by Robert C. Bruce will continue into the Fall, and when these are complete new

groups of both these one-reel classics will be announced.

Bobby Vernon, Neal Burns, Dorothy Devore and Jimmie Adams will be the featured players in the early releases of the new series of Christie Comedies. Vernon, Burns and Miss Devore have been Christie favorites for some time, while Jimmie Adams, who recently signed a contract as a Christie star, has already been seen in the leading roles of "Green as Grass" and "Roll Along."

These popular stars, with such well known supporting players as Vera Steadman, Charlotte Merriam, Jimmie Harrison, Earl Rodney, Natalie Joyce, Babe London, Lincoln Plumer and Bill Irving, make up one of the biggest and finest companies of players ever gotten together for a series of film comedies.

Aileen Pringle And Conrad Nagel For Elinor Glyn Story

Conrad Nagel and Aileen Pringle have definitely been decided upon to play the two leading roles in Goldwyn's Picturization of Elinor Glyn's sensational novel, "Three Weeks," which is about ready to go into production at the Goldwyn studios under the direction of Alan Crosland, with the close co-operation of the author herself.

Both of these players are members of Goldwyn permanent acting organization and have had important roles in other big productions.

"Scaramouche" Premiere On Stage and Screen

"Scaramouche" is a name which will be upon the tip of everybody's tongue in New York this month. At about the same time that Rex Ingram's Metro film version of "Scaramouche" will have its premiere at the Forty-fourth Street Theatre, there will also be a stage presentation of the Rafael Sabatini romance.

Ramon Novarro has the title role in the Ingram production. Sydney Blackner will enact it in the stage version, which will be presented by Charles L. Wagner, from whom Metro secured the film

rights. Being prepared in different forms of dramatic expression, the two productions will necessarily vary in treatment, though adhering faithfully to the story. As one man put it, "concentration for the stage, elaboration for the screen." The Rex Ingram production of this romance of the French Revolution has a cast of 10,000, with 30 principal players.

Willis Goldbeck made the screen adaption of "Scaramouche." John F. Seitz, Ingram's wizard of the lens, photographed the production.

Dominion Films Get Much Montreal Business

Dominion Films, Limited, Montreal branch, under the management of J. P. O'Loughlin, is very busy these days. Following the release of "Daughters of the Rich" at the Imperial early in September, there will be a succession of big pictures, including "Mothers-in-Law," said to be another "Over the Hill," "The Broken Wing" and "April Showers."

"Paramount Week is To Be Big in Montreal"

Famous Players Lasky are looking forward to one of the most brilliant successes of their career as an exchange when Paramount week opens in September. An indication of what they are doing is afforded by the following list of first-runs booked for that date in Montreal: "Hollywood" at the Capitol; "Children of Jazz" at Loews; "Grumpy" at the Imperial; "Paying the Piper" at the Strand and at the same house also "Gentlemen of Leisure" and "Missing Millions." Eddie English, Montreal manager, certainly had a feather in his cap when he went to the Famous Lasky convention at Boston from which he has just returned, and reported what his exchange had been doing.

Roped Off Ancient Streets of Rome For First National

Through the courtesy of Senator Cremonesi, Lord Mayor of Rome, Italy, three blocks of Via Rome, the street leading to the Coliseum, were roped off so that George Fitzmaurice could stage a riot scene in which four thousand people took part. The scene was the final one of the two hundred situations staged in Rome for Samuel Goldwyn's production of Sir Hall Caine's "The Eternal City," a forthcoming First National release.

Clever Juvenile to Play Role in "Flaming Youth"

Ben Lyon Joins Roster of Noted Stars for First National Production Starring Colleen Moore and Milton Sills—Formerly with "Seventeen" and "Mary the Third"

Ben Lyon, well-known stage and screen portrayal of youthful leads and juvenile roles, has been engaged by First National to play an important part in "Flaming Youth," a picturization of Warner Fabian's widely-discussed novel, now in production under the direction of John Francis Dillon and featuring Colleen Moore.

"Flaming Youth" is Lyon's first Western production. Previous to coming to the coast he enacted the role of "Boris" Potash's son in "Potash" and Perlmutter," the Sam Goldwyn-First National production, just completed at the Fort Lee studios, New Jersey.

The manner in which he handled this role in the famous Montague Glass' comedy so pleased First National executives in the East that he was immediately signed to come West to play "Monty Standish" in "Flaming Youth."

This role, that of a young college athlete, one of "Patricia Fentriss'" many sweethearts, is a part ideally suited to the young man who is

numbered among the silver sheet's foremost famous male players.

Lyon, who is barely out of his teens, has been an actor for seven years. He began his career as an extra playing boy parts in productions by the old World Film Company. He progressed rapidly in films and within a few months was playing leads. Then he was drawn to the legitimate stage and during the last three years has played in several big stage productions.

His career before the footlights included the playing of lead parts in 32 stock productions and leads in Rachael Carruther's "Mary the Third," Jeanne Eagles' "The Wonderful Thing," and Booth Tarkington's "Seventeen."

With the engagement of Lyon the cast of "Flaming Youth," is now practically complete. It comprises, besides Colleen Moore and Ben Lyon, Milton Sills, Elliott Dexter, Myrtle Stedman, Sylvia Breamer, Walter McGrail, Betty Francisco, Phillips Smalley and John Patrick.

Will Aid Exhibitors On Exploitation

L. Lawrence Weber and Bobby North have completed plans through which direct exploitation aid will be rendered exhibitors playing "Marriage Morals" and "Don't Marry For Money." Not only will this personal service be available to exhibitors, but exchangemen handling these two productions may utilize this department.

The press books on both "Marriage Morals" and "Don't Marry For Money," which have just been completed, contain a special exploitation section, as well as several pages devoted to accessories and their various uses and possibilities. But it is the intention of Messrs. Weber and North to augment them by personal service in the field.

Maude Adams Will Likely Make Picture in India

It was reported recently that Maude Adams intended to produce Rudyard Kipling's "Kim," and would make the picture in India.

It is understood that Miss Adams, after experimenting several years, has developed a new process with regard to lighting, and other technical phases of picture production.

John Ince Directs Bryant Washburn In Grand-Asher Feature

Bryant Washburn, who has just finished three feature pictures for Grand-Asher which were produced at the Berwill Studios by Ben Wilson, will be in New York City early in October when he will, in conference with officials of the Grand-Asher Corporation, decide upon new plays in which he will star.

The names of the three completed productions are "Mine to Keep," "The Love Trap" and "Other Men's Daughters." In all three features Mabel Forrest was the female lead and Wheeler Oakman with an excellent cast offer the support. "The Love Trap" was directed by John Ince and the other two by Ben Wilson.

Handling Clemenceau Film

Edward L. Klein has secured American distribution of "The Veil of Happiness," made in Paris from a story by George Clemenceau. The entire cast is Chinese, recruited from the student colony in Paris. Klein is now arranging for the release.

Denny Starts New Jewel 'Tis "The Spice of Life"

Hero of the "Leather Pushers" Has Great Role in Thrilling Automobile Racing Romance—An Eight Cylinder Picture.

Work has been started at Universal City by Reginald Denny on his next Jewel production, "The Spice of Life," a lively story of the automobile racing game.

"The Spice of Life" is particularly adapted to Denny, as it concerns a prize ring hero who forsakes the squared circle to enter automobile racing. Denny's knowledge of automobiles and especially of racing cars is second only to his acquaintance with the prize ring. The combination of both these sporting games in "The Spice of Life," supplies Denny with an ideal part. Those who liked him in "The Leather Pushers" and all who saw him did, and in "The Abysmal Brute" will be glad to know that he puts on the gloves again in "The Spice of Life" and engages in a lively ring argument.

Byron Morgan is the author of "The Spice of Life," the original title of which was "There He Goes," Morgan is the author of

many famous racing stories, several of which were used as starring vehicles for Wallace Reid. His stories are said to be the best automobile stories written and are filled with the thrills and romance of high power cars and the gasoline track.

Harry Pollard, who directed Denny's greatest pictures, "The Leather Pushers," also is directing "The Spice of Life." He terms it "an eight cylinder picture" and promises it will be a whirl-wind screen offering that will far surpass all that Denny has done before. A thrilling automobile race marks the climax of the story.

The Denny feature will probably be ready later in the Fall.

Get Distribution of "David Copperfield"

Associated Exhibitors, Inc., have acquired distribution of "David Copperfield." The release date is set for Sept. 23rd.

THE MIDNIGHT ALARM

From "Screen Opinions," Chicago

"CLASS A-c 90%. You can boost this picture for a special. It's the kind that should draw big in any locality.

From "New York Daily News"

"THE Midnight Alarm' shows one of the most realistic film fires we have ever seen. Then, too, there's an excellent exhibition of quick fire work—from bed to burning building as it were—and a spectacular train crash."

From "Exhibitors Herald"

"THE Midnight Alarm' provides excellent entertainment. Here is a fast moving story filled with dramatic action and suspense that should appeal to any theatre audience. It tells an absorbing story that is punctuated by spectacular scenes and punches that hold the interest unfalteringly. There is a great fire scene that is finely done; the wreck of an automobile by a train, and a suspenseful moment when a great drawbridge is lowered just in time to keep a passenger train from plunging into the river. But the production boasts more than the spectacular elements. The story runs along a vein of considerable human interest revolving about the search of an old couple for their long lost granddaughter."

From "Motion Picture News"

"THE picture carries action and incident all the way."

From "Moving Picture World"

"IT'S chock full of real action, and a midnight fire that is without a doubt the best of its kind this writer has seen. 'The Midnight Alarm' is a clever piece of work. The thrillers are well handled throughout and will keep your audience on the alert all the while for there is plenty happening in this picture. The frustrated attempt at wrecking the train at the trestle, following a villainous attack on the keeper of the switch house, is a knockout, and the surprise occasioned when the speeding train mounts the trestle just as the latter has been lowered would have made the 'nigger heaven' gods of yesteryear tear the house to pieces with excitement."

From "New York Evening Journal"

"THERE is a great fire with the heroine locked in a safe. The filming is on an elaborate scale and much attention was given to many scenes, particularly that of the fire."

From "New York American"

"THE Midnight Alarm' was set for action and it rings the bell."

From "Exhibitors Trade Review"

"THE Midnight Alarm' responds to the demand by a very large section of movie patrons for a 'sure-enough' thriller which breezes along at cyclone pace, makes a direct appeal to the most elemental emotions and winds up by enveloping hero and heroine in a blaze of glory. The 'blaze' must be taken literally for the fire in which the villain meets his well-deserved doom at the close registers as one of the most spectacular episodes in a picture which fairly vibrates with 'big punch' scenes as exemplified by the attempt to send a limited express crashing to the bottom of a trestle, an auto wrecked by a train and other exciting bits of realism."

From "New York Tribune"

"OUR advice is, do not miss 'The Midnight Alarm.'"

From "The Film Daily"

"THE picture is 'sure-fire' entertainment. Holds a decided appeal for the general public."

Two Follies "Discoveries" In Paramount Production

Beautiful Dorothy Mackaill and Mary Eaton of Follies Fame, Both Make Sensational Headway in "His Children's Children"

There are many ways of breaking into motion pictures, but the surest way is being "discovered." In Sam Wood's latest picture, "His Children's Children," now in production at the Paramount Long Island Studio, there are two recent discoveries—Dorothy Mackaill and Mary Eaton. And both, strange to say, come from the New Amsterdam Theatre where Mr. Ziegfeld glorifies the American girl in his productions.

Miss Mackaill, who came from England three years ago, was seen on the New Amsterdam roof in the "Midnight Frolic" by Marshall Neilan and given her first picture work in his "Bits of Life." She played the part of the wife of the deaf barber and made such a success that she has rapidly risen in the cinema world. In the short space of two years she has played in "A Woman's Woman," "The Isle of Doubt," "The Inner Man," "Mighty Lak a Rose," "The Fighting Blade," with Richard Barthelmess, and "His Children's Children."

Mary Eaton, star of the Follies for three years, was discovered by Sam Wood, who searched the New York theatres for a girl to play the role of Mercedes in "His Children's Children." Naturally Mr. Wood included the "Follies" in his search and Miss Eaton was induced to forsake the stage, at least temporarily, for the screen. Her work in this picture, which is her first, has been most acceptable to Mr. Wood and there is a strong possibility that Miss Eaton will enter the ranks of screen players permanently.

"I was more thrilled when I went before the camera than I was on my first stage appearance," declared Miss Eaton. "It all seemed so strange. When Mr. Wood said camera and the camera-man began to turn the crank I felt, for a second, as if I could not walk onto the scene. But the minute I was in action everything went all right. Of course it wasn't a hard scene. All I had to do was walk into Delmonico's and join a party for luncheon.

"When the scene was finished my heart fluttered a bit and I looked anxiously to see whether or not Mr. Wood ordered the N. G. sign put up before the camera. When he said O. K. I was overjoyed. My first scene had been all right and now I could go

on to more. I am satisfied with the work."

Miss Eaton's three years in the Follies have fitted her for the part she is playing in "His Children's Children." She is Mercedes, a Follies girl, characterized and pictured as only Arthur Train, the author could word-paint her. Miss Eaton will do one of her famous dances in the picture. In fact she is going to be a typical Follies girl all the way through.

BRITISH NOTES

The activities of British National Film League, which have been mentioned from time to time in the Digest, continue, and almost every film-producing company of any importance in the United Kingdom is now a member, according to a recent British report. It will be recollected that the object of the League is to improve British films in every way possible, both from an artistic and entertainment point of view, and it is their ultimate object to gain supremacy for British films in the United Kingdom.

Travel Films

There is a boom in travel and interest films in London at present, which started with the showing some time ago of "With Allenby in Palestine." A number of other interesting films of this kind have been shown, including "Through Romantic India," "Hunting Big Game in Africa," and the "Ascent of Mount Everest."

New British Films

The outstanding British film of the month is the "Wandering Jew," which is claimed to be one of the best pictures turned out by the Stoll Film Co. and which is to be distributed in Canada by Dominion Films Limited. The play is founded on the well-known stage success, and Matheson Lang, who acted in the theatrical production, has taken the leading part in the film picture. It should be recollected that the story deals with the history of a semi-allegorical Jew who, for an act of blasphemy, has been condemned to an ill-fated but deathless life through the centuries.

Another British film of merit is "Little Miss Nobody," in which Flora Le Breton is the leading lady. This film is farcical in character and deals with modern life

Christie Funnies

Going Strong on
Fall Features

The Christie Comedians have few un-funny moments these days. With production buzzing along in a state of violent activity Al Christie's featured players have found themselves to be numbered among the busiest of busy people. As Al Christie shoots the final scenes of a hilarious sea-going farce with Bobby Vernon, Scott Sidney is reaching the half-way point in his production with Dorothy Devore and Babe London. Jimmie Adams and Vera Steadman have just begun a new farce under the direction of Harold Beaudine, while Neal Burns has answered the call to don the make-up for the latest contribution from the pen of Frank Roland Conklin.

Will Be Known As

Associated Exhibitors

Canadian Exhibitor's Exchange, Montreal, will be known from now on as Associated Exhibitors of Canada. Physical distribution will be through the Canadian Educational Exchange which is moving to quarters from the first floor of the Albee Building, Montreal, to more spacious offices on the fifth floor to make room for the Associated Exhibitors.

THE RECORD

Breaking all previous records, and causing the biggest stir among picture patrons since Ottawa witnessed its first screen entertainment, "If Winter Comes" has brought new laurels and an enviable recognition to the Fox Film Corporation.

Telegrams of congratulation are pouring into Mr. E. B. McCaffrey's office in the Canadian headquarters at Toronto from all sources which more than justify the confidence that the Fox officials had for the production. Mr. McCaffrey is delighted with the wonderful manner in which the picturization of the famous English novel has been received by the Canadian public.

"If Winter Comes" played a six day engagement at the Regent, Ottawa, breaking all previous records for four days. The last two days of the showing were the two largest of the run, proving conclusively that Fox have the pictures to back what proved the most sensational announcement of the year.

Educational Pictures



"THE SPICE OF THE PROGRAM"

EDUCATIONAL PICTURES are proud to offer to exhibitors the splendid one and two-reel pictures outlined on the following pages. They constitute a bigger, better, finer program of Short Subjects than we have ever offered before.

Ever since Educational entered the field and began to treat Short Subjects with the same careful attention that is given to the best long photoplays, they have kept pace with these features. The new Educational Pictures show all-round progress at least equal to the best productions of greater length, in a season when this industry is striving to give the public the best that is in it. The keynote of the season—"Better Pictures"—is the keynote of the new comedies and other Short Subjects which we are now announcing.

You exhibitors who are promising your patrons finer pictures and better screen entertainment must see that your promise is carried out through a whole, balanced program. And to do this you must show Educational Pictures.

E. W. Hammons

EDUCATIONAL
FILM EXCHANGES, INC.
E. W. HAMMONS, President

Christie Comedies



AL CHRISTIE

LIVELY farce comedies built on really funny stories—truly feature productions in two reels—will be the new series of twenty Christie Comedies.

More elaborate than ever before. The first, "Navy Blues," featuring Dorothy Devore, was made on the U. S. S. California, pride of the Pacific Fleet, with the cooperation of the Navy Department.

Other early releases will feature Bobby Vernon, Jimmie Adams and Neal Burns. And the casts will include Vera Steadman, Babe London, Charlotte Merriam, Jimmie Harrison, Earl Rodney, Natalie Joyce, Lincoln Plumer and Bill Irving. All under personal supervision of Al Christie. The biggest and finest company of popular actors ever assembled for a series of two-reel comedy productions.

*Christie Comedies Will Entertain
The Whole Family*



BABE LONDON

CHARLOTTE
MERRIAM

E. A. BAKER

MERMAID COMEDIES

JACK WHITE PRODUCTIONS

During the last year Mermaid Comedies have won the place of undisputed leadership in the field of broad, fast action comedy. Jack White today is without a peer.

But even White's best past work is being outstripped in the laughs and thrills that are being crowded into these new productions. Lige Conley, star of "Backfire," "Kick Out" and many other spectacular Mermaid successes, is being featured, supported by Lillian Hackett, Otto Fries and Jack Lloyd.

*For laughs and thrills —
the twelve new two-reel
Mermaid Comedies*



LIGE CONLEY



LILLIAN HACKETT



JACK LLOYD



OTTO FRIES



JACK WHITE

COMEDY SPECIALS



JACK WHITE, whose genius for making high-speed, high-powered comedy has made the Mermaid subjects so popular, will produce during the year three two-reel fun classics which are bound to be the outstanding productions of their type.

These Jack White Specials, while of short length, will be truly features in every sense—all-star casts, great comedy stories, excellent production and direction—and will be worthy of your best advertising and exploitation.

They will be packed with laughs and thrills. They will be the biggest pictures Jack White has ever made.

HAMILTON

COMEDIES



LLOYD
HAMILTON

RUTH HIATT

DEL LORICE

THE most popular comedy artist and the greatest box-office star appearing in Short Subjects today is, without question, Lloyd Hamilton. Every picture in the second series of six two-reel Hamilton Comedies will be a gem of mirth that you will want to advertise equally with the longer feature.

Hamilton's scenario and production staff has been enlarged and strengthened. Direction will be supervised by Jack White. Backed by the strongest organization he has ever had, and supported by Ruth Hiatt and Del Loric, Hamilton will give you this year the best work—and the greatest box-office attractions—of his career.

Tuxedo Comedies

A brand new series of six two-reel situation comedies presenting popular stars of the stage and screen, and with production and direction equal to the best features.

The first will be "Easter Bonnets", featuring Ned Sparks and Harry Tighe.



Educational Pictures
Original from
NEW YORK PUBLIC LIBRARY

Juvenile - COMEDIES -



*Six two-reel
riots of
laughter with
the spirit of
the American
Boy.*



HAIL the American Boy! Your patrons love him. And all who love the American Boy—the lad with the soul of the Boy Scout—will enjoy the Juvenile Comedies.

* * * * *

"Yankee Spirit", directed by Norman Taurog, which will introduce this series, presents Bennie Alexander, of "Penrod and Sam" fame, Ernest Butterworth, and a cast of popular child and adult players, in a picture that will have your house rocking with laughter.



Cameo

CLEAN CUT COMEDIES



CLIFF BOWES

VIRGINIA VANCE



The best single-reel, rough-and-tumble comedies on the screen. Inaugurated to meet a definite demand from exhibitors for a one-reel comedy of high quality, Cameo

Comedies, under the direction of Fred Hibbard, have supplied this need and won a popularity never before enjoyed by a comedy of this length.



"SING THEM AGAIN" SERIES

By Norman Jefferies

A modernized revival of the songs you used to sing. Twelve one-reel pictures, each presenting three of the old favorite songs, which your audience will sing. A real novelty, and a picture that will put your audience in a good humor to enjoy the rest of the program.

ON THE completion of the current series of LYMAN H. HOWE'S HODGE-PODGE, and of WILDERNESS TALES by Robert C. Bruce, announcements will be made of new groups of these pictures.

KINOGRAMS

THE VISUAL NEWS OF ALL THE WORLD

You can show no better news-reel than Kinograms. Every issue brings to your patrons the latest news of the world in pictures. Issued twice-a-week.

IN THE OLD COUNTRY
Ran 11 months in Glasgow
10 months in Edinburgh
1 solid year in London
AND—

Rob Roy

is now playing its second tremendous week in Massey Hall, Toronto. 35,000 admissions in first week. Second week opened up on Labor Day with a turn-away of 2,000 people.

Now
Book-
ing

Throughout
Canada

*"Ma foot is on Ma native heath, —
Ma name's Mac Gregor"*

DOMINION FILMS

TORONTO, 21 Dundas St. E. MONTREAL ST. JOHN

Western Distributors
CANADIAN NATIONAL FILMS
Winnipeg, Calgary, Vancouver.

Indications Point To Demand For Independent Pictures

Weber and North Receive Deluge of Inquiries Before Formal Announcement is Issued.

"This is an 'Independent Year'," says Sam Sax, National Sales Manager for L. Lawrence Weber and Bobby North, "and we're going to take every advantage of it, too."

"We now have 'Marriage Morals' and 'Don't Marry For Money' ready, and the keen interest and favorable comment they have aroused is surely gratifying. Even before our formal announcement of these pictures, we had a host of inquiries on them and three territories were sold upon a screening of these pictures. That's a pretty good indication that the market is eager for Independent pictures—if they're right."

"In making 'Marriage Morals' and 'Don't Marry For Money', we had the high class theatres in mind as well as the smaller ones, and made two pictures that no theatre is too big or fine to show. That's the class of product the Independent field wants. Our accessories and publicity will also measure up to that standard."

"Will Nigh surely excelled all his prior efforts in making 'Marriage Morals'. He assembled a cast that's unusual, obtaining such players as Tom Moore, Ann Forrest, Edmund Breese, Florence Billings, Harry T. Morey, Shannon Day, Tom Lewis, John Goldsworthy, Little Russell Griffin, Charles Craig and 'Mickey' Bennett. To that he added a lavish production and his own capable direction."

"B. P. Fineman has every reason to be proud of 'Don't Marry For Money.' One of the best balanced casts ever seen on the screen appears in this picture. House Peters, whose performance needs no comment, has in his support Rubye De Remer, Aileen Pringle, Cyril Chadwick, Christine Mayo, Wedgewood Nowell, George Nicholls, Hank Mann and Charles Welllesley. And Fineman spared nothing on the sets—there are lots of them and they're all big and beautiful, every one in good taste. Clarence Brown's direction is utterly without fault and the photography is as nearly perfect as any I've ever seen."

"These are some of the reasons why picture-wise buyers like Ben Amsterdam of Masterpiece Film Attractions of Philadelphia, Sydney Samson of Bond Photoplays Corporation of Buffalo, and Sam Grand

of Federated Film Exchange of Boston, bought 'Marriage Morals' and 'Don't Marry For Money' upon looking at them—they know pictures and they know the market."

"It's an Independent year—you can bank on that—if the pictures are right."

Griffith and Chaplin Are Popular With British Fans

D. W. Griffith and Charles Chaplin are the favorites of the British film-going public, according to cable reports of a popularity contest completed recently by the Sunday Pictorial, London.

"Way Down East" was declared the most popular picture by the voting which was carried on throughout the British Isles, "Orphans of the Storm" was named the second most popular, while the film-goers selected Charles Chaplin's "The Kid" as the third.

"Orphans of the Storm" has received the highest honors ever given to a motion picture, having been declared the best picture of last year through a vote of the motion picture public throughout the country.

All Accessories Ready On First of Columbia Pictures For Fall

All accessories have been completed on "Yesterday's Wife," first of the series of Columbia Pictures which C.B.C. Film Sales Corporation is distributing, and are ready, simultaneous with the release of the feature as promised.

What is promised as one of the most effective campaign books ever issued is now off the press, replete with advertising, publicity and exploitation ideas, which have been worked up in accordance with ideas submitted first hand by franchise holders and exhibitors, and are along lines therefore that are sure to be successful. One unusual feature of the book is the beautiful cover printed in three colors.

Lobby display, posters, oil paintings, slides, have all been made with the utmost attention to desires of franchise holders and their comments on previous material of this kind issued by C.B.C.

C.B.C. is also issuing a beautiful leather album with the name "Yesterday's Wife" embossed in gold, in which is mounted a complete set of production stills of the picture, and "Straight Photographs" of the players. The posters are especially effective, their designs from original art ideas drawn up under the supervision of Joe Brandt himself.

"Merry-Go-Round" Playing Fourth First Run on B'dway

Remarkable Universal Production Directed by Rupert Julian Warmly Received—Mary Philbin's Portrayal Recognized as Outstanding Achievement.

"Merry-Go-Round," the Universal Super-Jewel production of life, romance and adventure in Vienna, made by Rupert Julian as one of the biggest pictures of the year, has smashed the summer bugaboo in New York City, according to reports from several Broadway theatres which have shown it during the past seven weeks. It has convincingly demonstrated that a really big picture will get the crowds and keep them coming, despite the season.

After playing two record breaking weeks at the Rivoli, "Merry-Go-Round" was transferred to the Rialto, then to the Central Theatre at popular prices, and now it is showing in the Cameo Theatre—

making four first runs on Broadway, a record for the Great White Way. As soon as its run in the Cameo is completed "Merry-Go-Round" will play an 81 day booking in the Keith, Moss and Proctor houses in and around New York City.

Reports having reached New York from Los Angeles, indicate that the "Merry-Go-Round" opening at the Mission Theatre in that city was one of the highlights of the screen year on the West Coast. Without exception the picture met with high praise from the newspaper reviewers. Mary Philbin, Norman Kerry, George Hackathorne and Cesare Gravina, as well as others in the cast of the big Jewel, were accorded high praise for their work, while Rupert Julian, the director, was credited with the best work of his career.

"If Winter Comes" Breaks Records in Regent, Ottawa

Amazing Exploitation Campaign Utilized to Put Over Fox's Sensational Screen Triumph—Canadian Capitol Celebrates Premiere by Making Picture History for Presentation

THE Canadian premiere of the Fox Film Corporation's screen version of "If Winter Comes" was held at the Regent Theatre, Ottawa, the Canadian capitol, and was given an exploitation campaign that for thoroughness and originality it would be difficult to beat. G. de Grandcourt, Director of Publicity for the Fox Film Corporation in Canada, and Oral B. Cloakey, Manager of the Regent, are responsible for the following stunts, tie-ups and extensive representation in the papers:—

A Bicycle "Coasting Contest," held in connection with "Mark Sabre's" love for his "bike". Parade of 17 Coal Wagons with banners advertising the picture and window displays in coal merchants' windows with the title spelled out in letters of coal. Tie-up with Mint Products on Wintergreen Lifesavers, resulting in use of Lifesaver car, 20 feet long with banner along entire length. Elaborate float, arranged by tie-up with Shirriff's Marmalade, and window displays of this product linked up with picture in grocery store windows.

Something new in billboard advertising was a "Talking 24 Sheet." Paper was posted upside down for this stunt. Wires were then run from a radio store to the board, and an amplifier attached. The store then broadcasted snappy news of the picture, and turned on the record of the song in the same way. As this board was in one of the busiest sections it became the talk of the city. Small boys and even grown-ups could be seen con- torting themselves all day long endeavoring to get a look at the famous characters on the inverted 24.

An unprecedented-tie-up with the conservative Ottawa city authorities was effected through the courtesy of the Police and Fire departments, resulting in a cordon of six military police being stationed around the front of the theatre at night, and the use of a big fire truck with three searchlights that played on the waiting crowds; this was used ostensibly to assist in taking motion pictures of the crowds, and to reassure the public half minute flares were let off in the middle of the street. Traffic was tied up for fifteen minutes, and huge crowds congregated on the three corners facing the

theatre, one of the busiest street-car intersections in the city.

Among the large number of window tie-ups were, a full window display in Birks, Canada's leading jeweller's, whose Ottawa store has never tied up with any picture before; full window display in furrier's, with painted cyclorama background of winter scene, fur coats and colored 11 x 14's; reproduction of the "Accusation" scene in picture, in window of leading department store; using wax figures and complete display of 11 x 14's, display occupying two windows in largest drug store on corner considered best location in the city. This was an elaborate winter scene background, with title of picture in frosted letters, numerous stills, and tie up with complexion creams. A hand painted art card in a Regent Theatre one sheet frame stood in the corner lobby of the store. Another striking display consisted of the title of the picture spelled out in two foot letters, frosted and illuminated at night, and stretched on a wire across the entire front of the city's leading music and piano store, together with a display of song copies, records, etc., of the "If Winter Comes" ballad.

Six banners with title of picture in frosted letters featured an "If Winter Comes" sundae in a large soda fountain and cafe. Another jeweller's linked up with the dramatic cigaret case incident in the picture by putting in an effective display of silver cigaret cases and advertising materia lfor the theatre. Three bookstores featured the book, and a large sporting goods store featured "Mark Sabre" bicycles. An exclusive florist made a beautiful floral display in his window tying up with the picture.

Thirty-five cards with title of picture in frosted letters, were placed in prominent positions throughout the remainder of the best windows in the city. Each card carried wording tying up with various goods; such as "If Winter Comes"—keep that schoolgirl complexion; "If Winter Comes"—means Jaeger's Underwear," etc., etc.

Arrangements were made for a prominent Ottawa minister to preach a sermon on the picture.

Three full-page tie-ups with merchants were made in the newspapers, who also accorded the pic-

ture the largest amount of space in both its news and dramatic columns ever given to any theatrical event before.

A private screening was held and attended by three hundred of Ottawa's most prominent citizens, including ministers of government departments, mayor, and city authorities, clergy and others. The Authors' Association of Canada, whose executives witnessed the private screening, strongly endorsed the picture and sent out letters to all their members urging them not to miss it.

A very extensive mail campaign was carried out, and every available vacant window was sniped with one sheets.

The entire cost of the campaign was so well handled that it only slightly exceeded the regular weekly appropriation. The results of the campaign were shown by the Regent breaking all house records on the opening day, and turning over one thousand people away.

New Exploitation Stunt For First National

The Publicity and Advertising Department of Associated First National Pictures have turned out a post-card photograph of each of their stars, samples of which should be seen by exhibitors to truly represent their quality.

The various uses of these star photographs make them peculiarly adapted to theatre advertising. The star photo card can be given away on the poor night of the week in order to build up the attendance of that night. A different star photo can be given away each week and not only the kiddies but the adults will most assuredly clamor for them. Departmental stores in the smaller cities will be glad to share the expense of the star photos for their use in giving them away with purchases. There is also an opportunity to imprint a programme for the entire month on the back by reproducing a certain month of the calendar year. They can also be used for personal messages, in facsimile writing of the star, these to be mailed from either Los Angeles or New York city. They can also be used for a personal message from the manager of the theatre.

The Advertising and Publicity Department of First National at Toronto will be pleased to submit samples of these cards to exhibitors throughout Canada upon request for same. They are sold at \$17.00 per 1000.

"Rob Roy" Does Big Business Two Weeks Premiere Run

Remarkable Screen Depiction of Sir Walter Scott's Romance of the Heath Receives Ovation at Toronto Showings—A New Era for British Films Introduced by Dominion Films

The big English production, "Rob Roy" being released for the first time in Canada by Dominion Films Limited, has made a tremendous success in its first Canadian engagement at Massey Hall, Toronto. The first week the film played to tremendous crowds and the consensus of opinion on all sides was that it was a truly wonderful picture. So big was the demand for seats that the film had to be held over for a second week, starting with a record attendance Labor Day, Monday, September 3rd. Two thousand people were turned away from the Labor Day performances.

"Rob Roy" is based on Sir Walter Scott's famous historical novel, and is the greatest melodrama ever presented on the screen. It comes to Canada fresh from a phenomenal run in the old country, playing eleven months in Edinburgh, and one solid year in London.

The story is that of Rob Roy MacGregor, one of the greatest personalities ever seen in motion pictures. The feats of physical prowess accomplished by David Stewart, as "Rob Roy," are unprecedented in the film world. This wild fighting head of the clan MacGregor is a wonderful lover, and transfers the scene of motion picture romance from the Argentine of "The Four Horsemen" to the highlands of Scotland, as depicted in "Rob Roy."

As one English critic said, the film is dipped in the red blood of Scotland and fragrant with the romance of the heather, which tells in one sentence the reason why this picture is claimed to be one of the greatest masterpieces.

PICTURESQUE CEREMONIES

Not the least interesting feature of the panorama of stirring events and attractive scenes which make up this wonderfully fine film, "ROB ROY," are a number of picturesque seventeenth century Highland Ceremonies, ranging from grave to gay. There is, for instance, a most impressive picture of the ceremony of Taking the Oath of Vengeance. The dead body (in this case, of a boy), is supported on the shoulders of four stalwarts, whilst the clansmen move round, each touching the corpse with outstretched hand as he swears to avenge the murder.

A little later in the film we are shown the old Highland dance—now

DOMINION FILMS GO OVER THE TOP

"The Sporting Earl"

"Rob Roy"

and coming

"The Prodigal Son"

extinct—the Pavane, very similar to a gavotte. The dance is in two movements, the second movement ending in a graceful kissing of partners. Rob Roy and Helen Campvabell's Pavane kiss is said to have been the origin of the feud between Rob and the Duke of Montrose, who very much admired the lady and was highly annoyed when The MacGregor whisked her off and married her in the Highlands. This Highland wedding by torchlight is another picturesque old ceremony, the details of which, the producer, Mr. W. P. Kellino, only secured after many days of exhaustive research work, and with the help of such authorities as Mr. Ellis, of the Victoria and Albert Museum.

"Lend Me Your Husband"

C. C. Burr announces the purchase of "Lend Me Your Husband" as one of the four stories he will produce for the Independent market during the 1923-24 season. It is an original story written by Marguerite Gove especially for the screen. Previous announcements have named "Restless Wives," "Youth To Sell" and "The Average Woman," the other stories of the forthcoming Burr series.

"Lend Me Your Husband" is a highly modern story, teeming with action and dramatic interest. The production provided "Luck," "You Are Guilty," "Burn 'Em Up Barnes," "Sure Fire Flint," and other state franchise successes is ample proof to Independent Exhibitors that Mr. Burr will make "Lend Me Your Husband" a box-office attraction.

Stars To Appear Abroad

It is reported that Francis X. Bushman and Beverly Bayne will make a personal appearance abroad in connection with their picture "Modern Marriage." Their representative is now in Paris making arrangements.

Canadian Exhibitors To Have Real Innovation

Exhibitors throughout Canada will learn with interest that Harry E. Feldstein has been appointed the Canadian Representative for a Company, to be announced shortly, which will offer to Exhibitors a new Box-Office attraction of unusual merit and considerable originality. Among the product which Mr. Feldstein will handle are thirty one reel feature classics.

These include "Eighteen Tense Moments" from famous plays and books, comprising important dramatic incidents from the following: "The Merchant of Venice," "David Garrick," "Macbeth," "East Lynne," "Scrooge," "Jane Shore," "The Lady of the Camelias," "Moths," "The Hunchback of Notre Dame," "Nancy" (from Oliver Twist), "Sapho," "The Scarlet Letter," "Vanity Fair," "Never Too Late to Mend," "Les Miserables," "Fagin" (from Oliver Twist), "Bleak House, and "A Tale of Two Cities."

The following well-known operatic successes will also be represented: "La Traviata," "Rigoletto," "Lily of Killarney," "Don Juan," "Fra Diavolo," "Maritana," "Bride of Lammermoor," "Samson and Delilah," "Martha," "Il Trovatore," "Faust," and "Carmen."

Mr. Feldstein, whose friends are legion in the picture business both in Canada and the United States, has secured what he believes to be a genuine novelty of a very high tone in these beautifully produced subjects, and he has already enthused several exhibitors to such an extent that contracts are signed in advance of the perfection of any distributing organization. Mr. Feldstein hopes to make a definite announcement in this connection in a very few days.

Lloyd Hamilton Stars In Place of Al Jolson

The cast for Lloyd Hamilton's first five-reel comedy, "Mammy's Boy," being made for the D. W. Griffith organization, will include Irma Harrison, Tom Wilson, Lucille LaVerne and Edna May Spurl. Director Jack Noble already has begun photographing at the Mamaronck Studios where the picture is being produced. The cast is largely the same as that selected for Al Jolson before he tendered an abrupt resignation from motion

Original from picture work.



DISCOVERED!

the new *Tom Mix*
ABSOLUTELY DIFFERENT

WILLIAM FOX presents
Tom Mix in
SOFT BOILED

A SPECIAL ATTRACTION
Scenario by
Edward Moran
A
J.G. BLYSTONE
Production

With
TONY
the Wonder Horse

20 YEARS OF PROGRESS
FOX
FOX FILM CORPORATION
INDEPENDENT
& STRENGTH

Go gle
Write. Call or Wire your Nearest Exchange for Immediate Bookings

Preferred Pictures Policy Points to Improved Standards

Al Lichtman, President of Thriving Young Organization, Guarantees Bigger and Better Pictures with the "Preferred Fifteen" for 1923-24.

Preferred Pictures Corporation the Canadian Exhibitor are the following: in announcing their complete program for 1923-24, are able to review their first year's activity with satisfaction. Al Lichtman, president of this organization which has had one successful year and is embarking on the beginning of its second ditto, feels that the success of Preferred Pictures must be attributed to the fact that tried and able men and women are alone entrusted with the destiny of the Preferred Pictures Corporation.

"Preferred Pictures Corporation is a young organization in the field of motion pictures," declares the announcement, "but its personnel is made up of men and women of wide experience in their various lines. Every executive has come to Preferred Pictures after long and successful activity with the largest and most successful companies in motion pictures."

For the first year's activities, Preferred Pictures have to their credit the following outstanding successes:—"Daughters of the Rich," "Are You a Failure?" "The Girl Who Came Back," "Poor Men's Wives," "The Hero," "Thorns and Orange Blossoms," "Shadows" and "Rich Men's Wives." All of them made money for exhibitors. They were sold at a fair rental price and each picture had genuine box-office value. According to the reviews on the first of the new 1923-24 program, an even higher standard is being set for the second year of Preferred Pictures activity. Among the new subjects already completed and to be released as part of the Preferred Fifteen schedule which Dominion Films are handling for

the Canadian Exhibitor are the following:

"The Broken Wing," starring Kenneth Harlan and Miriam Cooper.

"Mothers-In-Law" with Gaston Glass and Ruth Clifford.

"April Showers" featuring Colleen Moore with star support.

Among the pictures in course of production also numbered among the Preferred Fifteen, is "The Virginian," a Tom Forman Production from the well-known novel by Owen Wister, featuring Kenneth Harlan, Florence Vidor and a group of well-known screen artists.

"Maytime" the delightful stage

play by Rida Johnson Young is also in course of production under the capable direction of Gasnier.

Additional pictures to be produced for release, season 1923-1924, to be directed by Gasnier, Tom Forman and Victor L. Schertzinger include: "The First Year," from the play by Frank Craven; "Poisoned Paradise," from the novel of Monte Carlo by Robert W. Service; "The Breath of Scandal," from the Cosmopolitan Magazine serial and novel by Edwin Balmer; "Faint Perfume," from the novel by Zona Gale; "The Mansion of Aching Hearts," from the song by Harry Von Tilzer and Arthur J. Lamb; "The Boomerang," from the Belasco play by Winchell Smith and Victor Mapes; "When a Woman Reaches Forty," an original scenario by Royal A. Baker; "The Triflers," from the novel by Frederick Orin Bartlett; "White Man," from the novel by George Agnew Chamberlain; "My Lady's Lips," by Olga Printzlau.

J. Warren Kerrigan Heads All-Star Cast for Vitagraph

George Barr McCutcheon's Famous Novel "The Man From Brodney's" to Have Splendid Production

The pulling power of the all-star cast headed by J. Warren Kerrigan in "The Man From Brodney's" the super feature picturized from George Barr McCutcheon's famous novel and which is one of the twenty-six specials to be released by Vitagraph during the season of 1923-24 is shown by the list of special pictures in which these players have been starred or featured. The following are the recent releases in which the actors have appeared. J. Warren Kerrigan last appear-

ed in "The Thundering Dawn," "The Covered Wagon" and "The Girl from The Golden West."

Alice Calhoun played a leading role in "The Man Next Door," "Masters of Men" and "The Midnight Alarm."

Miss Dupont was last seen in "Brass," "The Common Law" and "The Broken Wing."

Wanda Hawley appeared in "Masters of Men," "Fires of Fate" and "The Lights of London."

Pat O'Malley was seen in "Brothers Under the Skin," "The Eternal Struggle" and "The Virginian."

Kathleen Key played leading roles in "The Rendezvous," "Law Against Law" and "North of Hudson Bay."

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Each containing at least two big stars. Features
that tell real stories---packed with every novel
device and thrill that will make new patrons for
UNIVERSAL PICTURES

THE LUCKY SEVEN :

- | | |
|--------------------------|--------------------------------------|
| "The Steel Trail" - | WILLIAM DUNCAN and
EDITH JOHNSTON |
| "Beasts of Paradise" - | FRED THOMPSON and
ANN LITTLE |
| "The Ghost City" - | JACK MOWER and
EILEEN SEDGWICK |
| "The Fast Express" - | WILLIAM DUNCAN and
EDITH JOHNSTON |
| "The Last Submarine" - | FRED THOMPSON and
ANN LITTLE |
| "By Right of Conquest" - | JACK MOWER and
EILEEN SEDGWICK |
| "Arm of the Law" - | WILLIAM DUNCAN and
EDITH JOHNSTON |

Book the "Lucky Seven" Now From

CANADIAN UNIVERSAL

To The Exhibitors in Convention At Montreal:

To you boys of the Canadian Division of the M.P.T.O. of America now in session at Montreal First National extends its heartiest good wishes. You, the independent exhibitors of the country, by your box-office reports to irrespective trade papers, have made it possible for First National to lead every competitor in the distribution field.

In offering our sincere thanks to you for your past support let us also assure you of our earnest desire to even surpass our enviable record of the past season by the service of such pictures as

NORMA TALMADGE
in
ASHES OF VENGEANCE

RICHARD BARTHELMESS
in
THE FIGHTING BLADE

CORINNE GRIFFITH
in
BLACK OXEN

GEORGE FITZMAURICE'S
production of
THE ETERNAL CITY

THOS. H. INCE'S
production of
ANNA CHRISTIE

RICHARD WALTON TULLY'S
production of
THE BIRD OF PARADISE

SAMUEL GOLDWYN'S
production of
POTASH and PERLMUTTER

JOHN M. STAL'S
production of
THE WANTERS

CONSTANCE TALMADGE
in
DULCY

CYNTHIA STOCKLEY'S
best seller
PONJOLA

EDWIN CAREWE'S
adaption of the stage play
THE BAD MAN

WARNER FABIAN'S
sensational story
FLAMING YOUTH

LEADING STARS

LEADING DIRECTORS

LEADING STORIES

You Can Depend on First National

Sept. 15, 1923

CANADIAN MOVING PICTURE DIGEST

**ST. JOHN KNOWS IT VANCOUVER KNOWS IT
THEY KNOW IT EVERYWHERE**

The short notice booking that comes in over telegraph and phone is the highest tribute that can be paid a distributor.

The exhibitor knows that he cannot pick any particular picture but must rely on the consistent high quality of the distributor's products.

According to inquiries First National receives 7 out of every 10 last minute bookings—THAT PROVES.

YOU CAN DEPEND ON FIRST NATIONAL

TORONTO, CANADA
SEPTEMBER 15, 1923

Vol. 15, No. 20

27 Jarvis Street

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CANADIAN MOVING PICTURE DIGEST PUBLISHING COMPANY

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The Canadian Moving
Picture Digest

General Manager and
Editor-in-Chief

RAY LEWIS

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VOL. 15, No. 20

TORONTO, CANADA

SEPTEMBER 15th, 1923

The M.P.T.O. of Canada

THE first annual convention of the Moving Picture Theatre Owners of Canada in affiliation with the M.P.T.O. of America was conservatively speaking a huge success.

The foundation for an organization of exhibitors in Canada has been laid and now that the dedication in the nature of a convention is past, it will depend upon the exhibitors how fine a structure they build.

In good building there is strength, in constructive building there is permanency, for it is only the destructive elements of life that pass away, the good must indelibly remain.

During the many fine addresses given by the National President, Sydney Cohen and the officers of the M.P.T.O. of America, who came to Montreal to help the Canadian Association, by their enthusiastic support, their excellent advice, cheerful encouragement, the word insurance was frequently mentioned.

"Organize exhibitors, it is your protection. You insure your business against fire, you insure your life for the protection of your family, you take out policies for protection against incapacity occasioned by age, by accident, disease, organization is an insurance which you take out to protect your theatre investment," said Sydney Cohen.

In no other way can you secure protection, it matters not whether your investment represents ten thousand or ten times ten thousand, we have men in the M.P.T.O. whose investment represents in brick and mortar three millions; and this is in real money and not in "production dollars," we have men in the M.P.T.O. with a theatre investment of five millions. It might occur, to the exhibitor, who has an investment of only one, two or five thousand, that an exhibitor who is in the five million dollar class, needs no insurance, that his investment will be protected. Let me inform you that the bigger the exhibitor the greater care must he exercise to protect his interests, for in as much as the smaller exhibitor can lose his investment in hundreds, the million dollar exhibitor can have his fortune wiped out a million dollars at a time. The fact that exhibitors with interests as important are not only members of our association, but the inspiring and organizing forces behind the movement, but demonstrates to exhibitors the necessity behind their inspiration.

Our business is in the limelight. We have talked millions so much publicly that no financier finds our business too insignificant for consideration. When children are scheduled for million dollar salaries,

truly this business of ours must be the Eldorado of Eldorados. It is therefore necessary to get our business down to a system.

Up to the present the "purification process" has been in order. There has been a transfusion of new blood; and those who have lived through this test should be treated as "belonging", but they must "make their claims good." By system and "making their claims good" we mean they must organize their forces for the ultimate result, this result their contact and influence with the Public.

Each unit properly organized, conferring with each other, for the good of their business and the satisfaction of their Public, is the only guarantee that this business of ours shall remain in business and that we, representing a part of this business shall remain to build up and reap the benefits of that which we have started.

The exhibitor represents the Public, the final goal which the Producer aims to reach. Therefore the Exhibitor is the most important unit in our entire business, for as the "play's the thing" in production, so the "exhibitor's the thing" in the Picture Industry.

All creative and commercial art, all manufacture and production are inspired to market what they have created. All activity would soon cease if the saleable aspect was removed.

The Picture Industry has only one medium through which it can market its product and that is through the Exhibitor, but the Exhibitor must possess such qualities as is required to be the medium desired. The exhibitor must realize his responsibility to the public and to the business which he represents, he must be educated to keep pace with the demands of his Public; and through his enlightenment educate the various units which make up our business to a comprehension of what the Public requires.

The exhibitors of to-day, with perhaps a small minority, are all in the pioneer class, good enough as men, but not good enough as representatives of such a tremendous enterprise. They can be made "good enough" however through organization, for a uniting of interests for the common good is productive of better principles and a fuller understanding. When the "big fellows" begin to look after the "smaller fellows" and the "smaller fellows" feel that a man is only as "small" as he feels, you start a force working that makes men "good enough" for the Kingdom of Earth.

RAY LEWIS.

J. B. Sparrow, Montreal, Elected President Moving Picture Theatre Owners of Canada

J. C. Brady, Madison, Toronto, Elected First Vice-President

Canadian Moving Picture Digest The Official Organ

J. Sperdakos, Treasurer, and Vincent Gould, Secretary. The
Headquarters, Montreal. Ontario to Elect Dominion
Representative for Board of Directors of the
M.P.T.O. of America

Sydney Cohen, National President, and Officers of M.P.T.O.
Attend Convention at Montreal

The First Annual Convention of the M.P.T.O. of Canada, in affiliation with the M.P.T.O. of America, is now Past History, but it made history while it lasted as far as the Picture Industry is concerned and brought to the attention of the organization a determination and sincerity of purpose and interest which must needs be an inspiration to the leaders responsible for the formation and the longevity of the M.P.T.O.

Opening Session Thursday

The sessions opened at the Mount Royal Hotel Thursday, Sept. 6th, at 1.30 p.m. with J. B. Sparrow as Chairman. Ray Lewis was appointed acting secretary. After a few preliminaries in regard to what constitutes an exhibitor eligible for admission to the sessions and without any violent results, the business of the day started off with a bang.

Resolution of Ratification

The resolution of Ratification was the first business in order and was formulated as follows:

Whereas: For some years past a body of Canadian exhibitors has been actively engaged in solidifying the independent exhibitors of Canada for their mutual protection and advancement into a functioning, constructive organization and, Whereas: Definite progress has been made in this relation of sufficient proportion to warrant the formation of a Dominion organization as a result of these activities. Therefore be it resolved:—That the Motion Picture Theatre Owners of Canada is herewith formed and this body assembled on this 6th day of September, 1923, at the Mount Royal Hotel, Montreal, at its first annual convention does hereby officially ratify and accept the name of "The Motion Picture Theatre Owners of the

Dominion of Canada" for the purposes already mentioned herein and for further purposes of creating a closer relationship between the motion picture industry and the public and a fuller understanding and relationship between units which comprise the industry as a whole.

Resolution of Approval and Affiliation

Resolution of Approval and Affiliation followed:

Whereas: The business security of the Motion Picture Theatre Owners requires organization of a compact, effective character to enable Exhibitors generally to protect their interests from menacing forces within and outside the industry, and, Whereas: This measure of business insurance is furnished through the medium of the Motion Picture Theatre Owners of America, the operation of which in the States has proved its efficiency along all lines calculated to improve and develop the Exhibitor's interests and has by its advance into Canada offered to Canadian Theatre Owners the same substantial advantages, therefore, Be it resolved:—By the Theatre Owners of Canada in convention assembled in the Mount Royal Hotel, Montreal, on this 6th day of September, 1923, that we heartily approve of the purposes and activities of the Motion Picture Theatre Owners of America and do hereby constitute and declare this body to be the Canadian Division of the Motion Picture Theatre Owners of America, formed under its auspices and with it affiliated in the bonds of fraternity and we further, by this act, formally make application to the Motion Picture Theatre Owners of America for a charter conveying such privileges and powers to the Canadian Division as will enable it to function

properly and carry on its business in a way to advance the interests of all Canadian Theatre Owners and the industry generally.

National President Introduces Speakers

There was a motion by H. Alexander, of Park Theatre, Toronto, that Sydney Cohen, the visiting National President be appointed as Joint Chairman with Mr. Sparrow. This was enthusiastically seconded by the entire assemblage of exhibitors, over one hundred in number, and Mr. Cohen then proceeded to introduce the visiting officers of the M.P.T.O. of America, representing the National Board of Directors with a short biography of each and their Moving Picture Interests.

Mr. Harry Davis, of Pittsburgh, who has two downtown theatres in his city and one other with a seating capacity of 2,400, who holds the franchise for Keith Vaudeville and Klaw & Erlanger's Big Time Attractions, spoke forcefully on the necessity of organization. Mr. Davis is one of the "old-timers," having seen forty years of "show business." He was among the handful of pioneers who had the vision to see Moving Pictures as a permanent institution. His first theatre had ninety seats, a machine, and a sheet. The admission five cents and the show one reel lasting ten minutes. The income was \$1,500 to \$1,600 weekly.

Mr. Davis commented that from such small beginnings, houses representing an investment of from three to four millions have been erected. "The progress was marvellous because it was uncontrolled" said Mr. Davis. "My Bijou Dreams in Philadelphia, Rochester, Buffalo and Cleveland became theatres of importance in construction because they were permitted to grow. Your little theatres of to-day must also be permitted to grow, there is plenty of room for us all, there is nothing to fear when you are right."

Protection Organization

Mr. Davis stated that the protection of the Independent Units of this business was organization. Prices of pictures have been pyramided through publicity. While the exhibitor has been talking, others have been building. Popular priced attractions were killed through control, to-day the higher priced attractions are gasping for their existence through the same

machine-made manipulation "and the Picture Business will fall by the wayside if the same tactics are successfully applied," said Mr. Davis.

Mr. C. Whitehurst of Baltimore, whose theatre interests represent five millions gave a short and clearly defined address stimulating the exhibitors to "carry on" with organization as he found out it was the only insurance he could secure for the safe-guarding of his investment.

R. F. Woodhull, familiarly known as "Pete" told his story in a breezy humorous fashion, inciting the exhibitors assembled to united action through the home truths veiled under amusing sallies. Mr. Woodhull kept them laughing while they were marching forward for organization. His role is that of The Jester, the philosopher and counsellor cloaked in a Fool's Cap and sending out his message to the tune of merry bells. Mr. Woodhull is the Big small town exhibitor, who runs his theatre in Dover, N.J., with the same seriousness of purpose as that which is applied in the management of the Capitol, New York. He demands the best and plays the best only. His house stands for Quality. Mr. Woodhull pointed out that the trouble with the exhibitor of to-day is that "he has not sold himself." In plainer language, the exhibitor has not secured for himself, through association with the interests of his community sufficient publicity to "put himself over." The butcher, the baker, the candlestick maker are all big fellows, but the exhibitor, "Oh he runs the Movie house, that's all." Mr. Woodhull quoting Dr. Hillis said, "My friend Edison and myself have done some research work in pictures and we find that Moving Pictures are the greatest medium of visual education, barring none." "Go back and help run your town," "Mould public opinion," "Make friends for your theater, they will vote against anything antagonistic to your theatre" "Your legislators have their ears to the ground for votes, that's where you come in, make them hear you" are some of the pithy sentences eloquently and oratorically expressed by Woodhull.

Service Bureau of M.P.T.O.

Mr. Moeller, General Manager of the Service Dept. of M. P. T. O. spoke about the Maintenance, Achievement, and Propagation of the National Service Bureau stations in all parts of the U.S. which made adjustments at all time in

conjunction with the National organization. There was the same thorough preparations for all complaints. All forces correlated in getting information to the exhibitors, with the service station acting as a direct contact point between the organization and the theatre owner. This service Bureau renders service nationally through the divisional service stations. Within 24 hours every exhibitor throughout the U.S. knows the situation as it presents itself. Exhibitors accomplished the defeat of the censorship bill by presenting petition to the government. At present there is going on a thorough research in regard to excessive rates on fire insurance. Mr. Moeller offered the advice, co-operation and assistance of the national organization and executive staff to the M. P. T. O. of Canada for the establishment of service stations in Canada.

Mr. Howard Smith, Pres. of Theatre Owners of Western N.Y., outlined the growth of the organization in Buffalo and mentioned its distinct problems, encouraging the exhibitors by his words of cheer and what had been accomplished against what appeared well-nigh unsurmountable problems.

Sydney Cohen Gives Spirited Address

The closing address for the Thursday session was given by Mr. Sydney Cohen, who roused the exhibitors to such enthusiasm that interruption followed interruption for the purpose of "hear and hear," "We're with you" and "Three Cheers and a Tiger."

Mr. Cohen's modest attitude, his simplicity of manner, his earnestness and sincerity inspired the Canadian exhibitors as no other speaker could possibly have done. Mr. Cohen impresses one that he is an exhibitor like the rest of exhibitors, not a politician leading for the purpose of securing personal aggrandizement and power, leading because he is qualified to lead, leading because he is interested to stay in business and has the vision to realize that separated in his interests from other exhibitors, he cannot even serve himself.

Mr. Cohen bestowed the Charter of Affiliation and pledged himself, his officers, his organization to support morally and financially, as long as such financial support was necessary, the organization of the M.P.T.O. of Canada.

There was an Open Forum for a half an hour and the sessions closed with a summary by J. B. Sparrow, which gave the necessary Canadian finishing touch to the business of

the day. The meeting then adjourned allowing the special committee appointed to formulate organization plans. The sessions resumed the following day, Friday, Sept. 7th.

Neysa McMein Does Pastel For McCall Cover Design

Neysa McMein, the best known woman magazine cover artist in the country, who recently selected the twelve most beautiful women in America for the covers of McCall's magazine, is now doing a large pastel portrait of Norma Talmadge. This portrait will be used on the November cover of McCall's magazine which begins a serial life story of "The Three Talmadges" by their mother, Margaret L. Talmadge.

Miss McMein's portrait will be exhibited at the Apollo Theatre, New York, during the remainder of the run of Norma Talmadge's first eleven reel super-feature production, "Ashes of Vengeance" and will later be sent to Chicago to be exhibited in the lobby of the Roosevelt Theatre when "Ashes of Vengeance" begins its run there. Twenty thousand reproductions of Miss McMein's portrait of Miss Talmadge are being sent to forty First National exchanges for distribution in the lobbies of the most important theatres around the country.

"Broadway Gold" Hit on Broadway

Elaine Hammerstein in "Broadway Gold" the first of this star's series for Truart Film Corporation during the first week of its first-run engagement at the Cameo Theatre, New York, proved so successful that it was held over for a second week at that theatre. The picture is doing a capacity business at this theatre and all indications point to an extended run.

In commenting on "Broadway Gold" the New York daily newspapers were high in their praise of this exciting mystery of the Gay White Way. Under a caption "One Thrilling Night," the N.Y. Times says: "It is a production in which there is plenty of action, good photoplay and an adequate cast. Miss Hammerstein is dashing and charming in the leading role."

Paramount Week Goes Big in Canadian Capitol

Five Ottawa Theatres tied up with the Sixth Annual Paramount Week, September 3 to 8, these being the Loew's Theatre, Regent, Fern, Francais and Princess.

Canadian Educational and Famous Lasky Spread Festive Board in Montreal

Banners of Welcome Flung out in Banquet Hall and Street by Vitagraph, F.B.O., Associated First National, Paramount, Dominion Films and Universal—Press Takes Special Note of Event

The Montreal convention of the M.P.T.O. of Canada in affiliation with the M.P.T.O. of America registered civically owing to the co-operation extended the conveners of the convention by the various exchanges, and the press, which gave much space to the organization of the M.P.T.O. of Canada.

Paramount had a welcoming banner across one of the principal streets; Vitagraph, Fox, Universal, F.B.O., Dominion Films, Associated First National had the Mount Royal lobbies and corridors placarded with notices of welcome, which could not fail to be noticed, and proved an inspiration to the convention in that the exhibitors became aware that the exchanges knew they were on the map, and were friendly disposed to exhibitor organization.

Vitagraph, with foresight, had the convention room appropriately decorated with posters on "Masters of Men." The exhibitors assembled took the implied idea as applicable to themselves, "Masters of Men"—of themselves, through organization. The Canadian Educational was host to all exhibitors who desired to lunch at the festive board which they supplied for them. Needless to say 99 per cent. of exhibitors lunched, partaking of solids and liquids in such modest proportions that all assembled at the regular meetings with no one absent in answer to the roll call. Mr. O. S. Hanson, of Canadian Educational, proved the genial host and allowed no business to enter the sanctity of festivities over which he presided, assisted by the ever-ready Sydney S. Taube.

Mr. Jerry Akers, Famous-Lasky manager for Canada, also proved host to the visiting exhibitors, who, surrounded with so much hospitality, must be congratulated upon their sobriety of purpose. Our thanks are extended to all for their hospitality and for their expressions of good-will, for their presence at Canada's first Dominion convention of the M.P.T.O. of Canada.

Among the exchange managers and representatives of producers and exchanges noticed were: Harry Berman, F.B.O.; Mr. Louis Bache, Canadian manager Associated First National; Mr. Appel, exploita-

tion manager Associated First National; Mr. Bill Stewart, exploitation manager Goldwyn; Mr. O. S. Hanson, general manager Canadian Educational; Mr. J. Akers, general manager Famous-Lasky Canada; Mr. L. Rosenfeld and Mr. Herbert Allen, of Dominion Films; Mr. E. B. McCaffrey, general manager Fox, Canada, and Mr. Leo. Devaney, sales manager for Fox; Mr. Claire Hague, general manager of Canadian Universal, and Mr. George Jeffries, special representative for Al. Lichtman Preferred Pictures in Canada; Mr. Buckley, Montreal manager of Vitagraph, and Mr. J. Plowright, of Canadian Hodkinson Corp.; Mr. Bud Lennon, general manager of Associated Exhibitors' Exchange, and Mr. Jack Hunter, of the same exchange; Mr. Harry Kaufman, of Toronto, and Mr. Phil. Kauffman, of Regal Films; Mr. Irving Sourkes, Montreal manager United Artists; Mr. Morris Davis, Montreal manager Regal Films; Mr. Taylor, of Universal, and Mr. O'Lochlin, Montreal manager Dominion Films; Mr. Phil Hazza, Montreal manager of Associated Exhibitors' Exchange, and Mr. J. Gorman, First National Montreal branch manager; Mr. Nelson Harper, of Universal, and if we have missed any we hope they will excuse us.

The Digest representative had no liquid moistener which speeds on oversight and forgetfulness. Associated First National, being desirous that this representative should be in a position to correctly record "where there was a flow of wine and wit," on behalf of that estimable association the aforesaid representative of The Digest was

Nova Scotia Exhibitor Attends Boston Convention

New Glasgow, N.S.—N. W. Mason of the Roseland, New Glasgow, and a well known theatre owner of several other houses in Nova Scotia, has been recently on a trip through the United States. While in Boston he attended the Convention of Motion Picture Owners and found many interesting things to discuss with others in the theatre business.

given a box of Huyler's choicest product by Exploitation Manager Appel, who, had he lived when Gilead made his famous Balm, would have given that worthy gentleman, in our everyday vernacular, "a run for his publicity."

Therefore we beg that our lapses of memory, if we have displayed such evidence, be excused on the grounds of "so much doing" that it taxed our recording strength. Those gentlemen we have not named, your names gentlemen, that you may be duly enrolled in the annals of our convention as among those who were there.

Badger Will Direct

The "Swamp Angel"

Clarence Badger, who directed "Potash and Perlmutter" for Samuel Goldwyn, has returned to Los Angeles from New York and will direct "The Swamp Angel" for First National Release. Badger spent only three months in the East, where he cast, directed and assisted in the editing of "Potash and Perlmutter," which is also a forthcoming First National picture.

Edward Montagne, in collaboration with Mr. Badger, has scenarized the story and as soon as the casting is complete production will start at the United Studios.

Famous Jap Actor Again To Appear In American Films

A deal has just been consummated with Sessue Hayakawa, well-known screen player, and Marty Schwartz, son of a prominent exhibitor, in association with M. H. Hoffman, vice-president and general manager of Truart Film Corporation, whereby Hayakawa will appear in a series of twelve productions over a period of three years. It is stated the contract calls for the payment of close to a million dollars to the famous Jap star within the three year period.

It is naturally expected that the productions when completed will be released through the Truart Film Corporation. Hayakawa is at present in France where he is appearing in a big spectacle being produced by one of the big French companies. He plans to return to New York in October when work will be immediately started upon his new contract.

The Moving Picture Theatre Owners of Canada

in affiliation with

M. P. T. O. of America

ANNOUNCE

that the Association is now ready to receive

Applications for Membership

Send in your name, the name of your theatre, seating capacity, town or city in which you are domiciled or your theatre or theatres located.

The Fees have been so arranged that the theatre, with a seating capacity of 200, can afford to be a member and the theatre with a seating capacity of 3500 or more cannot afford to stay out.

Your nearest centre will do for applicatoin

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Montreal

J. C. Brady

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Toronto - - Ont.

Vincent Gould

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M. P. T. O of Canada

Albee Bldg. - - Montreal

All information forwarded on request of Exhibitors — Ask about us NOW

J. B. Sparrow Elected Dominion President

Showman Citizen and Humanitarian—Three Excellent Exhibitor Qualifications Possessed by Dignified Representative Unanimously Chosen by Canadians

The newly elected president of the M.P.T.O.A. is one of the outstanding men in the theatrical profession in Canada to-day. After passing through the Montreal High School he entered Bishop's College School, Lennoxville, and from there graduated into the Royal Military College, Kingston. Completing his course there, he then took a business course in the Montreal Business College. Completing his education, Mr. Sparrow joined his father in his large theatrical enterprises. On the death of his father early in 1914 he became head of the J. B. Sparrow Theatrical and Amusement Company, Limited.

War breaking out and Mr. Sparrow seeing the great need for qualified officers in the Canadian Expeditionary Force, disposed of

all the theatres under his control and joined the Canadian Engineers as officer in charge of mobilization. Peace being declared, Mr. Sparrow joined the Dominion Rubber System as general sales manager for Canada of their automobile accessory department. A year ago Mr. Sparrow again entered the theatrical field in an active manner, having to take over the Court Theatre, Montreal, from the Lowe Company, as they had failed to make this theatre go and were behind in their payments to the Sparrow Company.

Mr. Sparrow stands only for that which is clean and straight, and for the past two years has been Director of Religious Education for the Province of Quebec, and numbers among his best friends the clergy of Montreal.

Handsome New House For Oxford, Nova Scotia

Mr. A. E. Smith, of Oxford, Nova Scotia, advises that he is opening a handsome new cement block theatre about September 25th. The new house, to be known as the "Capitol," will boast the best up-to-date equipment.

Allen Theatre Goes On Labor Day. Now Known as "Strand"

On Labor Day, Sept. 3rd, the Vancouver Allen Theatre passed into history as an Allen house. The big new electric sign now carries the name "Strand."

The Strand is operated under the management of W. P. Dewees and John Shuberg, who are members of the board of directors. The opening bill was First National's "The Bright Shawl."

Famous Oil Fields Scene of Action For Christie Comedy

"Done in Oil" is the title chosen for the latest Christie Comedy. Ordinarily an oil-field is not associated with screaming humor but Jimmie Adams and Charlotte Merriam succeeded in making the dismal derricks look like they were built for comedy purposes only. Scott Sidney directed this new farce which was made in the famous Signal Hill oil field.

B. D. Murphy Appointed

Following the resignation of Charles Ramage, for the past year branch manager for First National at Toronto, B. D. Murphy, for several years past connected with that exchange in the capacity of assistant manager, has been placed in charge by District Manager Louis Bache.

Mr. Murphy, or "Barney," as he prefers to be known, has a long and varied experience in the Ontario field and has a host of exhibitor and exchange friends who will be pleased to learn of his promotion.

Barney makes it understood that he intends making a personal contact with every exhibitor in the Toronto territory, and he desires most of all to let out-of-town theatre owners and managers know that the welcome sign is always out at 91 Queen street east.

Mr. Ramage, the retiring manager, has many acquaintances in this district, and we just know that Charlie has a surprise in store for them by his wise smile when asked about his future intentions.

Do Capacity Business For Annual Paramount Week

The Vancouver Capitol opened the 6th Annual Paramount Week on Sept. 3rd with a showing of "Hollywood" and did capacity business all day.

Bernard McConville Scenario Expert Goes to Universal

Bernard McConville, one of the screen's leading scenario experts, has joined the Universal forces. Carl Laemmle, president of the Universal Pictures Corporation, has selected him to supervise all Jewel and Super Jewel scenarios. McConville already has begun work at Universal City, and has under way several very promising productions for Mary Philbin, Reginald Denny and Babby Peggy, Universal releases.

Petite Star Is Entertained By Vancouver Movie Folk

Vancouver motion picture and theatrical men recently gave a luncheon in the blue room of the Hotel Vancouver in honor of Miss Ruth Roland, the famous heroine of screen serial stories, who appeared in person at the Orpheum theatre. It was an auspicious occasion in the history of filmdom in this city, for there is perhaps no more famous actress on the screen today. The charming young heroine of many hair-breadth escapes and deeds of daring expressed her thanks for the attentions paid to her in this city. Like the general public of Vancouver, few men in the motion picture business had ever seen Miss Roland in person till her appearance here, and they were surprised to find her such a petite bit of a woman.

From Battleship to Old Maid's Home Is Leap Made For Fun

From battleship to an Old Maids' Home is a long leap. But this is the leap made by the Christie Company between the first and second pictures of the new series of two-reel Christie Comedies under production for the Educational release.

Immediately following the completion of "Navy Blues," in which Dorothy Devore is featured and which was made on the U.S.S. California, Al Christie and his staff concentrated on an Old Maid's Home, with the result that a new and decidedly "different" comedy is on the way.

The new comedy, which is called "Hold Everything," is an amusing treatise on the subject of rejuvenation through a modern medium—jazz.

Bobby Vernon plays the lead and is supported by a cast whose ages total somewhere near the million mark. However, they are as full of pep as a bunch of kids with a plentiful supply of lollypops on a picnic.

Exchange Men and Producers Greet Canadian Exhibitors

Over Three Hundred Prominent Film Men on Both Sides of Border Participate in Hospitality of M.P.T.O. at Convention Luncheon in Mount Royal Hotel, Montreal

The luncheon at the Mount Royal Hotel on Friday, Sept. 7th, which divided the morning and afternoon sessions of the First Annual Convention of the M.P.T.O. of Canada in affiliation with the M.P.T.O. of America, was honored with the presence of Ald. Trepanier, pro-mayor of Montreal, Congressman Blum of New York, the press of Montreal and the presence of the Dominion and branch managers of all the exchanges, several producers' representatives, in addition to the presence of the National President, Sydney S. Cohen, and the visiting officers, representing the Board of Directors of the M.P.T.O. of America.

The address by pro-mayor Trepanier, was indicative of the friendliest feeling toward our industry and contained an intimation that our legislative representatives were inclining their ears in our direction, desirous of paying particular attention to our demands and needs.

Congressman Blum again impressed upon exhibitors their importance in an industry which could be made one of the greatest mediums for government use, for the education and recreation of the masses, for the unification harmoniously of all nations and nationalities.

H. Berman of the F.B.O., stressed the point of Independence, independence for exhibitors and producers, amicable relationship; and announced that the Associated Exhibitors of Canada were distrib-

Ottawa Merchants Aid School Exploitation of Jackie's "Circus Days"

For the presentation of "Circus Days," starring Jackie Coogan, at the Imperial Theatre, Ottawa, during the week of September 3, the Ottawa Journal ran a "School Opening" page in its issue of August 31, in which a considerable number of merchants made special announcements regarding clothing for boys and girls, school and optical supplies, shoes and other goods. The merchants tied up with the Imperial in the distribution of passes to a stated number of customers who were first to make purchases at the respective stores on Saturday morning, September 1.

uting through Canadian Educational, the F.B.O. attractions, while the distributing unit of the M.P.T.O. of America had contracted for the distribution of F.B.O. in the United States.

The address by the National President, Sydney Cohen, was more in the nature of an announcement of speakers, while Mr. Woodhull again donned his Jester's Robe. Stressing his points thru the laughter invoked, he registered a few facts that were equivalent to solar plexus blows.

The luncheon was representative of a meeting of the clans, exhibitor, exchange manager, and producer rubbing shoulders with each other in a spirit of good fellowship. It should help to create a better feeling and the desire to drop unfriendly relationship, establishing a business comradeship which will prove mutually beneficial to those concerned.

Canadian Exhibitors Rally To Montreal Convention

Number in Attendance Surprises Visiting President and Officers of M.P.T.O.—Enthusiastic Support a Great Inspiration

Among those noticed at the M.P.T.O. of Canada Convention were:—J. B. Sparrow, Montreal; J. Spardakos, Montreal; Vincent Gould, Montreal; J. C. Brady, Toronto; A. Denis, Montreal; Mr. Bouchard, M.P., St. Hyacinthe, Que.; Harry Alexander, Toronto; Mr. Gibertig, Toronto; H. Ginsler, Toronto; J. A. Boyd, Toronto; J. T. Isbell and Samuel Lent, Toronto; S. J. Dunning, Verdun, Que.; L. Lester, Toronto; Frank Worth, Toronto; A. Moisan, Quebec; P. B. O'Neill, Montreal; D. A. Burpee, Montreal; Morris West, Montreal; B. Hudson, Toronto; J. Imeson, Chesterville, Ont.; L. Miller, Montreal; J. Fortin, Quebec, A. J. Robert, Three Rivers, Que.; S. Athanasin, Montreal; Basil Horsfall, Sherbrooke, Que.; A. Dennis, Montreal; T. H. Hartley, Rock Island; E. Beaumont, Que.; P. Guenette, Montreal; R. Vallee, Sherbrooke, Que.; H. Rottenberg, Toronto; George Rotsky, Montreal; S. Sternberg, Mr. Rosenbloom,

Montreal; E. F. McMahon, Montreal; Mr. Lazanis, Montreal; Mr. Nichols, Montreal; S. Steinberg, Toronto; Harry Heller Montreal; J. Astaphan, Montreal; J. Singerman, Joliette, Que.; Mr. Smith, Montreal; Mr. Gladianos, Montreal; Mr. Berzan, Montreal; G. Lester, Toronto; Mr. McBrien, Montreal; Joe Brown, Montreal; Mr. Conover, Montreal; Mr. D. Wolfe, Montreal; Mr. Applebaum, Toronto; Mr. Coplan, Ottawa; Mr. Segsworth and Ray Lewis, Canadian Moving Picture Digest, Toronto.

Wires of co-operation from F. G. Spencer of Maritime Provinces; Mr. Nichols of Winnipeg; W. Golding of Halifax; and from other exhibitors across the Dominion were received.

The attendance and enthusiasm was a surprise to visiting National President, Sydney Cohen, and officers of the M.P.T.O. of America, and spoke well for the adoption of the Canadian child.

Finds His Stage Leads

In Motion Picture Ranks

Channing Pollock has again come to the screen world to select a player for one of the principal roles of "The Fool". This time it is Marion Haslup who will be remembered for her work with the Selznick and Paramount organizations in support of Eugene O'Brien and several other stars. Pollock has selected her to portray the role of Pearl Henning, the girl who falls by the wayside in her un-wise love of fine clothes and good times.

It will be remembered that when he first produced "The Fool" which has proven itself one of the biggest successes of the year, he engaged James Kirkwood for the principal role and his second selection from the screen world which happens to be Miss Haslup was made after having seen ten or twelve different girls play the part. It is also Mr. Pollock's intention to use Miss Haslup in the play he will produce starring Sarah Sothorn.

Canadian Rights

The Canadian rights to the Hepworth picture, "Lily of the Alley," have been sold to Regal Films Limited, of Toronto.

Showmen Building Programs with Universal Subjects

Universal Exchanges All Over Country Report Phenomenal Business — "Merry-Go-Round" Continues Triumphant Runs on Border

Reports from the Universal sales departments everywhere indicate that the Universal product has jumped to the forefront in the opinion of exhibitors all over Canada and the United States. Following Carl Laemmle's announcement of the release of the first eleven Jewels and Super Jewels for 1923-24, there was a sudden and considerable response on the part of Broadway exhibitors and almost overnight, the Big "U" Exchange, Universal's New York distributing point, became the centre of interest. This interest on the part of exhibitors indicates that theatre owners are building up their year's showings around Universal pictures.

This is said to apply not only to Jewel productions but to the special production being made by such Universal stand-bys as Hoot Gibson, Gladys Walton, William Desmond, Herbert Rawlinson and Jack Hoxie. Universal short subjects find a similar increase in bookings. Entire Universal program bookings are a common occurrence.

"Merry-Go-Round" opened with a rush. The way it is shattering records along Broadway, in house after house, is considered unprecedented for this time of year.

"Merry-Go-Round" also made new records at its Canadian premiere. At the Capitol, Montreal, the picture is conceded to have done phenomenal business for this time of year. The picture is smashing records wherever it is playing both in Canada and the States.

Word also comes from the editorial department at Universal City, of which James McKay is chief, that final work is being completed on a wide range of screen subjects, from chapter plays to the impressive film versions of "A Lady of Quality" and "The Acquittal."

"A Lady of Quality," Frances Hodgson Burnett's classic which was filmed as a Hobart Henley production starring Virginia Valli, is being edited under the supervision of Mr. Henley and Arthur Ripley, his editorial aid, with Marion Ainslee at work on the titles.

Rita Weiman's play, "The Acquittal," in which Norman Kerry, Claire Windsor, Barbara Bedford, Harry Mestayer, Charles Wellsley, Richmond Travers and other popular artists appear, is being edited under the supervision of its director, Clarence L. Brown.

Baby Peggy's latest completed picture, "The Burglar's Kid," which William A. Seiter directed from an adaptation of Frances Hodgson Burnett's "Editha's Burglar," is being reduced to footage and proper titles put in it. The picture will be a Universal-Jewel special.

Among other attractions being edited are Baby Peggy's first Universal-Jewel feature, "Whose Baby Are You?" directed by King Baggot, which is practically ready for shipping to New York offices of Universal. "The Heart of Boston Blackie," an all star production with Thomas Carragan, Laura Plante and others, directed by Robert F. Hill, is half through the editorial stage.

"The Wild Party," starring Gladys Walton, directed by Herbert Blache, and "Upside Down," directed by William Parké with Herbert Rawlinson in the starring role, are both in the final stages of editing.

The early episodes of "Beasts of Paradise," co-starring Eileen Sedgwick and William Desmond, and "The Steel Trail," co-starring William Duncan and Edith Johnston, and directed by Duncan, two chapter plays now in production, are being edited.

While these pictures are being given final preparation for the screen there is an imposing number of special productions filming and being prepared for production.

Vitagraph Manager

Announces New Release

H. D. Buckley, Montreal manager of Vitagraph Exchange, announces that he is releasing a new James Aubrey Comedy at Loew's this month entitled "Forward March." He also reports big business with the "Man Next Door" at the Starnd here recently. This film is now placed with the Independent Amusement circuit. Mr. Buckley was out on the road lately and closed a block of Fall pictures with Harry Mee, of the Gem Theatre, Prescott.

Praises All Round For "Midnight Alarm"

Percy Marmont, who plays the leading role of Harry Westmore, a fire department Captain, in "The Midnight Alarm" the super special released by Vitagraph and which was given a pre-release booking at the Rialto Theatre, New York City, saw the finished print for the first time last week. Mr. Marmont who enjoyed an honorary membership in the Los Angeles fire department during the production of the picture, praised highly the skill with which Director David Smith recorded the sensational fire scenes which are a feature of this stirring melodrama.

Mr. Marmont lauded the finished performances of his fellow players in the cast which included Cullen Landis, Alice Calhoun, Joseph Kilgour, Maxinne Elliot Hicks and J. Gunnis Davis. Critics generally praised Mr. Marmont's work as the hero of "The Midnight Alarm."

J. C. BRADY, MADISON, TORONTO, DOES WEEK WITH "SPORTING EARL"

Further proof of the vogue for English pictures is the fact that "The Sporting Earl" Dominion Films' initial British release which opened to tremendous business and sustained it throughout the Massey Hall premiere, is now playing to wonderful business in the Toronto neighborhood houses. Manager J. C. Brady of the Madison, Toronto, one of the shrewdest showmen in the business, who caters successfully to the popular taste did splendid business, holding the picture for an entire week's run although it is policy of most uptown houses to run at least two and sometimes three bills a week.

The Madison, besides booking "The Sporting Earl" has secured another great English picture "A Royal Divorce" which will commence its engagement on Monday, Sept. 17th.

"Paramount Solid" Is Strand Slogan at Sidney Mines, N.S.

C. Curner of the Strand, Sydney Mines, N.S., has re-opened his theatre, having closed it during the summer months. For the month of September Mr. Cuzner is running "Paramount Solid". Conditions he says have been very bad owing to strike troubles but all are looking for better times.

Other People's Opinions of the New *Paramount Pictures*

"HOLLYWOOD"

Space is too limited to print reviews. Suffice to say not one critic failed to praise this production. As for business, "Hollywood" has been doing enormous business at the Rivoli, New York (three weeks), and New Orpheum, Chicago, and that, too, in the muggiest weeks of the summer, both places.

William A. Johnston of Motion Picture News, adds: "What we predicted about Paramount's 'Hollywood,' is bearing fruit at the New York Rivoli. The S. R. O. sign is up, and the doorman is having a difficult time keeping the customers in line. This exceptional picture will create box-office records everywhere.

"The whimsical story, the humor, the title, and the long list of stars and celebrities—these combined will stimulate deep interest in any community that harbors a film theatre. Get it quick, boys!"

"BLUEBEARD'S 8th WIFE"

This picture did two capacity weeks at the Rialto, in opposition to mid-summer, "Hollywood" and "The Covered Wagon." The newspaper critics all said it is Gloria Swanson's best, and Motion Picture News added:

"Bluebeard's 8th Wife" is a box-office picture. It has the ingredients that appeal to modern picture-goers—pep, pretty girls, lavish sets, romance. Will probably be one of the biggest money makers of the new season."

"THE CHEAT"

"The Cheat" hasn't played anywhere yet, but exhibitors who have seen it at exchanges will agree with the Motion Picture News reviewer when he says:

"The Cheat' marks the 'comeback' of Pola Negri. One hundred per cent. better than 'Bella Donna' and the best thing the Polish actress has done since 'Passion.' Staged in elaborate manner. Trial scene is a revelation. A real Pola Negri American production. A credit to any screen."

"HOMEWARD BOUND"

In opposition to "Hollywood," "Homeward Bound" played to S. R. O. at the Rialto, New York, all week. Big business both because of Meighan, the star, and because it's a darn good picture.

From George Rea, Washington, O. exhibitor, comes this telegram: "'Homeward Bound' turning away every performance. Pleasing 100 per cent. By far the greatest sea picture ever filmed. Immense business. Many thanks."

Motion Picture News says: "As neat a romance as has flashed across the screen for some time. Will pack 'em in anywhere." Moving Picture World: "Excellent production. Will immensely please the Meighan following and should provide satisfactory entertainment." Exhibitors Trade Review: "Another pronounced hit for Thomas Meighan. Storm scenes could not be surpassed for genuine thrills."

And there isn't a newspaper reviewer who hasn't added his bit to the chorus of praise.

"LAWFUL LARCENCY"

Chicago liked this picture immensely. In New York the added attraction of Gilda Gray prevented a fair idea of the picture's pulling power. Variety's showman critic said:

"Here is a whale of a picture for entertainment purposes. Sure-fire for any type of audience. Featuring of Hope Hampton, Nita Naldi, Lew Cody and Conrad Nagel gives more power at the box-office." Harrison's Reports say: "100 per cent. satisfaction."

"TO THE LAST MAN"

When Jesse L. Lasky saw the first finished print of this production, he wired to Mr. Zukor:

"Am proud to advise you our first Zane Grey picture, 'To the Last Man,' ranks beyond shadow of doubt as the greatest outdoor western. Backgrounds of Tonto Basin, Arizona, are indescribable. Packed full of thrills. Audiences from small boys to grandfathers will simply love this picture. Tried it out on mixed audience last night and enthusiasm was tremendous."

We invite you to verify these opinions by seeing the pictures at your Paramount exchange



Digest Reviews Current Attractions

PARAMOUNT WEEK "Hollywood"

With "Hollywood" at the Hippodrome, "Fog Bound" at Pantages, "Salomy Jane" at Loews, and thirty neighborhood houses playing Paramount programs, Toronto's movie patrons had little option during the "Sixth Annual Paramount Week," but according to the wonderful business enjoyed the patrons were more than satisfied with the Paramount deluge. All centres report excellent business and the branch managers everywhere are thoroughly gratified with the results of their well organized drive for greater Paramount patronage.

"Hollywood" with a smile on its lips and a wink in its eye did wonders towards recruiting new friends for Paramount for no one with the slightest sense of humor could have resisted this delicious bit of hokum. The fact that "Hollywood" took itself without seriousness made a hit with even the scoffers, and all the regular fans thoroughly enjoyed being kidded into believing that they were seeing their idols more or less "incog" when they were actually wearing a little more make up than ever—and their best party manners. However, the story was highly entertaining being all about a sweet small town maiden, movie-struck, who goes to Hollywood to become a star. She doesn't of course, but her grandfather, who has a funny nose, through the eccentricity of said proboscis, gains entrance to the best Hollywood circles, acquires a solid gold salary, and the right to kiss Nita Naldi's finger tips when ever he takes her out to tea. Not only does grandfather get into the movies, but grandma, too, and a masculine aunt, and the beau back home who shyly pressed pants for a living. The movie-struck maiden basks in the reflected glory of all her unbeautiful but successful relations and even loans her lovely twins and a fluent parrot to the great cause. The "intimate glimpses" enjoyed of the famous stars is a thrill that few flappers could afford to overlook, and more seasoned pleasure-seekers, too, will vie with each other in recognizing the great procession of celebrities headed by Thomas Meighan, Pola Negri, Jack Holt, Betty Compson, Lila Lee, Anna Q. Nilsson, J. Warren Kerrigan, Theodore Kosloff, Leatrice Joy, Lois Wilson, Agnes Ayers, Anita Stewart, Viola Dana,

May McAvoy, "Bill" Hart (who uses the lariat to round up the stars), Baby Peggy, Mary Pickford, Doug, Charlie and scores of others. Many of the above celebrities might truthfully tell you that "Hollywood" really tells a very feasible story—and the movie-struck maiden in your town, Mr. Exhibitor, will be just as movie-struck as ever!

* * *

"ROB ROY"

Dominion Films

With every English picture that we see on this side, our opinion of British screen productions goes up. The fact that a certain market is improving with every new product it offers is a pretty interesting state of affairs; and, although the British pictures have had plenty of room for improvement, it won't be long, according to the progress made during the past year, before they are in a position that will enable them to challenge the world's producing markets—and this means the producers in the United States. There are certain phases of British production that are slow in progress—but there are other very important angles that have been given most advantageous consideration. The British are past masters—not to be even rivalled—in the art of creating "atmosphere." This ability to carry the movie fan out of the theatre chair and the darkened house into the illusive land of make-believe, of fiction, and of historical romance, is peculiar to the British producer. No American-made production, no matter how rich a subject has been chosen, has brought atmosphere to the screen in the way that Stoll's production of "Rob Roy," now being released in Canada by Dominion Films, has done. It may be the irresistible and compelling genius of Scott himself supplying this force through the vivid pages of his wonderful tale, it may be the sturdy ruggedness, the bleak appealing charm of the Scotch scenery so faithfully reproduced, it may be the unquestionable talent of the actors themselves—it is hard to attribute the spell of "Rob Roy" to any one influence but it is there, the "atmosphere," the thing that makes the picture not a picture at all, but a reality.

This triumph of the British-made picture will do much towards building motion picture patronage

in Canada. The fact that the great gems of literature can be faithfully brought to the motion picture screen has been proven in this latest British import and there are thousands of casual screen fans waiting for this class of attraction.

Witness the engagement of "Rob Roy" for two weeks at Massey Hall, Toronto!

The film opens with a series of thrilling Scotch border raids, in the progress of which young "Rob Roy" MacGregor is elected Chief-tain of the MacGregor clan. Flushed with success he hies him to Sterling, where he snatches for his bride, the beauteous Helen Campbell, right out of the grasp of the scheming Montrose, thereby winning the Laird of Sterling's undying hate. Rob Roy becomes an outlaw, the feud continues and adventure crowds on daredeviltry until the final scenes when the amazing Scot captures the castle which the vindictive Montrose has built on the site of the MacGregor's once historical stronghold. Your audience will be captivated with this wonderful picture, the men and women who enact the leading roles will be thought of with satisfaction, not as actors, but as the characters out of Scott's remarkable story of the kilted outlaw.

There are features of "Rob Roy" that are not as elaborately presented as in the spectacles of American origin, but the essential details in proper value are supplied with conviction. The battle scenes are by no means as elaborate as we are accustomed to see, the costumes are not as extravagant, the sets not so appalling—but "Rob Roy" MacGregor, the outlaw, is with us, his courage, his strength, his vengeance, his passion, his purpose, and he lives before our eyes as a man, not as one of our favorite actors in a fascinating role!

H.M.B.

Armand Rondeau's

Recovery Very Slow

The Digest regrets to state that Armand Rondeau, in charge of the Metro-Warner Department at Regal Films, and a well known local theatre man, is recovering only very slowly from the stroke of paralysis suffered by him some weeks ago. In the meantime Charles Lalumiere, once Montreal Manager of Specialty Film Imports here, is in charge of the Department temporarily.



He cared not for restraint —
He knew no law save
INDULGENCE —
And yet HE WAS A MAN

*As Powerful as Life Itself
As Big as Eternity*

Not even the Holy
Ground shall save
him;—I'VE COME TO KILL

Sir Hall Caine's Tremendous Story

The
PRODIGAL SON

**The Knock 'em Dead Box Office
Picture of the Year**

Now Playing to capacity business
in Massey Hall, Toronto, at \$1.00
Top. The Toronto Public went
wild over this one.

STOLL PRESENTS

The Prodigal Son

From Hall Caine's tremendous story

3 MONTHS AGO "Harrison's
Report", "Variety", "Moving Pic-
ture World" and others called
"THE PRODIGAL SON" to be
one of the Biggest Winners in the
Last Ten Years and now It's
going over like a House Afire.

**NOW BOOKING
THROUGH CANADA**

HAVE YOU BOOKED

The 3 New Winners
THE SPORTING EARL
A ROYAL DIVORCE **ROB ROY**

What About?

Tilly of Bloomsbury, Squibs Wins the
Calcutta Sweep, Game of Life, Dick
Turpin, Sister to Assist 'Er

Dominion Films

TORONTO - MONTREAL - ST. JOHN

Western Canada Distributors

Canadian National Films

WINNIPEG - CALGARY - VANCOUVER

First National Features Arrive for September

"The Fighting Blade" with Richard Barthelmess and Dorothy Mackaill, "The Wanters," "Her Reputation" with May McAvoy and "Potash and Perlmutter" All Offered This Month

The last of the First National September releases have arrived from the cutting and editing room and prints of four new productions have been sent to first National exchanges. They are Thomas H. Ince's "Her Reputation", which stars May McAvoy; "The Fighting Blade," Richard Barthelmess' story of seventeenth century England; "The Wanters," John M. Stahl's drama of society life, which is presented by Louis B. Mayer; and Samuel Goldwyn's "Potash and Perlmutter," a screen adaption of the famous Montagu Glass stories, with the two famous characters who have made their appearance in five distinct plays on Broadway.

"Her Reputation" is a story of the power of the press and the evil of unscrupulous journalism which comes near to ruining the life of an innocent girl by misinterpreting circumstantial evidence. It brings Miss McAvoy to the screen in the delightful role of a New Orleans girl of French extraction who is made the victim of yellow journalism. The story is by Talbot Munday and Bradley King and John Griffith Wray directed it under the personal supervision of Thomas H. Ince. Lloyd Hughes enacts the leading male role.

In "The Fighting Blade," Barthelmess has the role of a Dutch soldier who joins the ranks of Cromwell. The story permits considerable sword play and the climax features a battle scene in which several hundred horsemen attack a castle. John S. Robertson directed the picture and Dorothy Mackaill, star of "Mighty Lak a Rose," enacts the principal feminine role.

"The Wanters," directed by the maker of "The Dangerous Age," features Marie Prevost, Robert Ellis, Lincoln Stedman, Lydia Yoemans Titus, Richard Headrick, Vernon Steel, Huntley Gordon, Norma Shearer, Louise Fazenda and Hank Mann. It is adapted from Leila Burton Wells' famous drama of society life, and the continuity is by J. G. Hawks and Paul Bern.

Samuel Goldwyn's "Potash and Perlmutter" is the result of a long-cherished ambition to bring the Montague Glass characters to the silversheet. It is his first independent production released through First National and features Barney Bernard, Alex. Carr and Vera Gordon. Beruard and Carr were the original principals in the stage play. Clarence Badge directed.

"The Prodigal Son" Hailed Surpassingly Fine Success Superb Photodrama of Hall Caine's Famous Novel Praised in High Terms by American Reviewers—Harrison's Reports Laud All Features of Production

(Copy of Write Up From Harrison's Reports)

This superb English production, adapted from Hall Caine's novel by the same name, may safely be classed with the few acknowledged masterpieces of the screen. The story with its universal appeal, holds the interest in a vise-like grip even through the lengthy footage, which is not run up by a single foot of padding nor by a single superfluous scene: the vivid action of this intense drama logically demands it. The direction of A. E. Coleby unmistakably shows flashes of genius, and the acting of an entire cast of English artists, whose names are unknown in this country, is uniformly excellent, while the performance of "Magnuse," the grievously wronged elder brother, has not been excelled in screen history.

The grandeur of the authentic scenes in Iceland, where the major portion of the action occurs, have not yet been surpassed. Part of the action takes place in England and part around the gaming-tables of the Casino at Monte Carlo: these scenes also are authentic. The long frozen expanses of wastelands, so inexpressibly bleak and barren, form an ideal background for the tragic story of "The Prodigal Son." Here are no costly sets, no scenes featuring gorgeous feminine apparel, no artificialities of any sort: "The Prodigal Son" deals only in fundamentals, the fundamentals of Life enacted against nature's own scenery.

One of the reasons why this feature is so deserving of a niche in the Movie Hall of Fame is the fact that the story and all its characters are absolutely true to life. The Prodigal Son is no stereotype

AMONG THE COMIQUES

Headed by Mabel Normand, Mack Sennett proudly announces a formidable array of comedy artists, including Ben Turpin, Billy Bevan, Harry Gribbon, Alberta Vaughan, Madeline Hurlock, Billy Armstrong, Buddy Ross, Kewpie Morgan, Andy Clyde and Jack Cooper. In his feminine beauty chorus, Cecille Evans, Margaret Cloud, Elsie Tarron, Ione Atkinson, Evelyn Francisco, Olive Reid, Irene Lentz, Gladys Tennyson and Elsie B. Ware, are most prominent.

movie villain, but the only too common type of young man who, not wholly bad, but lacking constancy in his love affairs and moral stamina in all human relationships, brings nothing but sorrow and tragedy to those whose lives are touched by his.

The Story

The elder son of the Governor of Iceland is betrothed to the young daughter of the Factor. The Governor's weakling younger son, a talented and promising musician who had been studying in England, comes home. It soon becomes apparent that he has fallen in love with his brother's affianced bride, and she with him. The elder brother, caring only for the girl's happiness, publicly disgraces himself so that she may be free to marry his brother. His father orders him out of the house, saying that he never wishes to see him again. The young couple are happy until the attractive sister of the bride-to-be appears on the scene; then the happiness of the bride-elect immediately commences to wane. The birth of a child appears temporarily to re-unite the young couple. Because of threats made by the young mother while she was hysterical, the relatives think it best to take the child away from her, for the time being at least. The distracted girl, bereft of her first-born, dies. Soon after, the young husband forges his father's name and is disinherited.

The remarkable climax of the well known story is powerfully depicted.

Those who love real drama should unquestionably consider "The Prodigal Son" one of the finest motion pictures that has so far been produced.

Montreal Dominion Headquarters for Moving Picture Theatre Owners of Canada

Quebec Gets President, Secretary, Treasurer and Board Members

Ontario Secures Vice-President, Six Directors and Representative on American Board

Other Provinces Well Represented on Directorate and Committees

Montreal was made the official headquarters of the M.P.T.O. of Canada, G. B. Sparrow of Montreal being unanimously elected as president of the Dominion organization, J. Sperdakos, Montreal, unanimously elected treasurer, Vincent Gould of Community Theatres, Secretary. The Canadian Moving Picture Digest was appointed the official organ for the Association, H. S. Ross, K.C., appointed legal adviser of Dominion Association, J. C. Brady, Madison, Toronto, unanimously elected as First Vice-President.

The Board of Directors for Montreal: A. Denis and Mr. Bouchard, Member of Parliament, St. Hyacinthe, Que. The Board of Directors for Ontario includes: Harry Alexander, Park Theatre, Toronto; Mr. Gibertig, Blue Bell, Toronto; H. Ginsler, Iola, Toronto; F. Guest, Hamilton; Mayor Cooper, Huntsville, Ont.; and Mr. Coplan, Princess, Ottawa. F. G. Spencer, St. John, N.B., and Mr. McAdam, Halifax, N.S., were elected on the Board of Directors for Maritime Provinces which will elect its vice-president. Mr. McNichols of Winnipeg, Mr. Kershaw, president of the Manitoba Exhibitors' Association, form the Board of Directors for Manitoba, which will elect its vice-president. British Columbia will elect two directors and vice-president, Alberta one director.

The Province of Ontario will elect a Dominion representative to sit in conference with the Board of Directors of the M.P.T.O. of America, representing the Canadian Association.

Resolutions Adopted Second Day Session

Resolved: By the Canadian Division of the Motion Picture Theatre Owners of America in session assembled at the Mount Royal Hotel, Montreal, Canada, September 6th, 1923, that we heartily endorse the National Motion Picture Day inaugurated by the Motion Picture Theatre Owners of America to be observed on Monday, November 19, 1923, and extended

to Canada in its international aspects.

Resolved: By the Canadian Division of the Motion Picture Theatre Owners of America in session assembled at the Mount Royal Hotel, Montreal, Canada, September 7th, 1923, that Mr. H. S. Ross, K.C., be appointed legal adviser to the Association.

Whereas: Reliable information has been received setting forth the reasons for and purposes of the Theatre Owners Distributing Corporation, and whereas the Theatre Owners Distributing Corporation serves a purpose long needed by the Theatre Owners to conserve his interests, is both laudable and beneficial, therefore, be it resolved, that we the Motion Picture Theatre Owners of Canada, in convention assembled at the Mount Royal Hotel, Montreal, Canada, September the 7th, 1923, do hereby heartily endorse and lend our active support to the Theatre Owners Distributing Corporation.

Honor Canadian Moving Picture Digest

Whereas, the Canadian Moving Picture Digest has been exceptionally active in bringing about this Convention, and the affiliation of the Dominion Theatre Owners with the Motion Picture Theatre Owners of America;

Resolved, that we, the Motion Picture Theatre Owners of Canada make the Canadian Moving Picture Digest the Official Organ of the Motion Picture Theatre Owners of Canada, and

Be it further resolved, that we extend to Ray Lewis, Managing Editor of the Canadian Moving Picture Digest, our sincere thanks in appreciation of her active support.

Whereas: It has been our pleasure to have with us on the occasion of the first annual convention held at the Mount Royal Hotel, in the city of Montreal, Canada, the following men, Mr. Harry Davis, of Pittsburgh; Mr. Charles E. Whitehurst, of Baltimore, Md.; Mr. R. F. Woodhull, of Dover, N.J.; Mr.

Howard Smith, of Buffalo, N.Y., and Mr. A. J. Moeller, of New York City, officials of the Motion Picture Theatre Owners of America, and

Whereas: These men have, in the course of our deliberation, assisted, advised and otherwise co-operated in the formation of the Motion Picture Theatre Owners of Canada, an official unit of the Motion Picture Theatre Owners of America, to advance the interests and general welfare of the Theatre Owners of the Dominion of Canada.

Therefore: Be it Resolved, that we extend to them our sincere thanks in appreciation of their activities in our behalf, and

Be it further Resolved, that a copy of this resolution be given to each of them and the same recorded in the minutes.

Will Also Attend Toronto Rally.

The National President, Sydney S. Cohen, was given a vote of thanks for his co-operation and constructive organizing powers in making the organization of the exhibitors in Canada 100 per cent. through the affiliation with the M.P.T.O. of America.

In making the convention in Montreal possible by his co-operation with the Canadian leaders and in helping to direct and arrange the necessary details of organization, Mr. Cohen pledged the support and attendance of himself and other officers of the M.P.T.O. in the Ontario rallying convention soon to take place in Toronto.

Mary Pickford Does

Credit to the Industry

Mr. R. K. Evans, General Manager of Canadian Exchanges, United Artists Corporation, has just returned from a visit to New York for the opening of Miss Mary Pickford's new production, "Rosita," in the Lyric Theatre, on Labor Day.

Mr. Evans states that "Rosita" is one of the biggest pictures that has ever been produced, and it was the unanimous opinion of all those who saw the picture at the opening, as well as each and every one of the New York critics, that Miss Pickford has set a new standard in motion picture production. The scenic production alone stands out on account of its massiveness, and Miss Pickford in the role of "Rosita," a Spanish singing girl, has certainly done credit to the motion picture industry.

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THE ONLY EXCHANGE IN CANADA THAT CAN FURNISH COMPLETE
SUBJECTS, GIVING ONE, TWO OR THREE COMP

Metro Pictures

35 MASTER FEATURES
FOR SEASON 1923-24

LOOK AT THIS LIST OF
STARS AND DIRECTORS

JACKIE COOGAN
REX INGRAM
MAE MURRAY
VIOLA DANA
BUSTER KEATON
REGINALD BARKER
ALLAN HOLUBAR
RALPH INCE
ALICE TERRY
RAMON NAVARRO
BARBARA LA MARR
ENID BENNETT

Metro Pictures are conceded to be in the
very forefront of the better pictures for this
season's release. We shall be glad to furnish
you a list of the titles of this season's features.
Those scheduled for release in the near future
include Rex Ingram's "Scaramouche," Mae
Murray in "The French Doll," Jackie Coogan
in "Long Live the King," Buster Keaton in
"Three Ages," Reginald Barker's "The Man
Thou Gavest Me," Allen Holubar's "The Human
Mill," Viola Dana in "Rouged Lips," Ralph
Ince's "The Uninvited Guest."

Goldwyn- Cosmopolitan

44 PRODUCTIONS OF THE
HIGHEST BOX OFFICE APPE

HERE ARE A FEW OF THE
PROFIT-MAKING ATTRACTIONS

ENEMIES OF WOMEN
THREE WISE FOOLS
THE SPOILERS — A New Version
LITTLE OLD NEW YORK
IN THE PALACE OF THE KING
MASTER OF MAN
BEN HUR
TESS OF THE D'URBERVILLES
UNDER THE RED ROSE
SALOME OF THE TENEMENTS
ALIAS THE LONE WOLF
A GENTLEMAN OF FRANCE

The recent amalgamation of the Gold
and Cosmopolitan producing companies
resulted in creating the strongest company
its kind in the industry and given the
organization resources to produce the high
grade of motion pictures possible. Every
feature during the 1923-24 season is guarant
to be at least better than an average good
ture. A large number of them are already c
pleted and there is no guesswork as to the cal
of the productions. In truth it can be
"GOLDWYN-COSMOPOLITAN IS DOING
BIG BUSINESS."

REGAL FILMS LTD. CANADA'S GREATEST DIS
TORONTO : MONTREAL ; ST.

EXCLUSIVE CANADIAN DISTRIBUTORS

METRO PICTURES
WYN-COSMOPOLITAN PICTURES
ETTY BALFOUR PICTURES

PATHE PICTURES
WARNER BROS. PICTURES
SELZNICK PICTURES

INCLUDING FEATURES, COMEDIES, SERIALS AND ALL KINDS OF SHORT
 FILMS A WEEK THROUGHOUT THE ENTIRE YEAR

Warner Bros.

**SPECIALS MADE ESPECIALLY
 FOR YOUR BOX OFFICE**

**STARS, STORIES AND TITLES
 THAT CANNOT FAIL TO PLEASE**

STREET

WAY AFTER DARK

ROSE (Lenore Ulric)

BRUMMELL (John Barrymore)

TO EDUCATE A WIFE

LOVED WIFE

ENTH WOMAN

TIA LOMBARD

GE OF INNOCENCE

OLD DIGGERS

RESPECTABLE

WINTER'S DEVIL

Warner Bros. is the greatest of all independent producing companies. During the 1923-24 season they offer exhibitors a line of special productions that will take rank among the best productions. Such favorite stars as Lenore Ulric, John Barrymore, Wesley Barry, Hines and others equally well known produce a line of features of which the following is a sample. A Warner Bros. 1923-24 season is box office insurance, not only as to business, but also as to satisfied

Pathe Pictures

**4 STUPENDOUS FEATURE
 COMEDIES STARRING
 HAROLD LLOYD**

**8 BEN TURPIN
 TWO-REEL COMEDIES**

**12 WILL ROGERS
 TWO-REEL COMEDIES**

**13 MACK SENNETT
 TWO-REEL COMEDIES**

**18 OUR GANG
 TWO-REEL COMEDIES**

**16 SNUB POLLARD
 TWO-REEL COMEDIES**

**12 STAN LAUREL
 TWO-REEL COMEDIES**

**4 SPAT FAMILY
 TWO-REEL COMEDIES**

**52 HAL ROACH
 SINGLE-REEL COMEDIES**

**52 AESOP FABLES
 SINGLE-REEL CARTOONS**

**26 HAROLD LLOYD
 REISSUES THAT ARE WINNERS**

PATHE NEWS

PATHE REVIEW

TOPICS OF THE DAY

TWO-REEL FEATURES

6—SERIALS—6

SIX NEW MASTER PRODUCTIONS, each produced on a scale never before attempted. Such stars as RUTH ROLAND, CHARLES HUTCHINSON and EDNA MURPHY. Serials are again in public favor. They bring the business.

S OF MOTION PICTURES
G : CALGARY : VANCOUVER

REGAL FILMS LTD.

Forsakes Hard Boiled Roles in New "Soft Boiled" for Fox

**The Dashing Tom Plays Part
of Husky Cowboy Who Be-
comes an Amiable Reformer
and the Heir to a Large
estate**

Tom Mix, the Fox star who has thrilled thousands with his strong, virile type of screen character submerges his "hard boiled" appearance and emerges in "Soft Boiled", his recently completed vehicle which is listed on the array of specials by the Fox Film Corporation for the coming year.

The production was directed by Jack Blystone and marks his first effort as director of the more serious dramas, having been noted in the past for his outstanding successes with comedies under the banners of the most eminent producers in the motion picture business. During the past few years Mr. Blystone has been making comedies for William Fox, and in "Soft Boiled," for which he wrote both story and scenario, he takes his first step into the feature length film.

In offering the exhibitors this unusual picture, Fox Film Corporation is presenting the popular star in a role absolutely different from anything in which he has ever appeared. The story concerns a "hard-boiled" cowboy who through necessity and circumstance is forced into a "soft-boiled" job and winds up, after a series of thrilling adventure and excitement, the reformer of a shady road-house, the heir to a large estate, and the winner of the usual beautiful girl.

Although the part of the "soft-boiled" character is a departure from the typical Mix role, the star acquies himself with a gusto and verve that will gain him many followers and carves a deeper niche into the favor with which he is held by his thousands of fans.

An excellent cast has been selected by Director Blystone for the Fox star's support and Billie Dove is the feminine lead.

First Canadian Paper To Secure Serial Rights of Famous Screen Story

First National will create advance interest through the newspaper serialization of "Black Oxen" which will be unique in the history of film exploitation. Newspapers whose circulation totals, according to A.B.C. audits, more than five million, have already agreed to run

the famous story in sixty-seven installments, each of which will bear the credit line: "Published by arrangement with Associated First National Pictures Inc. Watch for the screen version directed by Frank Lloyd with Corinne Griffith as Countess Zattiany." This figure includes only the big city newspapers which have contracted for the publication to date. The list is being increased daily. The Winnipeg Free Press is the first paper to request the publication rights in Canada. Others will be announced shortly.

Photoplay Edition of "The Common Law"

Notwithstanding the tremendous sale enjoyed by Robert W. Chambers' famous novel "The Common Law" ever since it was published some twelve years ago, the Grosset & Dunlap Company have issued a photoplay edition in conjunction with the picture of the same name, made by Selznick.

Succeeds J. D. Elms

Mr. James C. Adams, formerly of the Capitol Theatre, Calgary, has been appointed manager of Loew's Montreal theatre in succession to Mr. J. D. Elms.

Many Features Win Approval For Theatre at St. John, N.B.

Handsome New Decorations and Rearrangement of Seat- ing Capacity Results in Splendid New Centre of Entertainment—A. L. Gaudet to Manage Popular House

Great interest was shown by the theatre-going public of St. John in the re-opening of the St. John Opera House which is now leased by F. G. Spences and managed by A. L. Gaudet, formerly of the Unique Theatre. The Carroll Players were warmly welcomed on their return to St. John and made a splendid impression in their first production "Civilian Clothes." Miss Edna Preston, for three seasons leading lady in the stock Company so popular in Halifax, is with the Carroll Players for the season.

The Opera House is entitled to be called the "New Opera House"

Mildred Harris Chosen Elliott Dexter's Lead

Beautiful Mildred Harris—more beautiful than ever, it is asserted—has been engaged for the leading feminine role in Elliott Dexter's first production for Grand-Asher, as yet lacking a title. The star and director are alike highly gratified, for Mildred Harris is so admirably suited by temperament and appearance for the part, it is said, that the choice seems to have been

Jack Pickford Hires Bird To Handle His Publicity

A new bird has joined the Jack Pickford organization.

Announcement has just been made by this young star that he has engaged Bird, newspaper man and magazine writer, as his director of publicity.

The new man, who already has begun work at the Pickford-Fairbanks studio in connection with Jack Pickford's next picture, on which work will be started in a few days, is known under the one-reel name of Bird, without initials. He recently left the staff of the Los Angeles Times to give his time to work in the film colony. Prior to going to the coast, Bird was with the Post of Mexico City, and a correspondent for the New York Tribune.

for it has been thoroughly remodelled, cleaned, redecorated, and above all, re-seated. The former seats were too narrow and the present management have sacrificed over seventy seats to make the remaining five hundred and sixteen absolutely comfortable. Green leather covering is on the seats, extra and wider aisles give easier entrance and exit, and behind the stage better facilities for handling scenery have been installed.

The walls are decorated in two tones of buff shading to brown relieved by touches of rose. Pretty shaded lights are another feature. Fawn satin repp curtains draped back with satin ribbons of brown are admired.

The management are to be congratulated on the improvements and many friends wish Mr. Spencer much success.

Regal Films Announce Elaborate Program For Fall Distribution

Goldwyn-Cosmopolitan, Pathe, Warner Bros., Metro, Selznick and Welsh-Pearson Betty Balfour Subjects Given Canadian Distribution Through Important Exchange—Many Outstanding Productions Now Ready For Exhibitor

The first three of the new season's Goldwyn-Cosmopolitan features are just now having their runs in various parts of the Dominion, and if the balance of the features to be released under this trade-mark during the present season are to be judged by these, Goldwyn-Cosmopolitan features should represent a programme of 100 per cent. calibre.

"Enemies of Women," "The Spoilers" and "Three Wise Fools" are the features referred to, and each of them is entitled to be called a super-feature. Each of these pictures is drawing splendid business wherever it is being shown and is pleasing not only the dramatic critics, but the public in general. Regal Films, Ltd., Canadian distributors for Goldwyn-Cosmopolitan, insists that the three features are only samples of what exhibitors can expect from this line of pictures during the present season. Toronto enjoyed the three mentioned pictures, which had their first runs at the Hippodrome.

Pathe will have six new serials this year. Chapter stories are again much in favor with motion picture theatre patrons, and it is understood there is only a limited supply of this particular kind of attraction on hand. Pathe has long held an enviable reputation for turning out high-class serials, and their present releases are in keeping with the high standard established by them. They represent as much thought, study and careful selection of stories as the highest class of feature pictures and entail the same kind of expense. Regal Films, Ltd., are exclusive Canadian distributors for all Pathe serials.

"Black Shadows" is Something Different.

Pathe announces the completion of "Black Shadows," also among the Regal releases, a feature picture that in an hour will show lands and life that would cost a traveller many months of time, thousands of dollars and much risk of life if he took the trip himself. "Black Shadows" is not a scenic, but a real feature of real life in the most romantic and little known part of the world. There will be found plenty of interesting detail and pictorial

appeal, many beautiful shots, lovely tropical scenery, what appears to be a real battle between two tribes of the natives, some interesting customs and good detail.

A further announcement for this season is that of the two super-features, "Rupert of Henzau" and "The Common Law," which will be offered this fall. "Rupert of Henzau" is a sequel to "The Prisoner of Zenda" and boasts a cast that includes Elaine Hammerstein, Bert Lytell, Lew Cody, Claire Windsor, Hobart Bosworth, Bryant Washburn, Marjorie Daw, Mitchell Lewis, Elmo Lincoln and Irving Cummings.

"The Common Law" also boasts an exceptional cast of players, headed by Corinne Griffith.

Both these features are just now proving real "clean-ups" in the United States. Regal Films, Ltd., will soon offer them to Canadian exhibitors.

Pantages' Record With "Main Street."

Pantages Theatre, Toronto, Canada's largest theatre, broke its house record on Labor Day. The feature picture was Warner Bros.' "Main Street." Not only was business good on the holiday, but capacity crowds were the rule during the entire week's run. Manager Miller pronounces "Main Street" one of the best pictures shown in his theatre for many a day.

Regal to Distribute "Nanook of the North."

"Nanook of the North," the Pathe super-feature that has created such a furore in the United States and throughout Europe, is to be brought into Canada by Regal Films, who announce that arrangements have finally been completed whereby this great motion picture classic will be available for showing throughout the Dominion this fall.

Exhibitors would be well advised to watch for the release date on "Nanook of the North." It has been proclaimed by press and public wherever it has been shown as marking a new era in motion pictures.

"Call of the Wild," Hal Roach Feature.

Extended reviews of Hal Roach's feature screen version of Jack Lon-

don's masterpiece, "The Call of the Wild," which is now in its fourth week at the California Theatre, Los Angeles, promise a prosperous career for the picture when Regal Films begins its distribution in Canada this fall. It is hailed as one of the best productions of the new season and should prove a rare box office attraction.

Much interest is being manifested in the forthcoming release in Canada of the first of the new Betty Balfour pictures. These are being produced by the well known Welsh-Pearson Company, of London, the foremost of all British producing companies. Miss Balfour has won a warm place in the hearts of Canadian motion picture fans. Her work in two pictures which were shown last season earned for her first honors as a comedienne.

The first of her new pictures to be shown in Canada will be "Squibbs, M.P.," a sparkling comedy-drama. This picture was recently given a private screening before several leading exhibitors and newspaper dramatic critics of Toronto, who were unanimous in pronouncing it one of the best photoplays of the season.

Regal Films, Ltd., it is stated, have secured exclusive distribution in Canada of all the new Betty Balfour pictures.

Weber and North

Hard at Work on

Next—"It's a Boy"

L. Lawrence Weber and Bobby North are hard at work on production plans of "It's a Boy," the next on the program to follow Will Nigh's "Marriage Morals" and B. P. Fineman's "Don't Marry For Money." The success of the last two pictures has been such that it has prompted the producers to speed the preliminary work on the new Comedy.

"It's a Boy" is by William Anthony McGuire, author of "Six Cylinder Love" and other Broadway successes, and enjoyed a prosperous run at the Sam Harris Theatre, New York.

Instruction Through Films On Science of Poultry Raising

Moving pictures instructive of poultry raising and care were displayed weekly at the Agricultural Department of the Saint John Exhibition held recently and proved of great value to visitors.

Miriam Battista Makes Hit With Digest Editor

Miriam Battista, she of Humoresque fame, the wee sister of Norma Talmadge in "Smilin' Through"—you remember the scene when the bride is shot and the sister-bridesmaid wrings her hands and displays such grown-up and yet such naive distress—the portrayer was Miriam Battista.

I wish that Miriam could be photographed as beautiful as she is, she photographs most charmingly it is true but you have to see that wonderful face with its perfect features, its marvellous expression and childish naivete to realize how very beautiful this child is.

Miriam has dramatic power and voice to express herself audibly also—she read a poem on youth at Loew's, where she made a personal appearance, giving every evidence of histrionic ability. She sang and played upon a eukelele or was it a guitar? It matters not, her fingers evolved harmonies from the strings.

Miriam's great charm lies in the fact that she is an extremely well-bred and modest child. I wish that our reformers could meet Miriam. She would prove a revelation in good breeding to them and perhaps demonstrate more forceably than editorials and publicity effusions that an industry which can grow such cultured and charming child-

ren, such quick thinkers, is worth while sounding its praise.

Among some of the pictures in which this little lady has appeared we find "The Man Who Played God"—George Arliss' success; and What a god Mr. Arliss must have been to Miriam, "I just love him," she said; "Boomerang Bill", a Cosmopolitan directed by Tom Ferris and starring Lionel Barrymore—"He is a great artist and so nice and kind," said Miriam; "The Custard Cup" with Mary Carr, a Fox success; "Steadfast Heart," a Distinctive release with an all-star cast. Miriam is the niece of Matthew Battista, who has achieved much success on the dramatic stage in Italy.

Author of "To the Last Man" Approves Paramount Version

Zane Grey Gives Unstinted Praise to Victor Fleming and Cast Who Engaged in Filming of Feud Tale Laid in Arizona

"I am pleased to give Paramount's picture, 'To the Last Man,' my hearty approval. It preserves the spirit of my original story and the scenes in the picture are those which were actually before me as I penned the story of Jean Isbel and Ellen Jorth."

This was the statement of Zane Grey after the picture had been exhibited at his home at Catalina Island, California. Mr. Grey stated that his relations with Paramount officials during the filming of the picture had been ideal.

He expressed himself pleased with the scenario which he stated adhered to the exact substance of the story as nearly as was possible

in a motion picture. He stated that the cast fitted in admirably with the characters as he conceived them in the original story.

In company with the director, Victor Fleming, Mr. Grey made a trip into the Tonto Basin, Arizona, where old battlefields of the Pleasant Valley war were important. The exact sites of these famous fights were filmed in the making of the picture and were just as described by Mr. Grey. The story is that of a feud among pioneers of Arizona fought to a finish in the '80's.

The author also watched the filming of many of the scenes in the picture. He chatted with the cast

and imbued them with the spirit of the tale.

"My relations with Mr. Fleming and the splendid players who journeyed on horseback into the wilds of Arizona to make the picture, were of a nature which were bound to make the picture the success which it has proved to be," said Mr. Grey.

The production is numbered among the Famous-Lasky forthcoming releases.

Maritime Manager

Appointed to Toronto

Universal Exchange

Mr. P. C. Taylor, who for the last two years has been Maritime Manager for Universal with headquarters at St. John, N.B., has been appointed General Sales Manager with headquarters at Toronto. Mr. Taylor is succeeded at St. John by Mr. J. A. Kirkpatrick, formerly short product manager at Toronto.

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Advocates Organization to Procure Film Stability Throughout Dominion.

League Formed by Maritime Motion Picture Exhibitors in 1916 Served Excellent Purpose and Materially Aided Canadian Picture Men

(Special to The Digest from St. John, N.B.)

By Walter H. Golding

vincing degree that the Motion Picture World of New York, The Billboard, Variety and Canadian journals hailed the deliberations as the dawn of a new era for exhibitors, a trend of businesslike action worthy of emulation throughout the big centres of the United States.

It will be remembered that seven years ago when this convention was held in St. John, film companies were in the thick of the advance deposit scheme on serial stories and were gathering up a great deal of "good faith" money which was proving a hardship to small exhibitors and incidentally financing film concerns. The convention pledged itself to forswear serials altogether if this demand were continued. As a result the deposit system was abandoned.

This was only one of the numerous healthful and equitable changes brought about by the solidarity of the members of the league in protecting their rights. The powerful influence wielded by the trade journals in reporting the Maritime convention's decisions rather opened the eyes of film executives in the centres and it is certain modifications were brought about at that time which had a far-reaching effect in favor of the exhibitor in both countries.

It is obvious that the independent exhibitor and theatre owner could gain much by sane organization and close touch with one another through a membership in a frank-speaking free-hearted body. If the exhibitors of Canada, whom I believe to be a representative body of business gentleman cherishing the true ideals of everyday business and living as good citizens in their respective communities, can finally succeed in purging their organization of silly suspicions, lack of faith in one another and all attempt at trickery and double-crossing, there is a bright hope for the final adjustment of moving picture troubles affecting the marketing of films as well as legislative pitfalls which seem to be cropping up here, there and everywhere.

The present seems to be almost a crisis in the brief history of electric entertainment. The development of pictorial quality and its

incursions into the realm of art and literature is bringing about a serious change in the financial aspects of the business as affecting rental prices and the prices of admission. In other words, the exhibitor in order to meet the demands of producers, is face to face with the extra-serious problem of passing the increase on to the public. In its final analysis the already war-burdened householder is asked to pay the bill. This is a problem which is a real problem and many others such as misconceptions of the business among legislators, reform faddists, iniquities which originate at the sources of production such as the auctioning of stars at fabulous prices, the consequent higher cost of films, enforced buying of inferior pictures in order to secure the better ones. All these are longstanding complaints which have kept the business in a state of great uncertainty, have made every exhibitor a hair-trigger thinker when confronted by the film sellers.

The institution of a new league in this country upon broad national lines is doubtless a necessity. A vast deal of money is invested privately and through corporations in our moving-picture theatres, thousands of families are existing by the grace of this enterprise and in every city and town the movies are integral to the life of the community. Therefore, for legislative purposes, for business purposes and the co-ordination of interests in a community sense, it would be very happy to have the proper kind of organization.

It looks as if we are on the way towards solving the difficulty with the opportune formation of the M.P.T.O. in Canada.

Novelty Marks Program Introduced at Imperial Popular St. John Theatre

The personal appearance of Miss Margery Wilson, who is to be seen at the same time in her picture "Insinuation" at the Imperial Theatre, St. John, N.B., is a distinct novelty and proved a splendid drawing card. Miss Wilson's charming personality made her instantly a favorite and her bright speech further impressed her hearers. This is just another instance of the up-to-date methods employed by the Imperial's manager, Mr. Walter Golding.

A PROPOS of the extension of the Motion Picture Theatre Owners of the United States to the Canadian field it is interesting to revert to the organization of the Motion Picture Exhibitors' League of the Maritime Provinces of Canada away back in 1916.

Perhaps no exhibitor movement in this country has been entered upon with more businesslike regularity or has attained such functional effectiveness as did that body down east where the cities of St. John, Halifax, Moncton, Fredericton, and the smaller towns and communities were welded into a smooth-working community of interests that would undoubtedly have been a tower of strength today if its leading members—even its prime promoters had reposed a little more confidence in one another's sincerity.

The Maritime League was recognized as a model body by authoritative trade journals of the United States and Canada and one of its annual meetings in St. John was attended by every proprietor of picture theatres in the province of New Brunswick, Nova Scotia and Prince Edward Island besides representatives from all film headquarters in Canada as well as leading promoters and producers from United States, backed up by the presence of several noted film stars and such moulders of opinion as the late Sam Spedon of the Motion Picture World, Stephen Bush of the Exhibitors' Trade Review, F. H. Richardson, projection expert; Mr. Donaldson, proprietor of The Billboard; C. C. Pettijohn, film legislative expert; camera correspondents for various weeklies and representatives of leading daily journals. It was indeed a comprehensive gathering of the film clans and quite compassed our business in all its important branches.

The important matters discussed and placed on record at this convention not only brought before exhibitors their common problems for free discussion and adjustment but at that period in the history of the industry questions arose and were ably debated to such a con-

Dorothy Mackaill to Star with Richard in "Wild Apples"

Heroine of Former Screen Success, "The Fighting Blade," to Again Appear With Popular First National Star

"Wild Apples," a novel by Grace MacGowan Cooke and Alice MacGowan, has been selected for the next Richard Barthelmess picture to be produced by Inspiration Pictures under the direction of John S. Robertson, for First National release. This production will follow "The Fighting Blade" which Barthelmess has just completed and which has been scheduled by First National for October release.

This new story, unlike "The Bright Shawl" and "The Fighting Blade" will take Barthelmess out of costume into a modern setting.

"The Bright Shawl" was laid in Cuba in the period of 1850, and "The Fighting Blade" is a story of the Cromwellian period of English history.

Dorothy Mackaill will have the distinction of being the first leading lady to play opposite the star in two pictures since he started independent production for First National. She has completed the leading feminine role in "The Fighting Blade" and has already been selected by Mr. Robertson to play an important part in "Wild Apples."

Apfel Will Direct Dainty Viola Dana in Parisian Story

Viola Dana is to do a story of Parisian life next for Metro and her director, Oscar Apfel won't have to get his ideas of Parisian architecture, night life and romance from books either. Less than a year ago, Apfel spent several weeks in Paris studying picture making conditions there, and he walked all the paths of life from the swellest cafes to the dens of the Apaches.

All of these will be included in this production to be made from Kate Jordan's magazine story "The Spirit of the Rose." Apfel recently completed Viola Dana's latest picture "The Social Code" from Rita Weiman's "To Whom It May Concern."

Apfel is a pioneer in picture production and enjoys the distinction of having given to the screen, J. Warren Kerrigan, who has just staged a big come-back in "The Covered Wagon."

English Actor Holds Long Distance Record For Stage Appearances

Now that the long distance dancing mania has gone the way of forgotten things, there comes H. Reeve-Smith, the noted English Actor, claiming the long-distance acting record of the world. He is now in Hollywood playing the leading role in Associated Authors' forthcoming production, "No More Women", by Elmer Harris. Mr. Reeve-Smith played a leading role in the stage production "Charley's Aunt" for three years and ten months at the Globe Theatre, London, without a day off excepting Good Fridays and Christmas Days

when the British Theatres close. He also appeared in "The Private Secretary" and "Our Boys" each in engagements of more than two years in London. He also played eighteen months in "Sweet Lavender" in London.

James Morrison Earns Deserved Vacation

James Morrison, who played the leading juvenile role in J. Stuart Blackton's production, "On The Banks of The Wabash," has finished at the Vitagraph studios. Mr. Blackton telegraphed to Los Angeles for Morrison for this engagement and Morrison finished a picture at the Coast in the afternoon and caught the night train for the East. When he arrived at the Vitagraph studios he went to work immediately and is now enjoying a well deserved rest before returning to the Coast. He will return to Los Angeles in a leisurely fashion stopping off at several points along the way to visit old friends. This is the first vacation Morrison has had in more than three years and the first trip East in that period.

The Barefoot Boy Gets Special Exploitation

Proof of the "bigness" of the feature "The Barefoot Boy," which C.B.C. Film Sales Corporation is distributing for the Mission Film Corporation, is given by the announcement that Bert Adler has so arranged his many activities as to permit him to affiliate himself with the picture to handle the special big exploitation on it.

Mr. Adler is well known to the

entire film industry because of his executive and directorial connections with some of the biggest organizations, and he has directed several of the biggest campaigns that have been launched in this country.

After viewing "The Barefoot Boy," which features a celebrated cast, Mr. Adler declared it one of the finest pictures he had ever seen. Mr. Adler is himself laying out the campaign book, which is promised as the most complete and artistic ever made for an Independent feature.

Standing Room Only For "Merry-Go-Round" On Dullest Week Day

Montreal—A canvas of theatre managers in this city has brought out the fact that owing to the cold summer and to the number of conventions and tourists in the city, the theatres have enjoyed a far better season than would have supposed at the beginning of the quiet season. Just as one instance it might be mentioned that when the Capitol opened this last Sunday with the Universal special "Merry-Go-Round" scores of patrons were unable to find seats while on the following Monday—usually regarded as the dullest day of the week—there was standing room only at two in the afternoon. Much the same could be said of the other west end theatres in the city. The coming Fall season, therefore, can be faced without misgivings and is already promising well.

Rare Combination Bringe Good Business to Revival Picture

"The Forbidden City," a Selznick Distributing Corporation revival, with a cast headed by Norma Talmadge and Thomas Meighan, was held over for a second week at the Symphony Theatre in Los Angeles, doing a splendid business throughout the entire fourteen days, according to David R. Blyth, the Selznick Directory of Sales.

"This is a most unusual achievement for any picture in the summer season," says Mr. Blyth, "and the fact that 'The Forbidden City' is a revival and not a new release would seem to make it even more remarkable, but it merely proves that the motion picture public will respond to a good production regardless of its age or of the time of year it is shown."

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The Two Reel Adventures of
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Every human being in the United States can get a hearty laugh out of the Gumps—and most of them are already familiar with Sidney Smith's famous characters, and are waiting to see them on the screen. Backed by daily appearance in hundreds of the country's largest newspapers, looked for eagerly by millions, this series will be one of the PROFITABLE ones of the year!

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From the Famous Cartoons by:
SIDNEY SMITH

Directed by SAMUEL VAN RÓNKEL
NORMAN TAUROG Productions

Coming—

—another actionful, thrilling series of the most remarkable two reelers ever made — the famous LEATHER PUSHERS! Exhibitors who played the first three series and reaped the harvest they brought, are joyfully enthusiastic over Carl Laemmle's recent announcement of—

—a big, new Fourth Series

THE LEATHER PUSHERS

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Sparkle and genuine mirthmaking qualities make Universal's one reel comedies popular everywhere they are played. Both time and expense are devoted to these short gems, and, featuring the best of comedians, they are always in demand by wise exhibitors. Those on Universal's new schedule are bigger and better than ever.

Neely Edwards — Bert Roach
Chuck Reisner

CENTURY COMEDIES

Variety and real funmaking qualities have always been outstanding features of this extraordinarily popular brand of comedies. Exhibitors who book these two-reel gems of mirth will get the crowds—and the money.

BABY PEGGY — BUDDY MESSINGER
Pal, the Dog — The Century Follies Girls
Consistently Good — Released thru Universal

TWO REEL WESTERNS

Always in the van in the production of the finest and most popular two-reel outdoor dramas, Universal's line-up for this year exceeds in every way anything it has offered in the past, and makes its leadership in this respect even more firmly established. The best stars, stories and direction guarantee exhibitors the best the market affords!

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Why all the noise?

Who started the fireworks?

FIRST NATIONAL inaugurated the system, now being adapted by some distributors, of placing the value of a picture according to the success of its key city run.

FIRST NATIONAL has always maintained a "see before you buy" policy and those boys who are making a big noise now are simply imitating a method that First National gave birth to.

FIRST NATIONAL built its organization on the "see before you buy" policy and the recognized quality of its productions has afforded a first run in every town and city on the continent.

FIRST NATIONAL will not select a few of its products for screening before you buy. You are **INVITED** and **REQUESTED** to **SEE THEM ALL, PICTURE AFTER PICTURE**, just as they are released from the customs.

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|-----|--|-----|--|
| 205 | THE HUNTRESS
a remarkable cast headed by
COLLEEN MOORE | 209 | ASHES of VENGEANCE
starring
NORMA TALMADGE |
| 206 | THE FIGHTING BLADE
starring
RICHARD BARTHELMESS | 210 | THE WANTERS
produced by
JOHN M. STAHL |
| 207 | DULCY
starring
CONSTANCE TALMADGE | 211 | POTASH and PERLMUTTER
Samuel Goldwyn presents
THE ORIGINAL STAGE STARS |
| 208 | HER REPUTATION
starring
MAY McAVOY | 212 | THUNDERGATE
with
OWEN MOORE, SYLVIA BREMER |

FIRST NATIONAL is the only distributing organization in the world that does not select the good from the bad and term them by the much over-used word "special".

You Can Depend on First National

FS 25 '29

Sept. 22, 1923

CANADIAN MOVING PICTURE DIGEST

Common Sense

An argument is only a wise argument when it is backed up with correct figures.

On the back cover of this issue of the Digest is an article that is worthy of a prominent place on the desk of every exhibitor who buys pictures.

The answer to it is; if more than 6,000 exhibitors give First National the basis for such a statement, it is only reasonable to assume that they are this industry's indisputable leading distributor.

TORONTO, CANADA
SEPTEMBER 22, 1923.

27 Jarvis Street

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Book Now and
Play Early These

WILLIAM FOX PROFIT
PICTURES~

WILLIAM FARNUM
IN
The GUN FIGHTER

Directed by Lynn Reynolds

Released SEPT. 2

DUSTIN FARNUM
IN
The Man Who Won

Directed by William Wellman

Released AUG. 26

WILLIAM RUSSELL
IN

**Alias the Night
Wind**

*Released
AUG. 19*

*Directed by
Joseph Franz*



**CANADA'S
MOTION PICTURE
TRADE PAPER**

The Canadian Moving
Picture Digest

General Manager and
Editor-in-Chief

RAY LEWIS

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HARRIETT M. BALL

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TORONTO, CANADA

SEPTEMBER 22nd, 1923

Democracy

THE new season has started off well. So far no apparent "flops" or "flivvers." The attractions released have been good, better, best, with no evidence as yet of the "bad boys," and if the producer has followed the policy of making pictures to please the public and not himself, or his interests, we may look forward to a season which will establish a precedent for good pictures and profitable returns.

With the more advanced and only possible and legitimate method of doing business, namely, "each picture on its own merit," the producer may have been more than usually careful in making each picture measure up to requirements.

"Block booking" for some time has fallen into disuse. One by one the various trademarks announced that pictures would be booked individually and after the exhibitor had viewed what he wished to purchase. With Famous-Lasky Paramount joining the forerunners, and running somewhat ahead in the idea of public viewing before selling to the exhibitor, it appears that the exhibitor is going to have "one thorn in his flesh removed," namely, "forced booking," and can at last feel that he is in a business where he is important enough to receive consideration.

Nor is this change sensational, or radical, it is but the introduction of the Democracy of Business, a policy which incorporates a spirit of need and understanding and its subsequent fulfillment.

The public demands good pictures. It will pay for no other. The exhibitor demands good pictures, he has paid for another grade, but both the exhibitor and the producer have learned to understand that the public is in dead earnest about what it demands of a Moving Picture, and if its demands do not receive consideration, the public will find its entertainment through other channels.

Our business has fairly well sifted out what was known in the old show days as, "Turkey Shows" and "Fly-By-Night" attractions. This grade of entertainment was designed for but one purpose, "get the money." In stabilizing our business the purpose is to "get the money" just the same, but get it legitimately, because value is being given for "the getting." The "Fly-By-Night" producer is gradually being eliminated and the "Turkey Show" production does not have a chance with the steady supply of established Trademarks, presenting quality pictures.

The spirit of democracy is permeating all life, manifesting itself a bit Bolshevistic in spots, but the balance will come from the extreme instances and we will learn that the "Golden Rule" of doing business is no "Sunday School Conundrum," but a system of doing business which is intelligible.

If you have "the goods" and have the faculty of marketing your product, that is, acquainting your public with what you have, the public will buy, perhaps conservatively at first, but you will make it a "Big Buyer" eventually, through the quality of the product you are furnishing, and the fairness of method under which you sell. This same system is applicable between player and producer, producer and exchange, exchange and exhibitor, exhibitor and the public. Good prices are synonymous with good product, for quality costs money, and costs which have not yet been adjusted will gradually take their place in the new scheme of things.

There will always be good pictures and better pictures, with the occasional picture which is so far ahead of the average good one that the public will understand that this class of production will cost it a little more than is usually paid. This is by no means a revolutionary procedure. Throughout the realm of Art there is no standardized price for works of Art. The standardization of product is only possible when the product is machine-made or mass-grown, where there is a machine-like similarity in production; and where one potato is the exact size of another potato, but even considering the question of potatoes, the flavor might cause a difference in price.

The theatre presenting Opera, Music, the Drama, has always availed itself of the privilege of shifting its scale of prices for certain attractions. Care must be taken that the increase of price is not a bit of "Hokum Publicity," that the public will leave the theatre fully satisfied, that the attraction was worth the extra cost. It appears the exhibitor can avail himself of this sliding scale also, with the same expression of care, that no picture has an increase of price, because the exhibition value on it to increase financial returns has forced the exhibitor to cover this extra cost by "getting it out of the public." This would be a death-blow to pictures, for the public then would have more cause for disgust than heretofore. The picture must be a bonafide masterpiece, acclaimed so by the public and not by the financial department of the producing unit.

In order to encourage the production of "better and better" pictures, this co-operation between exchanges and producers must be established, with the public the Big Interest of consideration.

The present looks hopeful, we have no desire or inclination to look back, the future will no doubt leaven all differences between the various picture units, through a gradual process of adjustment, fuller understanding and co-operation. Our business will establish itself on the principles of Democracy. Meanwhile, exhibitors, look at what you want to buy. Original from

RAY LEWIS.

Anderson Pictures to Handle Theatre Owners Distribution

October Will See Active Distribution by Company Best Suited To Care For Exhibitors' Interests—Equitable Prices—Better Pictures—Economic Arrangements—All Involved

Following a recent statement that the Theatre Owners' Distributing Corporation will begin active operation in October, W. A. True, President of the exhibitors' organization, announces the completion of arrangements whereby the Anderson Pictures Corporation will handle the distribution of his company's product.

"In looking over the field, we were particularly impressed with the policies and expressed principles of the Anderson Pictures Corporation, Carl Anderson, President.

"Mr. Anderson's integrity and record, coupled with his many years' experience in organization and distribution work, together with his announced plan of centralized distribution and his working arrangement with the Film Booking Offices of America, has inspired our fullest confidence in his organization and reflect to the letter the ideals of our own movement. The exhibitor is the key to the distribution problem. Give the exhibitor what his public wants at an equitable price, commensurate with the pictures' actual worth, and the distribution problem is reduced to a healthy economic arrangement which allows a fair profit to the producer and exhibitor alike.

"The Anderson Pictures Corporation will handle our product on that basis. Our rental valuations will be based on actual values to the exhibitors and not by fictitious figures arbitrarily arrived at by theories or wild expectations.

"If ever the time was ripe for a co-operative distributing organization, it is now. The Theatre Owners' Distributing Corporation, Exhibitor owned and Exhibitor controlled, presents a line-up of pictures, made by producers to meet the exhibitors' own requirements. This is a most important development in the economic history of the industry.

"To link up this movement with an organization which has the ideals and principles of exhibitor service, such as Anderson Pictures Corporation, is doubly fortunate for the exhibitors, the independent producers and the general public. We are going ahead fast, but at no stage of our progress will we sac-

rifice our ideals of 'the exhibitor, first, last and all the time.'"

Just before leaving for the Coast last Sunday, Carl Anderson confirmed the report that the Anderson Pictures Corporation will handle the distribution of the product of the Theatre Owners Distributing Corporation.

Mr. Anderson stated that he was, naturally, deeply gratified over the selection of his organization by the exhibitor body and re-affirmed his published announcement that Anderson Pictures Corporation is dedicated to the policy of a square deal to all exhibitors and will operate on the basis of fair play, equitable rentals and sound exploitation for the exhibitors.

Kirkwood Improves

The condition of James Kirkgeles, as a result of a fall from his horse, for more than a week, was much improved at the last report from the West Coast Studio.

For several days Kirkwood's life was despaired of and he was unconscious virtually all of the time. Specialists diagnosed his injuries as a fractured skull. After he had regained consciousness, paralysis attacked the right side of his face, but he is happily recovering. His bride, Lila Lee, remained constantly by his side during his illness.

Because of the accident which befell Mr. Kirkwood, who was the leading player in Goldwyn's film version of Joseph Hergesheimer's "Wild Oranges," another player has been selected for the part and the picture will be entirely refilmed. Frank Mayo, also a member of Goldwyn's permanent acting organization, has been selected to succeed Kirkwood.

Motion Picture Day Wins Approval of Exhibitors

Messages of Endorsation Pouring Into Headquarters—Canadians Confer in New York—November 19th an Important Date in Affairs of M. P. T. O.

National Motion Picture Day, sponsored by the Motion Picture Theatre Owners of America and the M.P.T.O. of Canada, recently formed, has already won the enthusiastic support of many state divisions of the National theatre owners body. All signs point towards this celebration on November 19th being one of the outstanding events of the year. Plans are rapidly culminating at the national headquarters towards the practical operation of details. According to all reports, theatre owners have been quick to regard National Motion Picture Day as one of the most constructive steps ever offered by their national organization for securing public approval, prestige and increased patronage.

Joseph Walsh, President of the Motion Picture Theatre Owners of Connecticut, in a communication to the National Headquarters of the M.P.T.O. expressed the feeling of his fellow-theatre owners in these words, "You may depend upon the Motion Picture Theatre Owners of Connecticut to participate in National Motion Picture Day one hun-

dred per cent. My committees have already been appointed and I am enclosing the list herewith."

No less enthusiastic is R. F. Woodhull, President of the Motion Picture Theatre Owners of New Jersey, who advises that he likewise has appointed all committees and who states the case for New Jersey like this, "We are solidly behind this movement for the celebration of National Motion Picture Day in keeping with its importance. The entire state will be covered on November 19th."

The event will be put over in a big way by Canadian theatre owners, who, as revealed in the following telegram published by the M.P.T.O.A., are sending a committee to secure all details, "Mr. Gould and I will be in New York Tuesday to discuss National Motion Picture Day. It is our intention to make this an outstanding event in Canada." The telegram is signed George B. Sparrow, President of the Motion Picture Theatre Owners of Canada.

Arkansas will be in line and Nebraska is already at work.

First National Gets Film Output of Principal Pictures Corporation

"The Meanest Man in the World," Famous George M. Cohan Success, and "When a Man's a Man" Included in Important Series of Big Films—All Star Casts Are Featured

Associated First National Pictures, Inc., announces that in a deal just consummated it has acquired the film output of Principal Pictures Corporation for distribution. The productions to reach the screen through this medium include "The Meanest Man in the World," the picture rights to which were purchased at a record price from George M. Cohan, who starred in the New York stage production, and the first of the Harold Bell Wright features, "When a Man's a Man."

"The Meanest Man in the World" boasts an all-star cast headed by Bert Lytell, Blanche Sweet, Bryant Washburn, and a dozen other players of note. It made a record during a week's test run at the Warfield Theatre, San Francisco. "When A Man's A Man" is one of Harold Bell Wright's most popular stories. In this production there is another all-star cast of players, including John

Bowers, Marguerite de la Motte and Robert Frazer.

With the completion of these distribution arrangements, Sol Lesser, president of Principal Pictures, leaves for Europe to confer with First National executives there relative to foreign plans; Mike Rosenberg, secretary, goes to the Pacific Coast to start immediately on the first Baby Peggy production, with the termination of her Universal contract, and Irving M. Lesser, vice-president of Principal Pictures, remains in New York to look after Eastern interests.

The title of the first Baby Peggy story will be announced at a later date. Harold Bell Wright is in Los Angeles awaiting Rosenberg's arrival, when they will complete arrangements pertaining to the production of "The Winning of Barbara Worth." All of Wright's novels are to be filmed, as well as some Langdon comedies and a series of Baby Peggy stories.

filed as against any member-theatre of the Motion Picture Theatre Owners of America who is not now paying a license fee to the Society, the entire situation remaining in abeyance pending conclusion of the Committees' conferences.

On behalf of the Motion Picture Theatre Owners of America, President Sydney S. Cohen appointed Messrs. M. E. Comerford, of Scranton, Pa.; Harry Davis, of Pittsburgh, Pa.; R. F. Woodhull, of Dover, N. J.; Joseph W. Walsh, of Hartford, Conn., and the Advisory Committee of the American Society of Composers, Authors and Publishers consists of Messrs. E. C. Mills, J. C. Rosenthal and Silvio Hein.

Conferences of the Committees are to be shortly undertaken.

Ready-Made!

Lon Chaney says he is proud of having "made up" for the ugliest character in romantic fiction, playing "Quasimodo" in the massive production of "The Hunchback of Notre Dame," recently completed at Universal City. "Regarding it merely by its artistic values," he says, "there is a certain beauty about homeliness, just as there is a melody charm to jazz."

"I know that in the Victor Hugo creation I triumphantly would have won the day at the Kansas party, when it was resolved into a contest as to who could make the ugliest face. The judges witnessed the facial contortions for a time, and then awarded the prize to a well-known spinster. 'You win,' they said, handing her a box of bon bons."

"I will thank you," she indignantly replied, 'to understand that I was not playing.'"

Genevieve Tobin

Back on Broadway

Genevieve Tobin has bought a new make-up outfit and started in again to play the featured role of her Broadway comedy hit, "Polly Preferred." Miss Tobin is the featured player in the forthcoming Fox special, "No Mother to Guide Her."

Joins Sales Force

E. H. Teel, formerly with the Canadian Releasing Corporation, has joined the force of Associated First National as salesman at St. John, N.B.

Joint Statement Issued On Music Tax Matters

Forward Movement Determined Upon by Meeting of Committees—Attempt to Secure Constructive Solution Fostered by Both Interests

At a recent conference held between the American Society of Composers, Authors and Publishers, represented by Mr. E. E. Mills, Chairman of its Advisory Committee, and the officers and members of the Board of Directors of the Motion Picture Theatre Owners of America, during its sessions at Atlantic City, the first negotiations were undertaken in steps that hold promise of relieving this situation of much of the misunderstanding that has heretofore characterized it.

On behalf of the Society, Mr. Mills stated the desire for a mutually agreeable understanding between it and the Motion Picture Theatre Owners of America, it being perfectly apparent to all concerned that in the present situation, involving continued litigation, there was an entirely useless and wasteful expenditure of time and money by both sides. He made it clear that he did not favor present processes if some agreeable and

better way of handling the matter could be devised.

He insisted, however, that the theatre owners should pay license fees to the Society, if they used the copyrighted music of its members in their theatres, holding that such use of the music was a public performance for profit within the meaning of the Copyright Act, and that it was but just and fair that the theatres should compensate the copyright proprietors for such use of their material.

Finally, an arrangement was made and mutually agreed to, that a committee would be appointed by the Motion Picture Theatre Owners of America, to confer with the Advisory Committee of the American Society of Composers, Authors and Publishers, on ways and means of resolving the entire situation in mutual accord and harmony.

It was also agreed by Mr. Mills, on behalf of the Society, that pending the negotiations of the Committees, no suits would actually be

DOMINION FILMS

NOW BOOKING
THE 4 BIG SEPTEMBER
RELEASES

THE PRODIGAL SON

Hall Caine's tremendous English film in 10 reels. Played to 8-day capacity business in Massey Hall at \$1.00 admission. Bigger than "Way Down East" and "Over the Hill."

ROB ROY

played two solid weeks at Massey Hall and **KNOCKED THEM CUCKOO**. Turnaway of thousands of people. The greatest audience picture of all times. "Ma foot is on ma native heath. Ma name's MacGregor."

THE SPORTING EARL

Big English Drury Lane Melodrama. Pre-release run at Loews, Toronto, in hot week in August. Packed them in and lined them out every day in week while every other house in town starved.

ROYAL DIVORCE

the sensation of Europe and America, the greatest picture of all times. \$2,000,000 spent in staging Battle of Waterloo, Burning of Moscow, Return from Elba, and all greatest spectacles in history of the world. Pre-released in Massey Hall last March. Capacity business for 2 weeks at \$1.00 admission.

Dominion Films

Toronto Montreal St. John

Western Distributors :

Canadian National Films

Calgary Winnipeg Vancouver



Hall Caine's

PRODIGAL SON

Gigantic English Film Masterpiece

"He has sinned before God
and before thee,—he has
devoured thy living with
harlots"
"ENOUGH—HE IS MY SON"

RELEASED IN CANADA SEPT. 8

By Hall, Toronto, "The Prodigal Son,"
to capacity business day and night for 8
\$1.00 admission scale. Critics and public
THE PICTURE UP.

this tremendous business only bears
prophecy of HARRISON'S REPORT,
TY, and MOTION PICTURE WORLD,
which declared "The Prodigal Son" to be
the GREATEST PICTURES OF THE
10 YEARS.

"I promised on the grave
never to play again, but
for you Helga I'd damn
myself for all eternity—
for LOVE IS ALL-IN-ALL
IN THIS WORLD"

Fox Fulfills Promise To Genevieve Tobin

**"No Mother to Guide Her" Stars Ambitious Young Actress
Now Back on Broadway in Stage Hit**

Genevieve Tobin, who heads the cast of "No Mother to Guide Her," a Charles Horan production being released this season by Fox Film Corporation, began her screen experience about twelve years ago. She was a small girl then and a member of the cast in "The Valley of the Missing," one of the early pictures produced by William Fox. Genevieve and her brother, George, some two years her senior, played brother and sister in the picture. The little girl's performance so pleased Mr. Fox that he promised her that when she grew up he would give her an important part in one of his pictures.

Now, twelve years later, Mr. Fox has kept his promise by signing Miss Tobin to play Mary, her role in "No Mother to Guide Her." The part calls for exceptional emotional power, combined with a sympathetic personality and marked youthful charm. All these qualities Genevieve Tobin has in abundance, and the enviable position she has won for herself on the stage proves that the estimate of her future possibilities made by Mr. Fox in her childhood was a correct one.

Five years ago, after her return from abroad, where she studied, Miss Tobin was selected by Arthur Hopkins to create the part of "Cricket" in Augustus Thomas's play "Palmy Days." This part was suggested by the early career of the well-remembered stage favorite of a past generation, Charlotte Crabtree, known to fame as Lotta. Miss Tobin became famous in a night and was given a long-time contract by the astute Mr. Hopkins.

Two years ago Genevieve Tobin found herself at the head of the cast in Arthur Hopkins' production "Little Old New York," a comedy that ran a year on Broadway, thanks chiefly to the clever acting and charming personality of little Miss Tobin, and afterward repeated its success in Chicago.

This past season she registered another emphatic success in the title role of "Polly Preferred," having been loaned by Arthur Hopkins to Comstock and Gest for their production which opened last January, and is again running on Broadway, with Miss Tobin back in the lead after completing her role as the loyal-hearted little heroine of "No Mother to Guide Her." Miss Tobin makes her re-entry into pictures in a role which

is bound to add another captivating portrayal to her gallery of charming impersonations.

"No Mother to Guide Her" is the latest special production, announced on the Fox Film Corporation program for 1923-24, to be completed at the New York Studios of the organization. Cutting and editing of the prints are now in progress under the supervision of Julius Steger, production manager of the Fox Studios in the East, and Charles Horan, the director.

According to the statement from the New York offices, "No Mother to Guide Her," which is an adaptation by Michael O'Conner of the popular Broadway's stage success from the pen of Lillian Mortimer will be released about the middle of October, being the ninth in the list of specials on the Fox schedule.

The picture is the story of the lives of two girls growing to womanhood, one under the influence of pampering and indulgent parents, the other under the obstacles that beset an orphan in a large city.

Sidney Olcott To Direct Gloria in "The Humming Bird"

**Jesse L. Lasky Announces Signing of Long-term Contract With
Able Director of "Little Old New York" and
"The Green Goddess"**

The engagement of Sidney Olcott, producer of "Little Old New York" and "The Green Goddess," as a Paramount director on a long-term contract was announced this week by Jesse L. Lasky, first vice-president of the Famous Players-Lasky Corporation.

At the same time Mr. Lasky announced that Forrest Halsey, successful playwright, and the man who wrote the scenario for "The Green Goddess," had been engaged to write exclusively for Mr. Olcott.

"The engagement of Mr. Olcott," said Mr. Lasky, "is in line with the new production policy which we have adopted in conformity with our new selling plan. In the future only directors, writers and players who have met the test of public approval and box-office appeal will be engaged for Paramount pictures, and at the same time, the plan of testing our pictures first with the public has made it absolutely imperative that only the best available story material shall be used.

Bob Stevens From Sudbury Comes After More Pictures

Bob Stevens, proprietor of the Regent Theatre at Sudbury and Espagnola, was a visitor this week in Toronto. Bob was busy lining up First National bookings for Fall, and was bubbling with his usual quiet good nature. Here's one exhibitor that is not backward in telling an exchange when a picture delivers for him, and he was loud in his praise of "The Hottentot," which turned patrons away at his Sudbury Regent during a return engagement. Here's hoping Bob gets many a "Hottentot" during the coming season.

All Waiting for

Merry-Go-Round

Halifax, N.S.—Canadian Universal fans are looking forward with interest to the presentation of "The Merry-Go-Round," which is "Merry-Go-Round," which is to be shown at the Casino Theatre here.

Hays in England

Will H. Hays sailed last week for England. He will be the guest of the American Ambassador in London for five weeks.

"Mr. Olcott's first picture for Paramount will be made in the Long Island studio. It will be Maude Fulton's play, 'The Humming Bird,' which had a successful run on Broadway last season, and in it will be seen Gloria Swanson as the star. Miss Swanson has just finished 'Zaza,' and in this famous play the public will see a new and greater Gloria Swanson than they have ever seen before—a Gloria Swanson who has risen to new heights of dramatic acting and a Gloria Swanson that will be a revelation both to exhibitors and public alike."

In making the announcement Mr. Lasky revealed that sentiment played a considerable part in the engagement of Mr. Olcott. When the Lasky and Famous Players forces first came together, in 1916, Mr. Olcott was one of the leading Famous Players directors, and it was at that time that Mr. Lasky first met the man who in the future will be one of the most important Paramount directors.

Digest Reviews Current Attractions

"Dulcy"

Associated First National

You have complained about the exasperating similarity of plots, the horrible frequency of domestic intrigues involving odd or even numbers of both sexes, you have cried out in vain against the inane "problem" dramas—in short, you have practically begged for genuine screen entertainment. First National with an eye to business, has described a few circles, donned the conjurer's enveloping mantle and drawn forth "Dulcy" from the famous bag of mystery. "Dulcy" is all that you could ask for in the way of screen entertainment.

Constance Talmadge, in exercising the prerogative of a particularly brilliant star, does well to scintillate in such out-of-the-ordinary offerings as "Dulcy" when she does descend upon her world of admirers. Everything about "Dulcy" is invigorating, and the audience wears a smile most of the way—and this, Mr. Exhibitor, is very, very good for business. The picture presents an amusing story, it is well acted, well directed, and well photographed. Even the titles possess that element rare to the motion picture industry—delicate satire.

"Dulcy" and "dumbell" are synonymous—but a "Dulcy" is a pleasing type of dumbell, a dumbell just past the stage of flapperdom—with dawning ambitions.

First National's delightful study of this very interesting personality details "Dulcy's" efforts to aid and abet her adoring young husband in his struggles to become a financial heavyweight. He artlessness is maddening, her originality distracting, her sincerity captivating—but she nearly ruins her husband. Miss Talmadge as the delightful dumbell, with her hair a little less curled than of yore, and gracefully frocked in Fashion's latest decree glides through the maze of self inflicted tortures with ravishing effect. Jack Mulhall is the gallant husband who in spite of her "dumbness" sails clear of the reefs of failure; Claude Gillingwater in splendid vein proves the "raison d'être" while Johnny Harron, May Wilson, Andre de Beranger and Anne Cornwall each merit special mention for their work in this decidedly excellent bit of entertainment.

"The Silent Partner"

A Paramount Picture

Action drama, quality "A," is the Famous-Lasky screen presentation of "The Silent Partner" in which Leatrice Joy, whose popularity is steadily advancing, and Owen Moore, the long standing favorite, do excellent work and plenty of it. Owen Moore plays the part of an ambitious young American business man, whose vision is greater than his ability. He takes the stock market as a short cut to plutocracy and "gambles his head off" with amazingly lucky results—for a while. His friendly enemies believe that his beautiful wife is held and dazzled merely by the oodles of bank notes he is piling up. His rival, convinced of this, attempts to ruin him and thereby secure the pretty wife. But the pretty wife is endowed with brains as well as beauty and while the reckless young gambler gets deeper and deeper into the trap, the girl feigns a spending mania, demanding the most amazing four figure cheques to meet the bills of her modiste and jeweller.

Of course she tucks the thousands away in a nice bank vault, makes her own attractive costumes, and twines the perfectly matched "Teckla" about her graceful throat—and nobody knows the difference. When the inevitable crash comes, instead of the beautiful wife (Leatrice Joy) running away with the handsome rival (Robert Edeson) she presents her distracted husband (Owen Moore) with a surprise package containing a cool fifty thousand. He raises the deuce at first because his wife displays such alarming intelligence but finally comes round and the pair decide to leave extravagance and luxury behind for the simple life—at the instigation of the beautiful wife. This is a decidedly new type for the picture patrons to size up. But with Leatrice Joy as the creator of the "new model" the fans will be most kindly disposed towards the very practical heroine. Owen Moore does a remarkably fine bit of work as the distracted young stock broker. Robert Edeson makes it possible for us to feel a little sympathetic towards the rival.

"The French Doll"

Metro.

Robert Z. Leonard's production of "The French Doll" for Tiffany is an extravaganza in the terms of swishing silks and iridescent beads with the vivacious Mae Murray, more piquant, more pleasingly pouting than ever. If your patrons are particularly keen about this very animated and very blonde beauty, "The French Doll" will do great things for your box office; in any case the regular fans cannot fail to be captivated by the very beautiful production. It is always easy to look at and as an auxiliary to the capricious caperings of the diminutive star, there are many good bits of humor well handled.

Miss Murray does all the odd little tricks that have characterized her noteworthy productions, and still does them with the vehemence that makes one believe she absolutely enjoys this kind of thing. She dances beautifully the intricate measures of the tango; she dons raiment of unmatched beauty; and assumes the most amazing expressions for her close-ups. All of which is most interesting if your patrons are Mae Murray fans.

As for the story, it is the same one in which Irene Bardoni starred, and tells of a dealer in fake French antiques who attempts to capitalize on his daughter's charms in an effort to secure as her husband a wealthy patron—one who will be the original "Captain Moneybags," providing his own Ship of Fortune on which, not only the alluring Georgine, but the entire family will be destined to cruise.

The production is elaborately and beautifully staged, but takes too much footage for the value of the story.

Orville Caldwell and Rod Le Roque contribute tone to the supporting cast.

H.M.B.

Vancouver World Devotes Full Page To Suburban Movies

The Vancouver Daily World issued a special page, along with its movie section on Sept. 1st, devoted to the interests of Vancouver's suburban theatres. It carried the ads. of the leading suburban theatres, while the news end gave a brief history of each house.

Dominion Films' Tremendous Drive--- Four Sensational September Releases

**"The Sporting Earl," "A Royal Divorce," "The Prodigal Son" and "Rob Roy," Ready for the Canadian Exhibitor—
Remarkable Records Made by Each Release
At Toronto Premieres**

Dominion Films Limited have opened the season at Massey Hall, Toronto, with three great record-breaking successes, every one of them English productions. The phenomenal attendances, the tremendous vogue created for British-made pictures, the seal of approval placed by a public willing to pay for better pictures, upon the Dominion Films product is briefly summarized in the following history of their first four releases.

"Rob Roy," the great romantic photodrama based upon the beautiful story by Sir Walter Scott, proved one of the most sensational screen successes which was ever presented in Toronto. Two solid weeks of capacity business, during which time thousands were turned away, is "Rob Roy's" record at its initial Canadian release. The public went into raptures over the magnificent presentation of this great story, in which a Scottish outlaw battles with a Scottish noble for the hand of a fair Scottish maiden.

"The Sporting Earl," the great Drury Lane melodrama, had its pre-release in Massey Hall, Toronto, in August, playing to capacity business while the regular motion picture theatres reported depressing news from the box offices. "The Sporting Earl" is now playing the neighborhood houses and doing excellent business.

The story of "The Sporting Earl" concerns Sir Horace Pilkington, Baronet, who leaves an eccentric will by virtue of which one of his nephews inherits his entire fortune, and the other nephew, afterwards known as "The Sporting Earl," is left the baronet's racing stable. "The Sporting Earl," without a single ha'penny to his name, is the possessor of a stable of horses which includes Cheerio-Arf-A-Mo, known throughout English sporting circles as the fastest and gamest horse that ever went over the Ascot water jump. The picture is full of laughs, thrills, fights, steeplechases, includes a big fire, and centres around the story of the baronet's will, which is nothing short of whizz-bang.

The cast includes Victor Herbert as "The Sporting Earl," and

Lillian Hall-Davis as the girl in the case. Lillian Hall-Davis is a noted English actress and will be remembered for the remarkable success she scored in the big English pictures "The Game of Life" and "A Royal Divorce." She is rated in England as one of the most promising stars of the film world over there.

"The Prodigal Son," which has just concluded an eight-day run at Massey Hall, Toronto, played at \$1.00 admission, beating the records of "Way Down East" and "Over the Hill." The film version is a remarkable adaptation of Hall Caine's great story and is considered by critics to be one of the greatest photo dramas of the past ten years.

"A Royal Divorce," which had its pre-release last spring, and is now being offered by Dominion Films on their September program, is one of the outstanding productions to date, dealing as it does in a fascinating manner with one of the greatest personalities in the world's history.

The story is a remarkable one, and shows how the Little Corporal, Napoleon, found the Crown of France lying in the gutter, picked it up at the point of his sword, and then by sheer strength of personality brought all the kings of Europe to his feet. In Austria, Prussia, Russia, Italy and Spain, all the monarchs of the ancient houses of Europe with dread and fear bowed to the will of this little Frenchman, and in France he was beloved and worshipped, and there was hardly a man or woman in all France who would not give their lives with but three words on their lips, "Vive L'Empereur."

The Napoleon of Gwylm Evans is a fine piece of work, as is also the Talleyrand of Jerrold Robertshaw, which is only excelled by the characters of Josephine and Marie Louise, played respectively by Gertrude McCoy and Mary Dibley, who almost make their parts speak through the screen. Their work is excellent in every detail; especially was this noticeable in the scene of the first meeting between these two women, who were destined to play such an important part in the history of France.

Preparation for Style Shows Going on in Two Theatres

Style shows are quite the rage in Ottawa, two of the local moving picture houses having been booked for a demonstration of the latest fashions as portrayed by mannequins and on the screen for two of the large Ottawa retail establishments. The R. F. Devlin and Company have arranged for a big display of fur garments during the week of September 24 in conjunction with the presentation of "Bluebeard's 8th Wife," starring Gloria Swanson. A. J. Freiman, Limited, the local department store, also have arranged to have a special fashion pageant at the Regent Theatre during the week of September 17, a large stage to be built in the theatre for the event. Pleasing young ladies were signed up in New York for both exhibitions.

Sabatini Coming For New York Premiere of "Scaramouche"

Rafael Sabatini, Italian-English author who won world-wide fame following the publication of his great romance, "Scaramouche," is coming to New York for the premiere of the massive Rex Ingram-Metro film version of his story. This will take place September 21st at the Forty-fourth Street Theatre.

There is a twofold interest for Mr. Sabatini in the trip from Italy. In addition to the film version, which promises to eclipse even the famous Rex Ingram production of "The Four Horsemen," there is to be a Broadway stage presentation of the same story, written last summer by Mr. Sabatini himself. Charles L. Wagner will present it, and Sydney Blackmer will enact the title role, which is portrayed in the huge Metro picture by Ramon Navarro. Alice Terry and Lewis Stone are the other featured players in the screen cast of 30 principals and 10,000 extras. This is the first time in theatrical history that stage and screen versions of the same subject will have practically simultaneous premieres.

Forty Per Cent

A Halifax newspaper recently published the names of the most popular pictures of the year, twenty-five in all. Of these, Associated First National proudly owned ten winners.

Farewell Banquet Given Jack Elms By Montreal Associates Recently

Montreal.—An interesting function took place here on the occasion of Jack D. Elms vacating his position of manager of Loew's theatre here. Mr. Elms, who is leaving Montreal for reasons of health, and who is likely to locate in Los Angeles, was offered a luncheon at the Mount Royal Hotel by members of Film Exchanges here and fellow exhibitors. The arrangements were under the organizing direction of Mr. S. H. Decker, who did some fast work in the short time at his disposal. H. W. Conover, manager of the Imperial Theatre, was the chairman of the luncheon, and afterwards presented Mr. Elms with a handsome wardrobe trunk, the gift of wellwishers in this city, to whom Mr. Elms' bonhomie and invariable courtesy and kindness had endeared him. Mr. Elms replied to the speech of presentation with a short address in which he pointed out that it was the health of himself and his wife only that was the cause of his leaving the city, and that he would always remember with feeling the time he had spent in Montreal. About 25 film and theatre men were present, and these included: H. W. Conover, manager, Imperial Theatre, chairman; Eddie English, Famous-Lasky; Eddie Wells, Fox Films; S. H. Decker, Stephenson Attractions; Nelson Hooper, Universal; James Sperdakis, Fairyland and Mount Royal theatres; H. D. Buckley, Vitagraph; Harry Dann, manager, Capitol Theatre; Maurice Davis, Regal Films; Mr. Miller, of Loew's Theatre, Toronto; Ben Norrish, Associated Screen News; Bert Mason, Fox News; Phil Hazza, Canadian Releasing Corporation; George Nichols, Independent Amusement Co's. A letter was read

from George Rotsky, manager of Allen, regretting his inability to attend the luncheon owing to a severe cold, and wishing Mr. Elms the best of good luck in the future. A musical program was arranged, at which songs and music were given by Bert Mason, Harry Edwards, a singer at the Capitol; Harry Lipmann, organist at the Allen; and Jimmy Shea, musical director of the Capitol.

Motion Picture Engineers at Ottawa in October

The Arrangements Committee for the annual fall convention of the Society of Motion Picture Engineers, which is to be held at Ottawa, Ontario, on October 1 to 4, is composed of the following representatives of the industry:—Ray S. Peck, chairman, Ottawa; George A. Blair, Eastman Kodak Company, Rochester, N. Y.; J. H. McNabb, Bell and Howell, Chicago; B. E. Norrish, Associated Screen News, Montreal; William Redpath, of Pathescope of Canada, Limited, Toronto; and S. C. Rogers, General Electric Company, West Lynn, Mass.

This is the second time that the Society has held a convention in Canada, the previous occasion being the conference which was conducted at Montreal in May, 1920.

British Royalty May Attend London Premiere of Fox Film

It is announced that William Fox has assumed control of the Palace Theatre, London, England—the famous music hall—and that the house will open with the famous Fox production, "If Winter Comes." A seventy-five piece orchestra will be engaged for the presentation. It is also reported that British Royalty have signified their intention of attending the premiere of the future.

Franklin Theatre Opening Proves Unqualified Success

Unqualified success attended the opening of the Family Theatre, Ottawa, Ontario, as the "Franklin Theatre," under the proprietorship of J. M. Franklin, formerly of Halifax and St. John, on Monday, September 3, when three performances were conducted before crowded houses. Mr. Franklin received telegrams from over 40 friends in the film exchange and theatrical world, and was also the recipient of floral gifts from almost 20 sources. For his opening week Mr. Franklin presented Pathe and Fox releases, along with six acts of Keith vaudeville. His policy is to have three shows daily with 50 cents as the top orchestra price for evening performances. The house has a seating capacity of 1,100 and the total attendance for opening day was in excess of 3,000. The Franklin had been changed throughout as well as in name.

The Franklin has an orchestra composed of the following musicians: Lionel Mortimer, director and violin; Harry M. Gough, piano; Charles Mathe, cello; Thomas Dunne, clarinet; C. Payette, cornet, and Jack Linderman, drums.

Among those who were guests at the opening were Sid Taube, representing the Canadian Educational Exchange, Toronto; Mr. Crawford, of the Fox Film Corporation, Toronto; Oral Cloakey, representing the Famous Players Canadian Corp.; Jack Soanes, theatrical manager, and various local exhibitors.

Returns to Pictures

Queen Square Theatre, St. John, has returned to pictures, and is showing its usual excellent programs.

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Not an advertisement---

A reproduction of facts!

If you take their word for it every salesman sells the best pictures. But according to more than 6,000 theatre box-office reports First National gets more money for exhibitors than any other distributor.

Here are the figures—they don't lie. Check them yourself on pages 1186 and 1187 in the Motion Picture News of September 8, 1923.

FIRST NATIONAL — 32 Pictures Listed.

11 of 32 are 80% or better	percentage 34.04
21 of 32 are 70% or better	percentage 65.06

SECOND COMPANY 20 Pictures Listed.

4 of 20 are 80% or better	percentage 20.00
10 of 20 are 70% or better	percentage 50.00

THIRD COMPANY — 51 Pictures Listed.

7 of 51 are 80% or better	percentage 13.07
24 of 51 are 70% or better	percentage 47.01

FOURTH COMPANY — 42 Pictures Listed.

4 of 42 are 80% or better	percentage 9.05
20 of 42 are 70% or better	percentage 47.06

FIFTH COMPANY — 18 Pictures Listed.

3 of 18 are 80 % or better	percentage 16.07
8 of 18 are 70% or better	percentage 44.04

SIXTH COMPANY — 32 Pictures Listed.

2 of 32 are 80% or better	percentage 6.02
13 of 32 are 70% or better	percentage 40.60

More BIG PICTURES than any two distributors combined who list 18 or more pictures—15% more GOOD PICTURES than any one distributor listing 18 or more pictures—that's why!

You Can Depend on First National

Sept. 29, 1923

CANADIAN MOVING PICTURE DIGEST

No matter how big or small your opposition is the success of your business depends on what you present on your screen and how you tell your patrons that you are presenting it.

First National sells superior entertainment and superior accessories to enable you to sell that entertainment to your patrons.

That's another reason why

You can Depend on First National

TORONTO, CANADA
SEPTEMBER 29, 1923

Vol. 15, No. 22

27 Jarvis Street

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TORONTO, CANADA

NEW YORK PUBLIC LIBRARY

William Fox presents

The Money Making Program for Canadian Exhibitors

"IF WINTER COMES"

Adapted from A. S. M. Hutchinson's famous novel "IF WINTER COMES." Admitted by all to be the outstanding box-office attraction of the year. Has already broken records for attendance and paid admission in Ottawa and Vancouver.

SOFT BOILED—A new type of Tom Mix entertainment with Tony, the wonder horse. Surprises, thrills, love and a thousand laughs.

HELL'S HOLE—A rapid fire melodrama featuring Charles Jones, Maurice Flynn and Ruth Clifford.

MONNA VANNA—Most stupendous production ever made featuring Lee Parry. Adapted from the famous novel of the same name by Maurice Maeterlinck.

ST. ELMO—Records of public libraries for 20 years prove ST. ELMO to be the most popular novel ever written in the English language. An audience picture featuring John Gilbert, Barbara LaMarr and a notable cast.

ELEVENTH HOUR—An up to the minute melodrama of love and pirates, faster than the Fast Mail. Based on Lincoln J. Carter's stage success, featuring Charles Jones and Shirley Mason.

THE SILENT COMMAND—A story of love, intrigue, and realistic disasters of the high seas. Establishing records in its premiere showing on Broadway at \$2.00 admission.

DOES IT PAY—Hope Hampton at her best in a powerful love story that is certain to make a strong appeal to every type of audience.

NO MOTHER TO GUIDE HER—With Genevieve Tobin. A Follies Beauty in a story of the lure of fine clothes, jewels and gay night life in a big city.

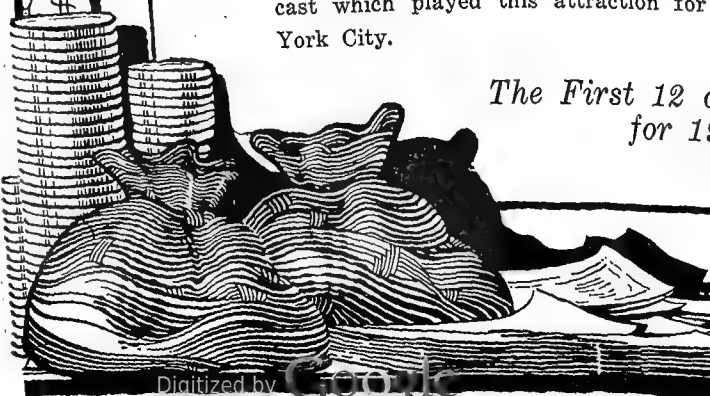
CAMEO KIRBY—He was a Mississippi river gambler, but in the great game of life and love he proved himself a man. Featuring John Gilbert and Jean Arthurs in the great stage success by Booth Tarkington.

GOVERNOR'S LADY—A big attraction for every city or town. The story of a woman behind the scenes in politics—from David Belasco's stage success.

"SIX CYLINDER LOVE"

An Elmer Clifton production, featuring Ernest Truax supported by five of the original cast which played this attraction for two years on the legitimate stage in New York City.

*The First 12 of the 25 Fox Specials
for 1923-24 Release*



CANADA'S MOTION PICTURE TRADE PAPER

The Canadian Moving
Picture Digest

General Manager and
Editor-in-Chief

RAY LEWIS

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Prophecy For Canada

WE HAVE always contended that the Picture Interests in Canada should stick. We know it has been hard to get business. Our business is not any different in this respect, than other Interests. But our business has been a little less impatient of results and a little more inclined to get its money fast—spend it as fast quite likely also.

During the last ten years we have seen magnificent theatres erected across the Dominion. We have seen many new theatres added to what we already considered was a formidable number for Canada. Throughout the Western Canadian Territory from Winnipeg to the Coast, on to British Columbia, through to Prince Edward Island, new theatres, fine buildings are being constructed. The East also has had its portion of new theatres and its reconstruction of old ones.

Exhibitors in Canada are improving their theatres, for Moving Pictures appear to have passed through the Crisis of their possible decline, the Good Pictures are here to stay; and the Good Exhibitors are here to stay right with them.

Canada is introducing a new policy. Canada is opening wide her doors to Immigration. For several years Immigrants were selected, Canada did not obtain what she most needed, added population. When the Open Door Policy prevailed, Canada secured about a quarter of a million Immigrants a year. She will again secure this number yearly and may, with conditions as they are in Europe, secure perhaps double that number. Canada can take care of twenty-five millions of people without being pushed or crowded. Think what this added population will mean to the Picture Business. For Immigrants are all potential Picture Fans.

Aside from the population element, the country is rich in its agricultural development and possibilities, in its natural resources, and its mineral supplies. With the discovery of a new gold belt in Quebec, and the Gold Mining Interests of the Province of Ontario, it has been said that Canada will eventually be the greatest Gold Producing centre of the world. Looks like a large order; and then look at our Western Provinces for Wheat. Take this year for an example. Saskatchewan "handing out" most of the country's greatest crop.

The Dominion Government's official estimate of this year's crop, issued September 12th, places wheat yield of Canada at 470,328,000 bushels, of which Saskatchewan is credited with 259,017,000 bushels, or more than half the yield of all Canada. The three Prairie Provinces, Manitoba, Albert and Saskatchewan, yielded 446,775,000 bushels, which gives Saskatchewan a 58 per cent.

Mention Saskatchewan to the Picture Interests in New York and they might ask you if this province was the Wild West, Alaska or the North Pole. We, in Eastern Canada, look upon Saskatchewan as one of the fine provinces of Canada, but we too, are prone in Picture Interests, in speaking of this territory to assume a far-off expression and tone. The fact that Saskatchewan ran off with the cream of the Wheat Crop in production, is not surprising. In a young country such surprises are frequent. In a country of so much territory, the "boom" likelihood is a continual performance. Take this particular province's cultivated area, 100,000,000 acres under production, 390 miles across the Province of Saskatchewan from East to West and the cultivated area from North to South stretching even over a greater distance than that. Saskatchewan is only one of our provinces, we have a good baker's dozen.

It is worth while sticking. We have about twelve hundred exhibitors, we will have double and treble that number with the influx of population and the continuance of the present development.

The Picture Business in Canada is as good as any other Business here. Stick, exhibitors, and you, too, Distributors, who have "stuck through" the development stage. There was a time of "much gravy." That same "Gravy Time" is coming again. The Map of the World is adjusting itself to meet present conditions and demands upon it. The British Empire is settling itself in its relationship to other countries. Canada as a Unit of Great Britain commands a position. As an Integral Part of the British Empire, her position is even much more important. Trade relationship is both advisable and advantageous. Do not only "Stick" but build up your Picture Interests here. Canada is, because of her proximity to the world's greatest Picture Producing Centre, the reflecting mirror of this centre from the British angle. Trade with Canada means England and all her Colonies, the British Empire.

RAY LEWIS.

Thousand Dollar Prize For "Ashes of Vengeance" Review

Exploitation Aid to Norma Talmadge Feature Being Arranged
by Publishers and First National

Robert McBride and Co., book publishers, No. 7 West 16th Street, New York City, have secured the book rights to H. B. Somerville's romance, "Ashes of Vengeance," in which Norma Talmadge is starring, and have published an edition illustrated with numerous full-page photographs taken from the photodrama.

An elaborate joint campaign for the exploitation of the book and picture has been undertaken by the publishers, acting in co-operation with Joseph M. Schenck Productions, Inc., and Associated First National Pictures, Inc. A feature of the campaign is a Thousand Dollar Prize Contest for the best 500-word reviews of the book or the picture.

These prizes, which will be awarded by a jury consisting of a group of distinguished American writers, whose names will be announced later, are as follows:

First Prize, \$500.00; Second Prize, \$200.00; Third, Fourth and Fifth Prizes, each \$100.00. For the twenty-five reviews considered next in order of merit to the prize winning reviews, the publishers will give copies of the book, "Ashes of Vengeance," autographed by the author, H. B. Somerville, and by Norma Talmadge.

The contest is open to everybody. The reviews should not exceed five hundred words in length and may be descriptive of either the book or the picture. They should be typed or written plainly by hand on one side of paper only. Each review should be headed "Ashes of Vengeance Prize Contest: A Review of the Book" or "A Review of the Picture," as the case may be. Contestants should not write their names on the reviews but should enclose names and addresses in a sealed envelope attached to the first page of the manuscript. Reviews and envelopes will be stamped with corresponding numbers for identification. The envelopes will not be opened until after awards are made. All contributions should be sent to "Ashes of Vengeance Prize Contest," care of Robert M. McBride and Co., 7 West 16th Street, New York City.

The contest opens October 1st and closes December 31st, 1923.

Awards will be made February 1st, 1924.

* * *

The above facts have been announced to the book trade in a circular with additional detail by the publishers. Never a more effective book store tie-up. Make sure that all the book stores get in the swim. Get them in 100 per cent.

Was Formerly With Sarah Bernhardt On French Stage

Mme. Rose Dione, who plays the part of Mme. Florio in Bryant Washburn's "Try and Get It," his first picture for Grand-Asher, was in many plays with Sarah Bernhardt, and during the war served as a Red Cross nurse. Cullen B. Tate is directing and Billie Dove is leading woman.

Regal Films Acquire New Comedy Subjects

Will Rogers, Harold Lloyd, Snub Pollard, Ben Turpin, Among
Fun Makers Whose Best Pictures Are Booked

Exhibitors have come to the realization of the fact that no program they present is complete without a good comedy as an added attraction. No matter how strong the feature picture may be and how many short subjects may be shown in addition, there must be a "rib tickler" to round out the evening's entertainment.

Regal Films, by bringing into Canada the largest lines of comedies handled by any single exchange, including the productions of many of the world's greatest comedians, have solved the program problem.

In two-reel comedies Regal Films have such splendid attractions as the works of Ben Turpin, Mack Sennett, Will Rogers, Snub Pollard, Stan Laurel, the Spat Family and the far-famed "Our Gang" comedies. In single reels are those much talked-about Hal Roach comedies, one of which is issued each week.

In addition to the above Regal Films is reissuing the full line of Harold Lloyd two-reel comedies. These are the comedies which gained for Lloyd his wonderful re-

Stratford Manager Puts Over Neat Stunt

John V. Ward, Manager of the Allen Theatre, Stratford, put on a business-getting original for Jackie Coogan's "Daddy" when he had door hangers made reading "CLOSED. Gone to see Jackie Coogan in 'DADDY' at the Allen." It was a thought born on account of Labor Day, and every store in the city carried the announcement. Following the parade the rain came down, and those huddled in the doorways were told about the engagement by the hangers, and from attendance reports we learn that the most of them followed the storekeeper.

Good stuff, Mr. Ward. Originality keeps this business alive.

Metropolitan Policy— Only Big Productions

The Metropolitan Theatre in Winnipeg, formerly the Allen, is doing a large business with its policy of only the biggest productions. Miller Stewart is proving himself to be one of the most capable managers in the business.

putation and they will be brand new to about seventy-five per cent. of the audiences. Regal has new prints and new advertising accessories on these.

The Pathe product is strongly represented in the current Photoplay Guide of the National Board of Review, nine of this company's releases being included in the August number of the Guide, which is a nationally distributed catalogue of motion-pictures "for selected programs," endorsed by the National Committee for Better Films. One of the nine, Hal Roach's screen adaptation of the famous Jack London story, "The Call of the Wild," gets the preferred rating of "a particularly good picture."

Will Rogers' initial two-reel comedy for Hal Roach, "Jus' Passin' Through," Stan Laurel in "Roughest Africa," and the Mack Sennett comedy, "One Cylinder Love," are listed for family audience.

Harold Lloyd's "Why Worry" is also singled out, being especially recommended for the family group and juvenile audiences.

All these Pathe products are distributed in Canada by Regal Films, Ltd.

One More Reason

For the M. P. T. O.

Winnipeg—After a heated fight, the City Council of Regina, Sask., this week authorized the tax commissioners to bring down a by-law providing for an amusement tax. This decision was reached in the face of a spirited campaign by theatre owners and the local press to forestall the levy. Regina and Moose Jaw are two cities which will now levy a municipal amusement tax, besides the one collected by the Provincial Government. It is felt that the time has certainly arrived for the formation of a national organization of exhibitors, as was recently done in Montreal, to take up just such unjust taxations.

Spanish Invasion of Photo-

Plays Is Led by "Rosita"

The forerunner of an influx of photoplays with a Spanish setting reported to be due soon to strike Broadway and a number of regular attraction theatres, was Mary Pickford's newest screen offering, "Rosita," which opened with remarkable success at the Lyric Theatre, September 3rd.

This reported Spanish invasion, as it were, of photoplays started in Hollywood right after the first announcement that Miss Pickford was to present a Spanish characterization, and producing companies rushed into producing Spanish photoplays, presenting their stars in roles of close similarity to that of "Rosita."

While Miss Pickford's production seems to be the first to reach Broadway, this is not due to any effort to "get the drop" on others that will follow, as "Rosita" has been ready for presentation for several weeks, merely being withheld for the recognized opening of the regular theatrical season—Labor Day.

Secure Theatre For Special Release of "Loyal Lives"

The latest news at Ottawa is that success looks as though it would crown the efforts of E. Smith, Vitagraph representative, to secure a lease of the Russell Theatre here for the purpose of showing "Loyal Lives." Negotiations are stated to be well on the way to completion with A. Donaghy. The film has already been privately screened in Ottawa at the Francais for the viewing by the Letter Carriers' Association, and this association has given its unanimous endorsement to the picture.

United Exhibitors Handle New Keystone Comedies

Tri-Stone Pictures Negotiate For Distribution in Canada With Strong Organization —Schedule for Season

A contract, whereby the United Exhibitors of Canada, Ltd., of 277 Victoria Street, Toronto, acquires the sole right of distribution in Canada of the New Edition Keystone comedies, was negotiated this week by Oscar A. Price, president, and H. E. Aitken, general manager, of Tri-Stone Pictures, Inc., of New York, and Jack Hunter of the Canadian distributing concern. The series of New Editions consists of twelve two-reel comedies starring such well known comedians as Charlie Chaplin, Mabel Normand, Syd Chaplin, Charles Murray, Polly Moran, Chester Conklin, Mack Swain and Ford Sterling.

The schedule of releases in Canada, as announced, will be as follows:

Sept. 1—Charles Chaplin in "Dough and Dynamite"; Sept. 8—Charles Chaplin and Mabel Normand in "Caught in a Cabaret";

Sept. 15—Charles Chaplin and Mabel Normand in "His Trysting Place"; Sept. 22—Charles Murray and Polly Moran in "Those College Girls"; Sept. 29—Ford Sterling and the Keystone Cops in "Our Dare Devil Chief"; Oct. 6—Chester Conklin and Mack Swain in "When Ambrose Dared Walrus"; Oct. 13—Charles Chaplin in "His Prehistoric Past"; Oct. 20—Charles Murray in "Hogan's Aristocratic Dream"; Oct. 27—Chester Conklin and Mack Swain in "The Home Breakers"; Nov. 3—Chester Conklin in "The Cannon Ball"; Nov. 10—Sydney Chaplin in "A Lover's Lost Control," and Nov. 17—Ford Sterling in "Only a Messenger Boy."

Six exchanges are operated by the United Exhibitors of Canada as follows: 277 Victoria Street, Toronto; 12 Mayor Street, Montreal; 39 Waterloo Street, St. John; 504 Film Exchange Building, Winnipeg; 316 Eighth Avenue East, Calgary, and 553 Granville Street, Vancouver.

United Exhibitors to Handle F. B. O. Releases

United Exhibitors of Canada are releasing the F. B. O. product, Canadian Releasing Corporation, and Equity Releases. Physical distribution is to be through the Canadian Educational Exchange.

United Exhibitors were formerly known as the Associated Exhibitors of Canada, and previously to that as Canadian Exhibitors' Exchange.

Is Appointed Secretary Loew's Ottawa Company

R. H. Cherry, assistant manager of Loew's Theatre, Ottawa, has been promoted to the position of secretary of Loew's Ottawa Theatre Company, Limited, following the transfer of the offices of the company from Montreal to Ottawa. M. Cherry has been the assistant to Capt. F. W. Goodale, manager of the theatre, for the past year. The company office has been established in a special suite of the theatre building.

Booking Features

C. J. Staples, of the Queen Theatre, St. Stephen, N. B., spent some days recently in St. John visiting the exchanges and looking over pictures for the Fall season.

Coleman Electric Co. in Charge of Complete Theatre Renovation

Band Brothers are opening the Wychwood Theatre, Bathurst St. at Vaughan Road, on the completion of elaborate renovations. The entire building is being beautifully and artistically decorated, a new steam heating plant has been installed, and the entire alterations and equipment are being supplied by the Coleman Electric Company of Toronto.

Mae Marsh Picture Followed by "Rosita"

Montreal—Irving Sourkes, local manager of the United Artists' Corporation, announces that this exchange will shortly release a D. W. Griffith picture, "The White Rose," and a Fairbanks production, "Richard the Lion-Hearted," in this city. Following these Mary Pickford's latest "Rosita" will be shown here.

Entertained Stars

The Manitoba Exhibitors Association, Winnipeg, entertained as their guests the past month Ruth Roland, the serial star, Louise Lovely and Bessie Barriscale. The affairs took the form of luncheons in the new Marlborough Hotel.

Merry-Go-Round

Breaking Box-Office Records
Everywhere

The Sensation of the Year
UNIVERSAL SUPER JEWEL

A Chapter In Her Life

Lois Weber's Tremendous Production
Based on the Story of
"JEWEL"

By Clara Louise Burnham

Drifting

Starring Priscilla Dean
A Spectacular Screen Version of
Wm. A. Brady's Famous
Stage Success

Thundering Dawn

With J. Warren Kerrigan and
Anna Q. Nilsson
Supported by a Sterling Cast in a Big
Spectacular Production—Another
UNIVERSAL SUPER JEWEL

The Acquittal

Featuring
Claire Windsor and Norman Kerry
From Geo. M. Cohan's Production of
Rita Weiman's Play
UNIVERSAL SUPER JEWEL

UNIVERSAL

offers

Hoot Gibson Productions

Beginning With
"BLINKY"
"RAMBLIN' KID"

Box Office Melodramas

The 1st—"THE SIX FIFTY"

Jack Hoxie Productions

Commencing the Series With
WHERE IS THIS WEST

Herbert Rawlinson Productions

The 1st—"THE CLEAN UP"

Gladys Walton Productions

Noteably
"THE UNTAMABLE"

7 BIG SERIALS Now Ready For Release

RSAL

offers

THE GUMPS

The Two-Reel Adventures

Sold in Series of 12—Released One a Month

4th SERIES

LEATHER PUSHERS

ENTURY COMEDIES

FIFTY-TWO TWO REELERS
KNOCK-OUTS EVERY ONE

Single Reel Comedies

Two Side Splitting Fun Subjects, One Every Week

Kinogram Travelogues

Seeing Canada Scenics

Two-Reel Westerns

FIFTY-TWO FAST ACTION DRAMAS

PRODUCTIONS

John Duncan and Edith Johnson in
The Steel Trail

The Darling of New York

A Sure Fire Hit

Featuring the One and Only

BABY PEGGY

White Tiger

Another Great Production

Starring the Vivacious

PRISCILLA DEAN

A LADY OF QUALITY

From the Famous Story by
Frances Hodgson Burnett

Starring

Virginia Valli With Milton Sills

UNIVERSAL SUPER JEWEL

The Spice of Life

Featuring

REGINALD DENNY

of "Leather Pushers" Fame

In a Real Jewel

Morality

A Gripping Drama Featuring

MARY PHILBIN

The Sensation of "Merry Go Round"

Digest Reviews Current Attractions

"Merry-Go-Round"

Universal

We have seen "Merry-Go-Round," and we are not disappointed. Certainly, it is an outstanding and remarkable offering made from a pattern that is different, and fashioned by a genius. All the materials used, are faultlessly chosen—the finished product is pretty well perfection. To Rupert Julian, Universal owes much—he has created a new and enviable standard of entertainment, and Universal gets the glory.

Don't for a minute think that "Merry-Go-Round" is fundamentally original and different from everything else you have ever seen—it isn't—for if you have seen the celebrated stage production "Lilium" you have seen a bit of the pathos and the joy of "Merry-Go-Round"; and if you remember Rex Ingram's "Four Horsemen" you will recognize that brutality is revealed in every tongue. The story is a story of life—life lived, not acted, and the romance sheds its glamor more brightly through the characteristic Viennese settings.

No attempt has been made to disguise the unbeautiful features of life, nor have its beauties been dwarfed for purposes of sensationalism. "Merry-Go-Round" is continental in atmosphere, but its story appeals through its very reality to the least sophisticated. It is simply the love affair of a little Austrian organ grinder who works for a brute in the Merry-Go-Round concession. She meets a count who is out for an "incognito" night at the great Prater—the famous amusement park in Vienna. He talks to her while his companions sail by on the merry-go-round and he tells her he is a neck-tie salesman. It is the usual story when the story is real—the count is obliged to marry a high born lady and the poor little organ grinder has a broken heart to mend—somehow. Fortunately at last, the Prince Charming is restored to her, but not before the audience has witnessed one of the most remarkably well acted screen presentations that has been viewed for many a day.

As for Mary Philbin—her name and "eloquence" are forever synonymous. She is the greatest gift of the year to the motion picture screen, and if Universal had stopped at this, the presentation of

Mary Philbin, their efforts would have been 100 per cent.

The cast in the support of this newly starred and gifted young woman did most admirable work—we can but name them: Norman Kerry, as the Austrian nobleman; George Hackathorne, as the hunchback and adoring admirer of "Agnes"; Dorothy Wallace, as the Countess Gisella (who by the way actually looked like a central European aristocrat!); Anton Vaverka, as Emperor Franz Josef; Cesare Gravina, as the clown and Agnes' father; and Wm. Seigman as Shani—Huber the cruel owner of the merry-go-round.

Rupert Julian has handled these splendid players in a setting concerning which most of us have only read—and that, a little—he has dealt with situations delicate because of the contrast in the standards of countries, he has made his people convincingly part of a totally different life from that which we know, but he has made it, through his remarkable skill and effort, a most satisfying, poignant and appealing story and one which claims our sympathies and interest in wholehearted manner. "Merry-Go-Round" has "made" Mary Philbin—it has also raised Rupert Julian to the peerage in picture production.

* * *

"Bluebeard's Eighth Wife"

Paramount

In the form of a very peppy French love comedy, Broadway viewed "Bluebeard's Eighth Wife" for a year before the Alfred Savoir piece was converted into a lavish background for Gloria Swanson's particular requirements.

As a screen offering, this latest production from Sam Woods, who also directed the star in "Prodigal Daughters," is one more example of the de luxe—eye-ful—variety of entertainment for which there is always a clamorous public. As long as Gloria Swanson can go on shocking and startling the public with new degrees of gorgeousness and extravagance in dress, there will be a demand for pictures of this type—with Gloria as the star. It isn't probable that any other star can or will establish a reputation on the qualifications that Miss Swanson possesses. Most people concede her to be ugly—but she is fascinating, and she is filmdom's greatest mannequin. Moreover, she has a

way of captivating those who profess to be "not interested." Well, she does it all over again as "Bluebeard's Eighth Wife."

The story is the more or less plausible one of a gentleman who has acquired and relieved himself again of seven stunning but unsatisfactory help-mates through the accommodating channels of the American divorce courts. This undecided and good-looking modern edition of the more daring gentleman of earlier history journeys to Paris where he really falls for a pretty little French girl whose high diving (not to mention a very smooth fitting swimming costume) ensnares and anchors the restless heart.

The beauteous bather becomes Bluebeard's bride only to learn of the Unlucky Seven. For the next few months Bluebeard is disciplined and Mrs. Eight gracefully dons an uncomparable array of the most alluringly lovely raiment, with the result, of course, that, as Bluebeard's bank account diminishes, his love for his beautifully clad wife increases. This unusual state of affairs ends in the softening of the heart of the Fashion Plate.

Huntley Gordon is the handsome hero who wins the undivided sympathy of the audience in spite of his long wife record. Robert Agnew is the useful bait and Gloria—Glittering Gloria—is the envy of the women and the enigma, as ever, to the men. The picture is exquisitely produced.

* * *

"Rouged Lips"

Metro

Viola Dana in the role of an anti gold-digger summarizes the "motif" for "Rouged Lips," the latest Metro release, featuring one of filmdom's most "lasting" luminaries.

Many sensational beauties have risen to prominence, and disappeared from the silver sheet since the cute little youngster of pig-tail and gingham fame first won her way into stardom. Viola Dana is an enthusiast, a hard worker and a conscientious performer—for this reason the simpler types of stories in which she is usually starred go over a lot better with the regular patrons than many more elaborate productions.

"Rouged Lips" will undoubtedly appeal to the neighborhood element though the "tired business man,"

meaning most likely the disillusioned plutocrat, will be frankly bored. He doesn't believe in Santa Claus.

"Rouged Lips" tells of a resourceful little miss who is smiled upon by fortune to the extent of having had a Scotch father and an Irish mother, and later, of securing a job in the chorus. Of course, the rich young chappie enters the picture and is captivated by the little girl's shabby clothes—unmistakable evidence of eminent respectability.

Norah, for this is the heroine's name, completely enraptures James Patterson the Third, most delightful because played by no other than Tom Moore; and after all the other chorus girls have had such fun at her expense, the shabby little person turns the tables, marries the wealthy young Broadway devotee, wins James Senior's approval, provides comforts for the crippled brother of her one friend in the chorus and remains a truly model young woman. This would be a tall order for most any one but Viola. However, she makes the sugary sweet story quite palatable with her own sympathetic work and the charm characteristic of the Moores, graces the very excellent performance given by the popular Tom.

The story is a bit slow (though picturesque) in getting started. Once into it, the director, Harold Shaw, made very good use of the material available.

H.M.B.

H. L. Nathanson, Regal, Completes Western Trip

H. L. Nathanson, manager of Regal's office in Toronto, returned east from Winnipeg, September 14, by way of Minneapolis, the former home of his brother, N. L., and himself, after a stay of a month in the west, during which time he visited all the chief centres in the four western provinces. Mr. Nathanson is very hopeful as to the season's business owing to the big crops of wheat in Saskatchewan and Alberta.

Loew's of Ottawa Institutes Policy of Evening Reservation

Starting September 4, the box seats at Loew's Theatre, Ottawa, Ontario, were reserved for evening performances, these including both the side boxes and the mezzanine floor. To make this arrangement, Manager Frank Goodale made an advance in the price of box chairs from 60 cents to 75 cents. He is also considering the advisability of reserving a section of the orchestra floor.

Anna Christie Under Way Blanche Sweet in Title Role

Interest Centres in Progress of Important Production With Popular Star in Role Which Proved Pauline Lord's Sensational Stage Success—William Russell Supporting, Also George Marion

With Blanche Sweet in the title role, production is now under way at the Thomas Ince studios in Culver City, Cal., on the picture version of "Anna Christie," Eugene O'Neil's famous stage play. "Anna Christie," the current hit of the London stage after a sensational triumph on Broadway, is being filmed for First National release.

Miss Sweet, who has been entrusted with the role for the screen which Pauline Lord has made famous on the stages of two continents, is considered one of the most able actresses of the silver sheet. She has been a "fan" favorite ever since the old Biograph days, and recently made a triumphant "come-back"

after several years' absence from the screen, in "Quincy Adams Sawyer." She recently finished work in the leading role of "In the Palace of the King."

William Russell is playing opposite Miss Sweet in "Anna Christie" as the huge, hard-fisted Scotch seaman, whose code demands that he fight and take what he needs.

George Marion, who created the stage role of Chris Christopherson, the father of Anna Christie, has been brought back to America from London to portray the same part for the screen.

The production, film rights for which were purchased for \$100,000, is being made under the direction of John Griffith Wray.

WALTER P. WILSON, WINNIPEG MANAGER, GOES TO THE LYCEUM

Walter P. Wilson, who promoted the Garrick Theatre in Winnipeg, and brought it to a high state of efficiency, resigned the last of August and handed the enterprise over to the shareholders as a splendid going concern, accepting for himself the management of the Lyceum, Winnipeg, at the highest salary paid a theatrical manager in Western Canada. Mr. Wilson has installed an orchestra and is also making many improvements to this centrally located theatre. "The Sporting Earl" and "The Face on the Barroom Floor," the latter assisted by the appearance of Madame Gentile as solist, the finest singer in Western Canada, did a large business during the two past weeks. "Diana of the Crossways" did a fair business during the hot weeks of August. Among the attractions to be offered at the Lyceum this season will be "Salome Jane," "If Winter Comes," "Soft Boiled," Mary Pickford's "Rosita," "The White Flower" and "Rob Roy."

ALLAN DWAN STARTS WORK ON NEXT PARAMOUNT

Allan Dwan is busy at the Paramount Long Island Studio preparing for his next production which will be a screen version of Rex Beach's "Big Brother."

Fight Pictures Draw

The Leonard-Tendler fight pictures drew large crowds to the Imperial Theatre, St. John, recently.

'FRISCO SETTINGS HOLD A CHARM FOR MEIGHAN

Thomas Meighan, accompanied by his wife and thirty members of the cast of "Woman-Proof," the latest George Ade picture play written especially for the Paramount star, has left Los Angeles for work on location in San Francisco.

Pictures to be taken will be along the Bay City's waterfront, showing dock and shipboard scenes. It is on board of a ship that the real climax is reached in the current Meighan feature, a thoroughly modern love story with many novel turns to it.

The star is said to be almost convinced that to be successful, pictures in which he is starred should have a San Francisco angle in them. This idea is traceable to Alfred E. Green, who is directing "Woman-Proof." He cited the fact that two of Meighan's most successful pictures were "Cappy Ricks" and "Homeward Bound," both by Peter B. Kyne, who wrote into them maritime romance that swings in and out through the Golden Gate.

Wire Congratulations on "The Spanish Dancer"

Jesse L. Lasky Receives Flattering Praise on Herbert Brenon Production Featuring Pola Negri

Enthusiastic praise for Herbert Brenon's Paramount picture, "The Spanish Dancer," starring Pola Negri, was the keynote of twenty-three telegrams received in one week by Jesse L. Lasky, first vice-president of Famous Players-Lasky Corporation, following a special showing of the picture to a selected audience in Hollywood.

That "The Spanish Dancer" was one of the most lavish, thrilling and picturesque productions ever made by Paramount was the gist of telegrams from Pola Negri, Hector Turnbull, Sid Grauman, Charles Eyton, William de Mille and other motion picture notables who were privileged to see the picture at the private screening in the new theatre erected in the Lasky studio.

Pola Negri telegraphed as follows:

"Just saw 'The Spanish Dancer' and cannot thank you and Mr. Brenon enough for wonderful production. Mr. Brenon has made one of most beautiful and dramatic pictures I have seen and I am sincerely grateful."

Sid Grauman wired:

"When can I get 'The Spanish Dancer'? Just saw it at studio and think it is biggest artistic and box-office success. Reminds me of 'Three Musketeers' in picturesqueness of settings, warmth of color and drama of action. Congratulations to you and Herbert Brenon. It is a fine job well done."

Hector Turnbull telegraphed:

"Cannot tell you how thrilled I was at 'The Spanish Dancer.' Congratulations to you and Herbert Brenon. This picture, with its

magnificent settings, its color, its splendid acting, and its dramatic action, will prove one of the sensations of the year. Miss Negri wonderful. Brenon has caught the Negri of 'Passion' and 'Gypsy Blood.' Moreno will be a revelation and the rest of the cast is great. Brenon's directing is finest I have seen in long time and stamps him as one of foremost directors in profession.

"'The Spanish Dancer' is knock-out if there ever was one."

Ruth Hiatt Wins

Bathing Beauty Contest

Ruth Hiatt, Lloyd Hamilton's leading lady in Educational-Hamilton Comedies, was chosen winner of the prize for beauty in the annual Bathing Beauty Parade, at Venice, Cal., recently.

The judges of the parade, which included fifty automobile floats and seventy-five bathing beauties, were Judge J. W. Summerfield, who has filled that capacity at virtually every contest, and who headed the committee; Lew Cody, Helen Ferguson, Carmel Myers, Eleanor Boardman, Kathleen Key, Hortense Alden, movie players, and D. S. Ricker.

Educational Will Release One-Reel Cameo Comedies

Jimmie Adams, Virginia Vance, Clever Canadian Star, and Cliff Bowes in Fred Hibbard Subject

Educational Film Exchanges, Inc., will distribute a second series of 24 single reel Cameo Comedies, according to an announcement just issued by Educational.

A year ago E. W. Hammons, president of Educational, in response to a growing demand for good single reel, rough and tumble comedies, added the first series of Cameo Comedies to the releasing schedule of that company. The Cameo Comedies, produced by Fred Hibbard, met with an enthusiastic reception at the hands of the exhibitors, who really felt the need of the single reel, fast action comedy to complete the programs of their houses, which in many cases had become complicated due to the extreme length of the features flooding the market.

The second series will also be produced under the supervision of Fred Hibbard at Los Angeles. In the series just completed, Jimmie Adams, Virginia Vance, a former Toronto girl, and Cliff Bowes have been seen in the leading parts. Adams is now starring in Christie Comedies, and it is expected that Bowes and Miss Vance will continue as the leads in the shorter comedies.

The first picture of the new series will follow immediately after the expiration of the old contract. The September releases, "His New Papa," "Moving" and "The Limit," completed the old contract, and "Simple Sadie" and "Heads Up" will be released in October.

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"Six Cylinder Love" given Great Cast and Director

Elmer Clifton Directs Rapid-Fire Feature Starring Ernest Truex—Florence Eldridge as "Clinging-Vine" Wife

Ernest Truex, whose inimitable comedy in "Six Cylinder Love," the most successful stage comedy in twenty years, had Broadway holding its sides for fifty-three weeks, is to return to the screen after an absence of four years, and in the well-known William Anthony McGuire play. William Fox has signed the little comedian, and has begun work on the film production. The direction is by Elmer Clifton, who will be remembered as director of "Down to the Sea in Ships."

Dealing as it does with a favorite Canadian outdoor sport, motor mania, "Six Cylinder Love" lends itself admirably to adaptation for the screen. The facilities of the photoplay craft to treat in visual detail all the laughable phases of the stage success make apparent the improvement of the motion picture over the play.

Mr. Clifton started his work with the advantage of having four members of the original Broadway company to recreate their roles in the screen version. Besides Mr. Truex as Gilbert Sterling, the film cast includes Donald Meek as Richard Burton; Ralph Slippery as William Donrey the salesman; and Berton Churchill as George Stapleton.

Florence Eldridge, who appeared in "The Love Habit," "Ambush" and "Six Characters in Search of an Author," during their Broadway runs, will portray the clinging-vine wife of Sterling, who shares his seemingly tragic experiences brought about by her own automobile affliction.

The little "love nest" in the screen version is an actuality, near Glen Cove, Long Island, where most of the location work is being done. One of the biggest interior scenes is the "Diamond Horseshoe" from the Music Box Revue, an actual picture of the spectacle, staged after two hundred and fifty mechanics had transformed the famous Broadway theatre into a motion picture studio for a night of special performance.

The mobile possibilities of the camera have made it possible to develop thoroughly the parallel love stories of the play, and thus the theme, which, even with the limitations of the stage, attracted country-wide attention.

May McAvoy Returns To Motion Pictures In "Her Reputation"

May McAvoy is returning to the screen after an absence of many months, in "Her Reputation," a forthcoming Thomas H. Ince production which will be released through Associated First National Pictures. In the supporting cast are Lloyd Hughes; in the leading masculine role, James Corrigan, Casson Ferguson, Eric Mayne, Louise Lester, Brinsley Shaw, George Larkin and Eugenie Besserer. John Griffith Wray directed under the personal supervision of Thomas H. Ince.

"Her Reputation," by Talbot Mundy and Bradley King, tells the story of a girl made the victim of a yellow newspaper's thirst for sensational copy.

"The Spat Family" and "Our Gang" Tickle Broadway

The Mark Strand Theatre, New York City, has booked the entire current series of "The Spat Family" and the "Our Gang" Comedies, which are being distributed in Canada by Regal Films. This assures Broadway presentations for both these Hal Roach brands of two-reel laugh-provokers and their subsequent showing in the other palatial Mark Strand house in Brooklyn.

"Let's Build," the initial number of "The Spat Family" group, won the unqualified approval of trade-press critics upon its recent preview, being hailed as a genuine innovation in the two-reel comedy field. The "Our Gangs" have already scored in previous Broadway showings, being singled out for special commendation by the metropolitan critics, and the coming "kid" comedies in the new series are expected to add materially to their prestige as leaders in their field.

Go To Theatre Week Goes Big in Ottawa

For the Central Canada Exhibition, which is the annual exposition of Ottawa, the Canadian Capital, during the week of September 10, local exhibitors conducted a special campaign on a co-operative basis which was called "Go to the Theatre Week," the slogan for which was "Go to the theatre at least once and bring your Exhibition visitors." This stunt was carried out in order to take advantage of the presence in the city of thousands of visitors to the annual fair, which is regarded as the second largest annual exhibition in the Dominion. Special combination advertising in the newspapers was a feature of the boost.



Leading lights in Four William Fox Specials—season 1923-24—now released. Left to right: Shirley Mason in "The Eleventh Hour," John Gilbert in "Cameo Kirby," Tom Mix in "Soft Boiled" and Charles Jones in "The Eleventh Hour."

Four of the Season

You'll do well to book any of them

Thrilling
MYSTERY



Louis B. Mayer
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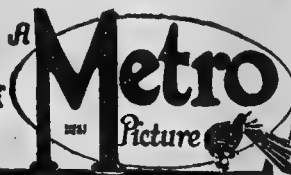
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Strangers of the Night

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All the fascination of Walter Hackett's sensational stage success amplified in the most spectacular screen production of the day.

With a superb cast headed by
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"WHERE THE NORTH BEGINS"

With **RIN-TIN-TIN**

DIRECTED BY CHET FRANKLIN

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A CHESTER FRANKLIN PRODUCTION

Adapted for the Screen by **FRED MYTON and CHET FRANKLIN**

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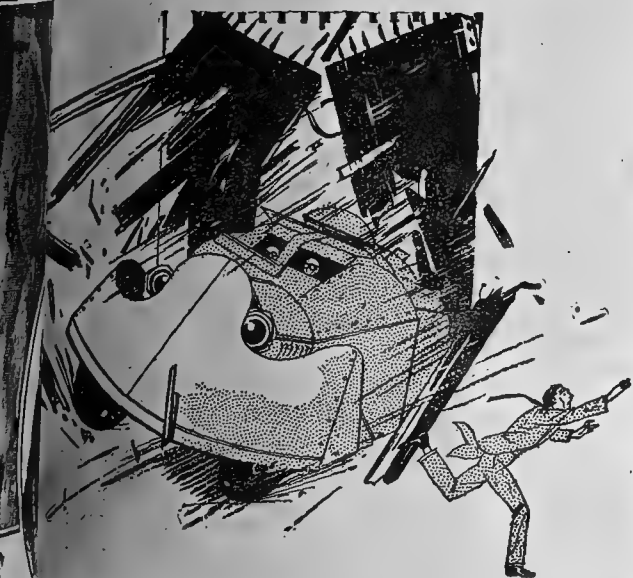
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you'll do better to book all of them

Comedy—Drama—Satire



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Adapted from the play
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t Feature Comedy "WHY WORRY"

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NTREAL - ST. JOHN - WINNIPEG - CALGARY - VANCOUVER

First National Releases

Principal Pictures Production to be Fitted Into Fall and Winter Program

No release date has been set by First National as yet on "The Meanest Man in the World," and "When a Man's a Man," the pair of Principal Pictures productions which were announced recently as First National releases, but it is understood that they will be fitted into the First National fall and winter program to further strengthen its array of "big time" attractions.

The First National-Principal deal was arranged after a series of conferences between Sol Lesser and Mike Rosenberg, representing Principal Pictures Corporation and First National executives.

"The Meanest Man in the World" was a George M. Cohan stage success and "When a Man's a Man" is one of Harold Bell Wright's best sellers. Both productions have been completed and "The Meanest Man in the World" has been previewed in New York, and has already played a test run at the

Warfield Theatre, San Francisco. Its cast is headed by Bert Lytell, Blanche Sweet and Bryant Washburn. "When a Man's a Man" is enacted by John Bowers, Marguerite de la Motte, Robert Frazer and other well known screen figures.

Commenting upon the deal E. A. Eschmann, general manager of distribution of First National stated:

"These two productions give us added assurance of the consistent high quality of the First National program for the coming season. No release schedule is stranger than its weakest picture, and with these two powerful links in our chain, we have at present a line-up of commercial and artistic first run pictures. Each production can stand individually and therefore, collectively, I believe that First National has the finest array of features for the coming year that it has ever offered in its history—and the past has written many big things of First National.

Preparations Under Way For First Feature Comedy

Work on the first of a series of four feature-length comedies to be made during 1923 and 1924 by Larry Semon for Truart Film Corporation, has been started. With the expiration of Semon's prior contract on September 1st, preparations were rushed by the Truart forces at Los Angeles where the productions will be made, and a separate unit was immediately formed for the exclusive use of the comedian in making his feature productions, the first of their kind he has essayed to do.

A special scenario force has been assigned to the work of adapting the plays which have been selected for Larry Semon, and three of the best known comedy writers in motion pictures are collaborating upon the adaptation of "The Girl in the Limousine," which will be the first of the series.

Like "The Girl in the Limousine," the succeeding pictures will be adapted from successful stage plays, announcement of which will be made in the trade press shortly. Semon is to play his parts "straight" in these new features.

Baby Peggy Finishes One, Starts Another

Work has been completed on "The Burglar's Kid," adaptation of Frances Hodgson Burnett's story, "Editha's Burglar." This is Baby Peggy's second big feature at Universal City. The play was directed by William A. Seiter. Frank Currier, Gladys Hulette and several other players surround the "Baby" in the picture.

Baby Peggy will start soon on a new story, an original written by King Baggot and Raymond L. Schrock. Baggot, who directed her first Universal-Jewel feature, "Whose Baby Are You?" will direct the third of the Baby Peggy features.

Sale's Leading Lady Swam Into Pictures

Polly Archer, a talented, winsome Miss of seventeen has been engaged by C. C. Burr to play the leading feminine role in support of Charles "Chic" Sale in his initial feature picture under the Burr management, now being directed by Gregory La Cava.

When we say that Polly swam into motion pictures, we are telling exactly what happened. Polly attended the High School at her home city, St. Petersburg, Florida. This school had the champion girls' swimming team of the state and Polly was one of the crack swimmers at the annual Carnival.

As is usually the case, the various screen News Reels "covered" the swimming contests among other Carnival features. One of the cameramen remarked to Mrs. Archer that Polly had a "screen face." She only smiled as she had no desire for her daughter to become a screen player. But, Polly heard the remark about a "screen face" and urged her mother to let her try pictures.

Ottawa Minister Again Preaches on Scenario

An unusual tie-up between screen and pulpit was in evidence at Ottawa, Ontario, on September 9, when Rev. E. B. Wyllie, pastor of Erskine Presbyterian Church, Ottawa, preached a sermon on "Wandering Daughters," which was the current production at the Centre Theatre, owned by Ben Stapleton. A few weeks before, Rev. Dr. Wyllie preached a sermon at his church on "If Winter Comes," which was the attraction at the Ottawa Regent Theatre.

New Players Signed

Teddy Sampson and Patricia Palmer, both well-known actresses in feature and comedy casts, have been engaged by Al Christie to support Bobby Vernon in the next picture which will go into production at the Christie studios. Miss Sampson has just finished a role in the production of "The Bad Man" starring Holbrook Blinn, a First National picture, and Patricia Palmer has just finished in "The Hellion," a Pathe picture.

Regal Films' Success

Halifax, N.S.—A. E. Smith, of the Regal Films, St. John, reports that the Casino Theatre, Halifax, N. S., has booked the entire output of Metro, Goldwyn-Cosmopolitan, Warner Bros. and Pathe. He assures patrons of this popular theatre that they are going to see a very large number of very fine pictures.

Canadian Bureau Films "The Athabasca Trail" Foreign Distribution

Raymond S. Peck, director of the Canadian Government Motion Picture Bureau, Ottawa, recently returned from Jasper Park, Alberta, where he made a picturization of Sir Arthur Conan Doyle's poem, "The Athabasca Trail." The film, when completed, will be a one-reel subject and will be added to the "Seeing Canada" series which is distributed in many countries through various international distributors.

Mildred Harris Stars**With Elliott Dexter**

Mildred Harris, lovely leading woman for Elliott Dexter in his first Grand-Asher production, as yet untitled, made by R. William Neill, is an accomplished dancer, as well as an actress of rare talent, and has just recently completed a season on the stage. She may go back to it, for her interests are divided between the two forms of expression. She plays the part of a girl who is pursued by an unscrupulous politician, in the Dexter picture. How she escapes and her romance with "The Prince," played by Mr. Dexter, is a very interesting story. Anders Randolph is the villain in the case.

Mix Makes Own Canoe

The canoe in "North of Hudson Bay," his latest cinema production, which is smashed in the whirling rapids, was constructed by Tom Mix himself. The well-admired William Fox star is adept with the plane and saw and straight-edge.

He was taught the construction by some thoroughbred Indians who are also seen in this marvellous production of the great northern stretches of Canada.

Experienced Man**Handles Publicity**

Irving Greene is handling the advertising and publicity of both Anderson Pictures Corporation and the Theatre Owners Distributing Corporation.

For the past two years Mr. Greene has been in charge of the advertising and publicity departments of Associated Exhibitors, previous to which time he was with Pathe. He is an active member of the Associated Motion Picture Advertisers, a graduate of Brown University and, except for eighteen months in France during the world war, has been identified with the advertising branch of the industry since 1911. He brings to his new assignments a wealth of practical experience and a wide acquaintanceship throughout the industry.

Montreal Likes**"The Broken Wing"**

Dominion Films released "The Broken Wing" last week at the Imperial, Montreal, and made a rousing success of the showing. This exchange claims it has another "Over the Hill" in "Mothers-in-Law," which it will be releasing soon.

BETTER OUTLOOK

P. C. Hogan, of the Famous-Lasky offices in St. John, N. B., has recently returned from a visit to the Sydneys. There he found the theatres re-organized for the winter season and hoping for improved conditions. The strike had caused a difficult situation, but things are looking much brighter for the coming year.

Officials Safe

Word has been received from the Japanese representatives in Tokio of several important film organizations announcing their safe escape from the disaster. All the American film representatives who were in the 'quake zone at the time of the disaster are believed to be safe.

Official confirmation of the escape of Tom D. Cochrane and R. E. McIntyre, Famous Players-Lasky representatives in Tokio, was received by E. E. Shaver, director of foreign offices.

The report of Delbert Goodman's safety was received at the Fox offices September 12.

India Now Contemplates**Gov't Film Bureau**

Angus Somerville Fletcher, of the British Library, 44 Whitehall Street, New York, was a recent visitor to the Canadian Government Motion Picture Bureau, Ottawa, Ontario, which he inspected with a view to forwarding details of its operation to the Government of India. The latter contemplates the establishment of a Government film enterprise similar to that which is operated by the Federal authorities of the Dominion.

Doing Well in Winnipeg

John T. Fiddes, well known exhibitor, formerly of Montreal, has taken over the lease of the National Theatre in Winnipeg and is making a success of it. Babe Ruth in "Headin' Home" did a large business last week.

Popular Manager,**Family and Trophies****Moved to St. John**

Mr. W. J. Melody, of Associated First National, has moved his family from Hamilton and taken a residence in St. John, N.B. Mr. Melody has his fine collection of trophies won at athletics and can now display proudly his large number of beautiful silver cups, medals and watches which have been awarded him for long distance running.

MAYOR OF OTTAWA**AIDS EXPLOITATION****ON NEW PRODUCTION**

Manager Oral Cloakey of the Regent Theatre, Ottawa, sprang several big stunts for the presentation of "Richard the Lion-Hearted" for one week starting Saturday, September 22, this being the first public showing of the feature anywhere. The Regent was packed on the previous Thursday morning for the private screening for which invitations had been issued. For the first regular performance on Saturday, Mayor Frank Plant of Ottawa performed the ceremony of cutting the seal on the film box containing the print of the picture in the presence of a gathering of distinguished citizens who paraded to the theatre in motor cars. The theatre front was tastefully decorated with bright pennants, heraldic shields and flags.

Regal Secure Pictures**of Dempsey-Firpo Fight**

Regal Films announces that it has secured exclusive Canadian distribution of the only authorized pictures of the recent Dempsey-Firpo battle for the heavyweight championship of the world.

Those who have been privileged to witness these reels are loud in their praise of the clearness of the photography, the close attention to all detail and the fact that no incident seems to have escaped the camera men.

With the wonderful interest this great fight has created and from the further fact that it is conceded one of the most sensational fistic battles in history, those exhibitors who are fortunate enough to secure bookings for the showing of this subject will have a money-maker par excellence. Regal announces that bookings can be made through any of its branch offices.

M. P. T. O. Headquarters

The address of Canadian headquarters of the Moving Picture Theatre Owners of Canada is:

M. P. T. O. of Canada,
Dominion Bank Building,
Bleury and St. Catherine Sts.,
Montreal, Quebec.

President J. B. Sparrow and Vincent Gould, Secretary of the Association, may be reached at the above address.

Communications to the Vice-President, J. C. Brady, should be addressed to the Madison Theatre, 506 Bloor Street West, Toronto, Ont.

New Owners Open La Plaza with "The Sporting Earl"

**Handsomely Renovated House in Toronto to be Operated by
Prominent Independent Exhibitors—Many Innovations
To be Introduced**

Messrs. S. Blum, S. Fine, and A. Pollakoff are the new owners of the former Allen La Plaza in the eastern section of Toronto. Harry Emmett has been placed in complete charge of the extensive plans for redecoration and renovation which will be completed shortly for the opening of the house this season. The decorations are being carried out in an effective combination of gold and black at a cost of \$5,000. Additional expenditures will be made to instal a drinking fountain for children, a quietly artistic rest room for ladies, beautifully appointed, and a gentleman's smoking room comfortably furnished.

The building is being entirely rewired, and perfect projection will be provided with two new machines, and a new gold fibre screen. The handsome cut-glass chandeliers which adorn the ceilings of the theatre foyer are particular examples of artistic skill and beauty. The house is to open within two weeks,

with the great English Drury Lane success "The Sporting Earl" being presented to the Canadian exhibitor by Dominion Films Limited. Our best wishes to the new owners, and our congratulations on their good fortune in securing one of the finest suburban theatres in the city.

"Main Street" is Booking Fast Through Canada

Warner Bros.' "Main Street," the Upton Sinclair novel that has been read by millions of people on this continent, is being booked up fast by Canadian exhibitors. Regal Films, who distribute the big feature, report that it is being booked up so fast that the exchange has been forced to order extra prints to meet the demand. The feature is being shown in the leading first-run houses of the Dominion and is creating a sensation everywhere.

*The Biggest Money Comedies Ever
Made are now ready for Canada*

NEW EDITION KEYSTONE COMEDIES



Twelve of the greatest two-reel comedies ever made. So funny are their stories that they are the patterns upon which most comedies

are made. So clever in their acting that they made reputations for Charlie Chaplin, Mabel Normand, Charles Murray, Mack Swain, Polly Moran, Chester Conklin, Fred Sterling, and many others, so that they are still recognized as the best comedians of all times. Now ready in fresh clear prints, entirely re-edited and with new posters and other accessories.

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Montreal, Que.	12 Mayer Street
St. John, N.B.	39 Waterlee Street
Winnipeg, Man.	504 Film Exchange Bldg.
Calgary, Alta.	316 Eighth Avenue East
Vancouver, B.C.	553 Granville Street

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TRI-STONE PICTURES INC.

Oscar A. Price President... H.E. Aitken Vice-President and General Manager
365 Fifth Avenue. New York City.

Harry Millarde Completes "The Governor's Lady"

Harry Millarde has shot the final scenes of "The Governor's Lady," the screen translation of David Belasco's celebrated stage success, at the New York Studios of Fox Film Corporation. The production, which is said to be as fine a bit of work as anything the director of "Over the Hill" and "If Winter Comes" has ever contributed to the screen, will be listed among the Fox specials for the coming season. Release date will be late in October.

The cast of "The Governor's Lady" is comprised of such well-known actors as Robert T. Haines, Ann Luther, Jane Gray, Frazer Coulter and Leslie Austen, and no effort has been spared in developing every essential dramatic element to equal, if not excel, the Broadway stage presentation.

One Whole Week

St. John, N. B.—The Queen Square Theatre's manager, F. B. Selby, always on the outlook for the best in pictures, is giving the Fox Special Production, "If Winter Comes," an entire week's showing at this popular theatre.

Google

Canadian Government To Take Films in Jamaica

Plans have been formulated by the Canadian Government Moving Picture Bureau at Ottawa, Ontario, for the production of a two-reel travelogue film in Jamaica during the coming winter season. This is the first occasion on which the Canadian Government has decided to go to any place outside of the Dominion for the making of a picture. The travelogue is to be made under the auspices of the Tourist Development Board of Jamaica in conjunction with the Government of Jamaica. When the featurette has been completed it will be presented at the British Empire Exhibition at Wembley, England, next year. Arrangements for the picture are being directed by Raymond Peck of Ottawa, manager of the Government Bureau.

Warner Companies Are Busy With Productions

Every available foot of space at the Warner Brothers' studio is now being utilized for the different production units, according to reports from the West Coast. Eight different companies are now buzzing with activity.

"Tiger Rose," starring Lenore Ulric, is rapidly nearing completion.

Another production on the verge of completion is the "Country Kid," starring Wesley Barry.

The most important among the four big pictures which are now humming away at full speed is the Ernest Lubitsch production, "The Marriage Circle," with an all-star cast.

"Lucretia Lombard," starring Monte Blue and Irene Rich, is another picture upon which rapid progress is being made.

"Conductor 1492," a screen version of the story, "The Camel's Back," by F. Scott Fitzgerald, is the forthcoming starring vehicle for Johnny Hines which is fast rounding into its final stages.

Wesley Barry is working on his next Warner feature, "George Washington, Jr.," a film version of the celebrated musical play by George M. Cohan.

To Do "The Mirage"

Following completion of "The Dangerous Maid," Constance Talmadge will be seen in a screen version of Edgar Selwyn's famous play "The Mirage." Both of these productions will be released by First National.

"Sunshine" Comedies Strike New Stride Get Ready to Smile

"Let a Little Sunshine In" will be a good policy for exhibitors to adopt for the coming season when they are considering comedies, if one may judge by the announcement from William Fox. Twenty releases are promised that will excel anything heretofore attempted by Sunshine Comedies, and will bring more of the golden rays into box offices than ever before.

It's an old wheeze about not being able to get along with the girls or without them; but it is as true as truth can be that Fox will not forsake the policy of decorating these screen mirrors of mirth with lots of feminine pulchritude. Exhibitors will remember the successful Roaring Lion Comedies. Hosts of fans smiled out loud at these. Well, a policy of "bigger, better and funnier," is expected to bring results far surpassing anything previously achieved in the Fox fun factory.

New scenarists, directors and comedians, with a replenished galaxy of girls—beautiful as they come—have struck a new stride. It is a pace that will mean more laughs, louder and longer, and, with these, increasing profits for the exhibitor. The average theatregoers will pay more for a laugh than for anything else on the program.

FAR BETTER MARY'S LEAD THAN STAR IN OWN RIGHT

Allan Forrest would rather be leading man for Mary Pickford than a star in his won film production.

On completion of his work in the role of Nikky in "Long Live the King," Jackie Coogan's latest Metro production, Jack Coogan, Sr., offered Forrest a two-year contract. At the same time another producing company went to Forrest with an offer to star him in his own production. While he was considering these two propositions Miss Pickford decided she wanted Mr. Forrest as her leading man in her forthcoming film version of "Dorothy Vernon of Haddon Hall," upon which she will soon begin actual production work. After weighing the opportunities presented in these three offers, Forrest decided to accept Miss Pickford's, hence he will be seen in the role of Sir John Manners, which will be one of the most romantic portrayals of his career.

O'Malley Cast For Mary Philbin Play

Patrick O'Malley, one of the best known leading men of the screen and star in his own right, has been signed by Universal to play the romantic male lead in "Mamie Rose," Mary Philbin's initial starring vehicle for that company.

O'Malley played many juvenile leads for the Edison Company, and has had numerous leading roles, the most recent being in "The Eternal Struggle."

Edwin J. Brady, veteran character actor, has also been cast for a prominent role in the Philbin play, as well as Max Davidson, to whom critics have learned to look for lovable characterizations of Jewish fathers—such as in "Whose Baby Are You?" "The Ghost Patrol," "No Woman Knows" and "Humoresque."

This play, which marks the first multi-reel production in which Miss Philbin is to be starred by the Universal corporation under her new contract, is an adaptation by Lenore Coffey and Harvey Gates. The latter is writing the continuity, Bernard McConville will supervise the production.

Irving Cummings, prominent director and independent producer, will guide the filming of the picture, production of which will begin in a short time. Several months will be spent in its making.

Popular in East

St. John, N. B.—A very welcome visitor in St. John recently was Joe Lieberman, formerly with the Fox Film Corporation in this city and a great favorite among motion picture associates. Mr. Lieberman is now Special Representative for Dominion Films, and is making a tour of the entire Dominion in their interests. The Dominion Films have the exclusive franchise for the Preferred Pictures and are also releasing a number of outstanding British screen productions. Of these Mr. Lieberman speaks most enthusiastically.

Heavy Damage Done To Big Western Theatre

Fire, on September 10, believed to have started from a short circuit, after the last performance in the theatre, Des Varieties, at Gravelbourg, Sask., one of the most prosperous districts in the west, did \$10,000 damage. The loss is partly covered by insurance. It was a motion picture house.

Sixteen Companies Active On Big Universal Lot

**Stars and Directors of Note
Hard at Work for Many
Months Turning Out Pre-
tentious Program of
Unparalleled Variety**

A glance at Universal City's production sheets and Universal's plans for the next few months fails to find any of the rumored slackening in the industry at this important point. Universal City seems to be entering a period of intensive activity seldom if ever exceeded. Four big Jewel productions are now in various stages of completion. One is Priscilla Dean's picture, "The Storm Daughter," by Leet Renick Brown, which is being directed by George Archinbaud. Another is Reginald Denny's first Jewel since finishing "The Leather Pushers" and is entitled "The Spice of Life" by Byron Morgan, which is being directed by Harry Pollard. A third is Virginia Valli in Frances Hodgson Burnett's novel, "A Lady of Quality"; and the fourth is Rita Weiman's stage play, "The Acquittal," with Claire Windsor, Norman Kerry and Richard Travers.

This week four more Jewels, which are Universal's capitol size pictures, will go into production. Of these, probably the most important is Booth Tarkington's "The Turmoil," which Hobart Henley will make. George Hackathorne, Eileen Percy, Eleanor Boardman and Emmett Corrigan have the principal roles. The second production is "My Mamie Rose," by Owen Kildare, in which Mary Philbin, the screen sensation of "Merry Go Round," will be starred. It is to be directed by Irving Cummings. Next comes little Baby Peggy's third feature, "The Right to Love," by Bernard McConville, which Jesse Robbins will direct. The fourth is a sensational telegraph story entitled "The Signal Tower," by Wadsworth Camp. Clarence Brown will handle it.

The week following, Hoot Gibson will start a long planned feature of early Western life entitled "The Pony Express" under the direction of Edward Sedgwick.

Four companies are working regularly on five-reel productions of lesser importance. Current features are Herbert Rawlinson in "All for the Love of Gloria," by Marian Orth; Jack Hoxie in "Wyoming," by William McLeod Raine; Gladys Walton in "The Near

Lady," by Frank R. Adams; an all-star production of a Boston Blackie story called "Crooked Alley."

Three serial companies are at work on thirty-reel productions—William Duncan in "The Steel Trail"; William Desmond and Eileen Sedgwick in "Beasts of Paradise"; and Pete Morrison in "The Ghost City." A "Leather Pushers" company headed by Billy L. Sullivan, nephew of the famous John L., is busy turning out six H. C. Witwer prize fight stories, two comedy companies and two two-reel Western companies make up the quota of units on this busy lot. Furthermore, there is no prospect of any let-up. The sixteen companies are certain to be kept busy for many months turning out the most pretentious program Universal ever contemplated.

Vitagraph's Attractive Art Posters Now Ready

**"Pioneer Trails" With Picturesque Features Ably Exploited
With 24-Sheets, Press Book and Colorful Posters**

Vitagraph has prepared unusually attractive and out-of-the-ordinary posters for its new picture of the early West, "Pioneer Trails," prints of which are now being shipped to its exchanges. This thrilling picture, with its Indians and pioneers, its caravans crossing the Western plains, the old Concord stage coach and its picturesque towns, with their single street, a saloon and a gambling hell, offered such splendid material for the artists that extra paper has been issued.

One of the two 24-sheet posters, showing the old stage plunging over an almost unbroken trail, its three teams rushing madly in fear of pursuing Indians, is an unusual bit of action and is startling in its splendid coloring. Like others of the posters for this production, the original painting was made in oil by a well-known artist who has done something new in poster effects. The other 24-sheet also shows the stage coach, but is entirely different in treatment, and has been reproduced from an original painting in water color. In addition to the two 24-sheets Vitagraph has provided a six-sheet, two three-sheets and three one-sheets, all reproduced from oil

Mary's Birth Record On Exhibition at Canadian National

One of the interesting special exhibits at the Canadian National Exhibition at Toronto, which is Canada's great annual exposition, and one of the greatest annual institutions of its kind in the world, was that of the original record of the birth in Toronto of Mary Pickford. This book is the property of the Ontario Government.

The book was shown in a glass case in the Government building along with other unusual archives.

Ottawa Houses Show Big Fight Pictures

The Francais and Casino Theatres, Ottawa, Ontario, doubled up on the presentation of the Leonard-Tendler fight pictures which were made a feature of the programme at each of these houses during the week of September 3. The scrap views were booked into Ottawa after they had been presented in Montreal.

paintings and brilliant in their colorings. There are, in addition to the posters, many other advertising and exploiting aids to the exhibitor, far in excess of those usually supplied on a single production.

The elaborate press book for "Pioneer Trails," just off the press, contains 48 pages, and is one of the largest and most complete issued in recent years. Every possible angle of publicity and exploitation has been covered with care and every bit of advertising matter has been carefully illustrated. There are pages and pages of stories suitable for newspaper use with advertising illustrations by one of the cleverest artists in New York. The book is 9 x 12 inches in size and easily handled.

Director and Star Attend the Premiere

Rex Ingram and his wife, Alice Terry, have been in New York on business and pleasure. They also journeyed to Washington to see the premiere of "Scaramouche," which opened there at the Belasco Theatre. The receipts for the first night were given to the Japanese Relief.

20 New Paramount Pictures

Released beginning November 1, 1923.

Adolph Zukor. *Presents,*
a Sam Wood. Production.
"HIS CHILDREN'S CHILDREN"
with Bebe Daniels, Dorothy Mackaill
James Rennie, George Fawcett.

Mahlon Hamilton, Hale Hamilton, Mary Eaton,
John Davidson, Lawrence D'Orsay
Adapted by Monte Katterjohn from the novel by Arthur Train

Produced from the novel which is sweeping the country today. Played by a cast second to none. Look at the list!

A true picture of New York society. A story of a family from the first generation to the third—of human happiness—of human weakness—of human strength. Its theme is as big to modern life as "The Covered Wagon" to the days of '49.

Sensational, melodramatic, lavishly mounted—but, above all, intensely interesting.

Fiction's most beautiful love story, wonderfully portrayed. Rudyard Kipling is the best known name in English literature today. "The Light That Failed" is the finest story he ever wrote.

The big scenes include the attack of a thousand wild Arab riders, the Artists' Ball, the rescue of the Arab princess, and many others.

The story carries the soul of a lovable young artist from the heights of fame to the depths of despair and back again.

Jesse L. Lasky. *Presents*
a GEORGE MELFORD production
"THE LIGHT THAT FAILED"
by Rudyard Kipling with
Jacqueline Logan,
Percy Marmont, Sigrid Holmquist
David Torrence, Luke Cosgrave

Written for the screen by
F. McGrew, Willis and Jack Cunningham

Adolph Zukor. *Presents*
POLA NEGRI in
a Herbert Brenon Production
"THE SPANISH DANCER"
with Antonio Moreno.

Supported by Wallace Beery, Kathlyn Williams,
Gareth Hughes, Adolphe Menjou, Robt. Agnew

Written for the screen by June Mathis and Beulah Marie Dix. From the play
"Don Cesar de Bazan," by Adolphe D'Ennery and P. S. P. Dumasoir

JESSE L. LASKY writes:

"I Just finished looking at a dozen reels of 'The Spanish Dancer,' which looks as big in production as 'The Four Horsemen' and 'Robin Hood.' We have produced a super-special that will make motion picture history.

"Pola Negri is a revelation; Antonio Moreno is the most gallant, romantic, lovable figure ever seen. The story is tremendously dramatic, with wonderful comedy relief, brilliancy, romance and beauty in every scene."

If there is one picture for which there is an audience ready-made, it is this one.

You can't look at young Douglas Fairbanks, Jr., five minutes in person or on the screen without falling for him. He is the clean, healthy, breezy all-boy, AMERICAN BOY! The screen catches and radiates this lad's wonderful personality.

The picture has everything—thrills, comedy, the joyous exuberance of American youth, and at the bottom, a sound theme and moral.

Jesse L. Lasky and William Elliott Present
DOUGLAS FAIRBANKS JR.
in **"STEPHEN STEPS OUT"**
with Theodore Roberts,

Supported by Noah Beery, Harry Myers,
Forrest Robinson, James Barlow

From the story by Richard Harding Davis

Directed by Joseph Henabery
Scenario by Edfrid Bingham



Have you read "Where we leave the Old Road"?

20 New *Paramount Pictures*

Released beginning November 1, 1923.

Jesse L. Lasky, *Presents*

Zane Grey's "THE CALL OF THE CANYON"

With Richard Dix, Lois Wilson and Estelle Taylor

Supported by Noah Beery, Ricardo Cortez and Charles Ogle

Adapted by Doris Schroeder and Edfrid Bingham
Directed by Victor Fleming

"Prodigal Daughters" and "To the Last Man" rolled into one. A contrast of the fast-living young generation and the mighty realities of Nature. Zane Grey will supervise, and the scenes will be absolutely authentic.

A human story, humanly and superbly told. Directed by the man who made "To the Last Man," featuring a truly remarkable cast.

The story ran as a serial in the Ladies' Home Journal and has sold hundreds of thousands of copies as a novel.

Fact is often many times stranger and more fascinating than fiction. Paramount proves it again with this amazing film record of the complete voyage around the world made by A. Y. Gowen, in a 98-foot motor boat.

Everybody has heard of the "Speejacks," and its epoch-making feat. Front pages of newspapers all over the country carried the news of the start and successful finish of the voyage and the four times the "Speejacks" was reported lost at sea.

Adolph Zukor *Presents*

"AROUND THE WORLD IN THE SPEEJACKS"

A Motion Picture record of A. Y. Gowen's famous voyage around the world in a ninety foot motor boat.

Adolph Zukor *Presents*

GLENN HUNTER *in* "WEST of the WATER TOWER"

with Ernest Torrence and May McAvoy

Supported by George Fawcett and Zasu Pitts

Adapted by Doris Schroeder from the novel by

Homer Cory

Directed by Rollin Sturgeon

The star of "Merton of the Movies" in the best-selling novel of the season. And what a cast! Big, vital, the most important production of its type ever offered to the screen.

The book struck the country like a literary bombshell. The picture will do even more. It will be easily the most discussed production of the screen.

The picture has a happy ending, and yet one that is logical and true as life itself.

The world will welcome Bill Hart's triumphant return to the screen in "Wild Bill Hickok"! With his two guns and featuring his famous Pinto Tony. Ethel Grey Terry is the leading woman.

The story is about the old-time frontier and its famous romantic men and women. Bill has spent two years gathering the facts.

The same virile Two-Gun Bill—and real character, real action, real box-office attraction. It will fill theatres everywhere.

Adolph Zukor *Presents*

WILLAM S. HART *in* "WILD BILL HICKOK"

An original story by Bill Hart

Screen play by J. G. Hawks

Directed by Cliff Smith

They're All Watching For This One!



FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR, President
NEW YORK CITY



Have you read "Where we leave the Old Road"?

Go gle

Before Buying Pictures Read The Digest Advertising Pages

20 New *Paramount Pictures*

Released beginning November 1, 1923.

Jesse L. Lasky Presents

an ALLAN DWAN Production of
Rex Beach's

"BIG BROTHER"

Adapted to the screen by Paul Sloane.

This big story is now creating a sensation in
Hearst's Magazine

Rex Beach's latest novel, upon which he spent two years, tells a powerful and realistic story of a gangster's inheritance—a little pal bequeathed him by his best pal.

The greatest successes have been scored in stories of regeneration—"The Miracle Man," "Back Home and Broke"—you could name a dozen. But no author or star has ever had such material as "Big Brother" to work with.

Tie-up with the Big Brother Movement.

Jesse L. Lasky, Presents

A George Melford Production "FLAMING BARRIERS"

with Jacqueline Logan.

Antonio Moreno,
Walter Hiers.

What a cast! What a story! What a thrill! What a picture! An embarrassment of riches. So much to advertise—so much to exploit—such genuine entertainment satisfaction, it will be yours to guarantee when you book "Flaming Barriers."

The forest fire through which the girl in the airplane and the battalion of fire engines race to the rescue is the thrill unforgettable!

By Byron Morgan, author of "The Roaring Road,"
"Excuse My Dust," and other big successes.
Adapted by Jack Cunningham

Adolph Zukor Presents

GLORIA SWANSON in "THE HUMMING BIRD"

A SIDNEY OLCOTT Production

From the Broadway play success by Maude Fulton

Screen play by Julian Johnson

The star and producer of "Zaza" in another
box-office knockout!

After "Zaza," a box-office knockout, they'll cry for more of Gloria Swanson in French vixen roles. Play "The Humming Bird" and reap the harvest.

A love-melodrama of Paris underworld and New York smart society. Presenting the new Gloria Swanson gorgeously gowned and showing real genius as a fiery, emotional actress. Filmed by the producer of "Zaza" on the same lavish scale.

Jesse L. Lasky, whose foresight and faith were largely responsible for "The Covered Wagon," says about "North of 36":

"Probably we shall never get another opportunity to film a masterpiece like 'North of 36.' It is the last novel by Emerson Hough, author of 'The Covered Wagon.'"

"In producing 'North of 36,' we have set for ourselves the gigantic task of surpassing 'The Covered Wagon.'"

Jesse L. Lasky Presents

"NORTH OF 36"

a JAMES CRUZE Production

with Jack Holt, Ernest Torrence
and Lila Lee ~ By Emerson Hough

If a picture bigger than "The Covered Wagon" is ever to be produced, this is it... Made by the same author and director



Have you read "Where we leave the Old Road"?

20 New Paramount Pictures

Released beginning November 1, 1923.

Adolph Zukor Presents,

a WILLIAM de MILLE Production EVERY DAY LOVE

with Agnes Ayres.
Jack Holt. Nita Naldi.

Supported by Theodore Kosloff, Robert Edeson and Rod La Rocque

Screen play by

CLARA BERANGER

From the Novel "Rita Coventry" by

Julian Street

Popular when it ran in the Saturday Evening Post as a serial, a smashing success as a novel by Julian Street and stage play by Herbert Osborne, this love-drama is more vivid and throbbing than ever.

It is the story of an honorable man torn between the allure of an opera singer and the love of a charming, refined girl. Who wins out and how, portrayed behind the doors of New York's best society, makes a picture with all the punch of "Nice People" and the comedy vaules of "Grumpy" and "Clarence."

This novel, by America's most popular writer of Western stories, has sold over a million copies. Paramount is giving it the production on the screen it deserves. No trace of the studio or conventional movie stuff in it—but made right out on the raw, picturesque Utah Desert, the scene of "The Covered Wagon."

The story of a man's uphill fight against tremendous odds, aided by a girl and a wild, outlaw stallion (played by the best animal actor on the screen). Rides, fights, romantic love scenes, and action, action every minute.

One of the world's best stories makes one of the season's best pictures.

Jesse L. Lasky, Presents

ZANE GREY'S

"The HERITAGE of the DESERT"

with Bebe Daniels, Ernest Torrence
Noah Beery and a big cast

Directed by Irvin Willat

Adapted by Albert Shelby Levine

One of the world's best sellers!

Adolph Zukor, Presents

THOMAS MEIGHAN in Booth Tarkingtons, "PIED PIPER MALONE"

Supported by Lois Wilson, George Fawcett
and a big cast

Directed by Alfred E. Green

Adapted by Tom Geraghty

The most popular of all American authors has at last written an original story for the screen — "Pied Piper Malone." Thomas Meighan, Alfred E. Green, and Tom Geraghty (star, director and adaptor of "Back Home and Broke"), are now filming it with the personal assistance of Mr. Tarkington. It's a splendid American comedy-romance centering around Meighan, some kiddies, a girl, and a brand-new screen idea. Mr. Meighan will be supported by Lois Wilson and a typical Meighan cast.

Pola Negri playing a vivid, sympathetic role in a big Parisian love-melodrama by the author of "Kiki." Pola as a saucy, profane, rough and tumble, bewitching girl—the kind of role that made her famous. With contrasting backgrounds of Parisian smart society and the dens of the apache underworld.

An all-American production and cast of big names. They'll cry for Negri-Brenon productions after "The Spanish Dancer."

Adolph Zukor, Presents

POLA NEGRI in a Herbert Brenon, production "MY MAN"

Adapted by Eve Unsell from the play,
"Mon Homme," by Andre Picard and Francis Carco



FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR President
NEW YORK CITY



Have you read "Where we leave the Old Road?"

20 New Paramount Pictures

Released beginning November 1, 1923

Adolph Zukor, *Presents*

GLENN HUNTER in "WHEN KNIGHTS WERE BOLD"

Francis Wilson's famous comedy
by Charles Marlowe

Edited and titled by Ralph Spence and with
the star of "Merton of the Movies"

Anybody who has seen "Merton of the Movies" knows that Glenn Hunter is a comedian of a peculiar type.

To pick the type of story that will fit a personality like that is not the easiest thing in the world. So it was with a feeling of good luck that Paramount got hold of just the story for Glenn Hunter—"When Knights Were Bold."

Ralph Spence, title writer of "A Connecticut Yankee," and author of much of this year's "Follies," will be right in a field where his satire and wit are of the sharpest.

Full details of the cast and director will be announced later.

Here is the second "Manslaughter." A strictly modern love story adapted from the popular Saturday Evening Post serial. Produced with typical De Mille lavishness of gowns and settings but laying the chief emphasis upon the heart-struggles of a man and a girl of today.

Leatrice Joy, who enjoys a tremendous following among the fans, is here given the greatest opportunity of her career. She was the heroine of "Manslaughter."

Jesse L. Lasky, *Presents*

A CECIL B. DeMILLE Production "TRIUMPH"

with Leatrice Joy and Rod LaRoque

Adapted by Jeanie Macpherson from the
Saturday Evening Post success by May Edginton

Jesse L. Lasky, *Presents*

a Joseph Henabery Production "THE STRANGER" with Richard Dix, Leatrice Joy, Lewis Stone

Adapted by Bertram Millhouser from the story
"The First and the Last," by John Galsworthy

John Galsworthy is the most famous living English novelist. Every book he writes is a best seller. "The Stranger" is the first production he has ever allowed to go directly to the screen.

The story of love and regeneration is so sincere, so gripping, that you'll wonder why nobody ever thought of this particular slant on life before. It is the supreme human document of the screen.

Leatrice Joy is the pathetic, beautiful, heroic girl.

"Argentine Love" will not only duplicate anything Ibanez ever wrote but will far surpass his past successes.

Gloria Swanson, as the beautiful Argentine dancer, will have a role that will, without question, surprise her most ardent admirers, and place her securely in the hall of fame as one of the greatest screen artists of all time.

A marvellous picture story, written by a great artist, in splendor and in a consummate characterization.

Adolph Zukor, *Presents*

GLORIA SWANSON in "ARGENTINE LOVE"

An Allan Dwan Production
By Vicente Blasco Ibanez

Author of "The Four Horsemen" and
"Blood and Sand"

Screen play by Julian Johnson



Have you read "Where we leave the Old Road"?



Leaders

in

STARS

STORIES

STAGE SUCCESSES

DIRECTORS

No multitude of laudable words could convey to you the amazing value to your prestige and the resultant financial reward like the actual presentation of such pictures to your public.

**You can Depend on
FIRST NATIONAL**

RICHARD BARTHELMESS
in

"The Fighting Blade"
and

"Twenty-One"

NORMA TALMADGE

in

"Ashes of Vengeance"

SAMUEL GOLDWYN'S

production of

"Potash and Perlmutter"

HOLBROOK BLINN

in the famous stage success

"The Bad Man"

MAURICE TOURNEUR'S

production

"Jealous Fools"

COLLEEN MOORE

in the year's best seller

"Flaming Youth"

FRANK BORZAGE'S

production of

"The Age of Desire"

BLANCHE SWEET

in

"Anna Christie"

CORINNE GRIFFITH

in

"Black Oxen"

CONSTANCE TALMADGE

in

"Dulcy"

and

"The Dangerous Maid"

Oct 9 '23 V

Oct. 6, 1923

CANADIAN MOVING PICTURE DIGEST

A New Service for Exhibitors

Advertising angles of every release—information regarding press sheet contents—samples of special accessories mailed theatres one month in advance of release date. Exhibitors desiring this service communicate with Canadian Publicity and Advertising Department, Associated First National Pictures, 91 Queen St. E.

You can Depend on First National

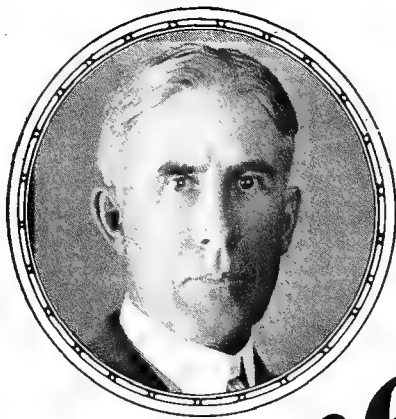
TORONTO, CANADA
OCTOBER 6, 1923

Vol. 15, No. 23

259 Spadina Ave.

PUBLISHED BY
CANADIAN MOVING PICTURE DIGEST PUBLISHING COMPANY

Original from
NEW YORK PUBLIC LIBRARY



Zane Grey

says:

"To the Last Man" is the first picture made from any of my books that I have had any part in supervising. Regardless of what has been printed, this is absolutely true.

I made suggestions to Lucien Hubbard, production editor, and worked over the scenario with him and the director, Victor Fleming. I personally took both to the wilds of the Tonto Basin, Arizona, and showed them the settings of my story and the personal as locations. Finally I had used talks with Richard Dix and Lois Wilson, the featured players, and the rest of the cast.

"To the Last Man" is the best Western picture I ever saw. It has no fakes. It is full of sincere emotion. It has truthful and beautiful locations, real story interest, a sustained and growing suspense ending in a magnificent climax.

Many times the pictures motion picture people call "knockouts" are accidents. "To the Last Man" certainly was not an accident. It encourages me to do all in my power to help Jesse L. Lasky in future productions from my stories for Paramount.

Zane Grey

with
Lois Wilson
and
Richard Dix

Supported by
Frank Campeau
Robert Edeson
Noah Beery

JESSE L. LASKY PRESENTS

Zane Grey's

"To THE LAST MAN"

A Paramount Picture



Original from
NEW YORK PUBLIC LIBRARY



CANADA'S
MOTION PICTURE
TRADE PAPER

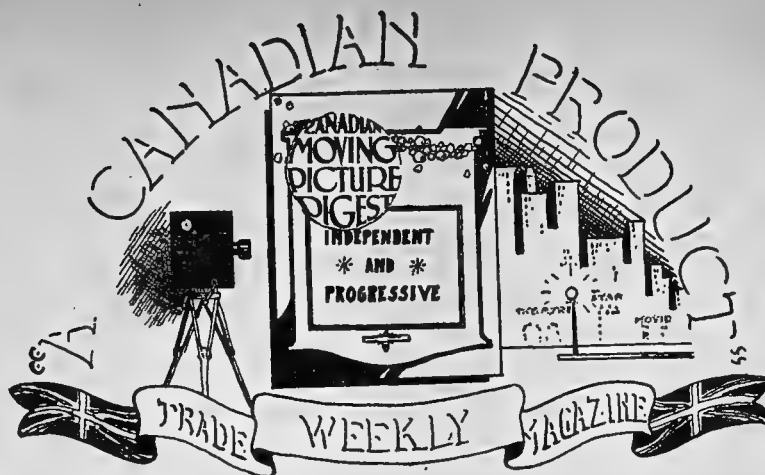
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TORONTO, CANADA

OCTOBER 6th, 1923

"Leaving the Old Road"

DURING the first week of September the Famous Players-Lasky Corporation announced "Where We Leave the Old Road." There appears to be no hedging about this declaration, what this corporation intends to do, what it has done in the matter of perfecting its product has been emphatically stated in conjunction with its new policy of selling to the exhibitor.

Perhaps it might be more enlightening if we take excerpts from the announcement, giving the exhibitor an opportunity of knowing how this corporation stands in its relationship to its product and to the exhibitor.

The heading "Where We Leave The Old Road" sounds encouraging and is a good send off, for it is an admission that the Old Road has fallen into disfavor, and a New Road is to be made.

* * *

What is the foundation under the New Road? Let us read and see, and seeing endeavor to understand.

"Pages could be written outlining our opinion of their value (product) to the exhibitor,.....we feel that in justice, not only to the product but to the exhibitor, these pictures should be accompanied by a plan which will really and actually demonstrate their true value before the exhibitor is asked to sign a contract."

That sounds fair enough. A demonstration of the value of the picture before the exhibitor is asked to contract for the picture.

"The time has gone by in this industry when there can be any compromise between a good picture and a bad one. The time has gone by when exhibitors can be asked to or should buy on a plan that no longer fits the needs of today."

If this paragraph was written for the M.P.T.O. it could not have been written more soundly, nor more logically, nor with a better understanding. There can never be a compromise between the good and the bad. The properties of both are like oil and water, they will not mix, the oil, symbolical of the bad floats on the top and the good carries it upon its breast. The bad picture spoils the exhibitor's opinion of the good pictures you may offer him, it correspondingly annoys and exasperates the public and the little profit made, or the money saved on getting rid of a poor picture is unprofitable profit and false economy which balances itself later on in what you lose on your good profit. For "once bitten" the exhibitor and the public are a little shy of repeating the experiment.

It is a good omen to find a corporation as conservative about making changes as the corporation herein concerned, making democratic announcements about changing its plans of selling to suit the needs of today. Good stuff we call it. The needs of today in our business are based more on the Golden Rule plan than they have been heretofore. All through our industry is this vein of the Golden Rule making itself evident. Not only in our industry but in other enterprises is it becoming more demonstrable that the frenzied, grasping, crooked methods of obtaining money, by cunning, through protection of a legal shyster, who has desecrated his learning and degraded the law he is versed in to serve Mammon, the god of the greed of wealth, is not considered "clever business," nor even placed in the category of "shrewdness"; it is placed where it belongs, in the class of business with which gentlemen dislike and avoid having their name coupled. For after all three score and ten is about the limit of man's sojourn here; and what man enjoys shaking the dust of this earth off his feet to the sounds of a mighty chorus, "There goes a crook, let him rot in hell." Perhaps the "rotter" might contend that he will not know it so what is the odds; while here, he waxed fat on "plenty of savoury food," wore "raiment more glorious than King Solomon", his palaces were embellished with golden door knobs. No one has yet proved to man's satisfaction how much or how little we know having passed over the "River Jordan"; for the Law of Compensation is inevitable, unalterable and every account you have not balanced YOU and Yours WILL BE CALLED UPON TO MAKE GOOD.

However we are digressing in our topic of discussion, which however pleasant or unpleasant it might be encroaches upon your time and our space, therefore let us be on with the subject matter on hand.

* * *

"We throw to the four winds every other policy than that of standing on our quality 100 per cent. and rising or falling unqualifiedly on the results of our pictures at the box-office as evidenced by their appeal to the public." Famous-Players-Lasky continue: "To meet what Paramount considers a vital necessity in the business today, and beginning with the productions announced for release after November 1st, every branch and district manager of this organization has been instructed not to negotiate

Continued on Page 10

"Ashes of Vengeance" Tops New October Releases

**First National Presents Heaviest Month's Program of Year—
"Ponjola" to Follow Talmadge Ten-Reel Production**

Starting with "Ashes of Vengeance," Norma Talmadge's ten-reel production, First National has scheduled six releases for the month of October. This marks the heaviest First National program of of any month during the present year.

Following the "Ashes of Vengeance" Sam Rork's production of "Ponjola," directed by Donald Crisp, will be released. Then comes "The Bad Man," Edwin Carewe's screen version of the stage play, starring Holbrook Blinn. "The Meanest Man in the World," the Principal Pictures production; "Thundergate," a Chinese-American drama directed by Joseph de Grasse; and "The Wanters," a John M. Stahl production presented by Louis B. Mayer, follow in order.

"Ashes of Vengeance" is adapted to the screen from an English novel which will shortly be published in this country. It presents Norma Talmadge in the stellar role as a proud French maiden of the sixteenth century and offers Conway Tearle in an important part opposite her. Frank Lloyd directed it. It has had two pre-release runs at legitimate houses. At the Apollo Theatre, New York, it started a four week's engagement on August 6, and at the Roosevelt Theatre in Chicago it opened on August 26. Its cast includes, in addition to the star and Mr. Tearle, Wallace Beery, Josephine Crowell, Betty Francisco, Claire McDowell, Courtney Foote, Howard Truesdell, Jeanne Carpenter and Andre de Beranger.

Cynthia Stockley has created a best seller in "Ponjola," which in screen form is enacted by a cast headed by Anna Q. Nilsson, James Kirkwood and Tully Marshall. It is a story of South African life, with Miss Nilsson in the difficult role of a girl who masquerades as a boy to save her lover's life. Others in the cast are Joseph Kilgour, Claire McDowell, Claire DeBrey and Bernard Randall.

In "The Bad Man" Holbrook Blinn re-enacts the role that he made famous for an entire year on Broadway and for two seasons on tour. It is Edwin Carewe's third First National picture. In the cast are Holbrook Blinn, Jack Mulhull,

Enid Bennett, Walter McGail, Harry Myers, through the courtesy of Warner Brothers, Stanton Heck, Teddy Sampson and others.

"The Meanest Man in the World" is an adaptation of the George M. Cohan play, the screen rights of which were purchased by Sol Lesser, president of Principal Pictures. Its cast is headed by Bert Lytell, Blanche Sweet and Bryant Washburn. Eddie Cline directed.

Sylvia Breamer, Owen Moore, Virginia Brown Faire, Tully Marshall, Robert McKim and Malcolm McGregor head the cast of "Thundergate." The story is by Sidney Herschel Small and was originally published under the title "The Lord of Thundergate."

"The Wanters" is the work of John M. Stahl. It was adapted by J. G. Hawks and Paul Bern from Leola Burton Wells' story of the same name. Heading the cast are Marie Prevost, Robert Ellis, Norma Shearer, Gertrude Astor, Huntley Grodon, Richard Headrick, Lincoln Stedman, Lillian Langdon, Louise Fazenda, Hank Mann, Lydia Yeamans Titus, Vernon Steele, Harold Goodwin and William Buckley. It is a society drama of present-day American life.

Bebe Daniels Has Lead in Third Zane Grey Story

**"To the Last Man" is Completed, Endorsed by Author—"Heritage of the Desert" Under Way—Ernest Torrence and
Noah Beery Support Star**

Bebe Daniels, who has returned to California after a stay of twelve months in New York, will head the cast of Paramount's third Zane Grey production, "The Heritage of the Desert," according to an announcement made by Jesse L. Lasky.

Ernest Torrence, versatile Paramount actor who scored in "The Covered Wagon" and "Ruggles of Red Gap" and is now working in "West of the Water Tower" at the Long Island studio, has been cast in an important role in this forthcoming production, with Noah Beery as the third member of the featured cast selected to date.

Belasco Writes Praise of "The Gold Diggers"

Following the arrival of the new Warner Classic of the Screen, "The Gold Diggers," at the home office in New York, Albert Warner lost no time in getting into communication with David Belasco and inviting him to see the screen version of his successful Broadway play from the pen of Avery Hopwood.

Mr. Belasco viewed the screen production at a private showing and was delighted with the film version of his play. He wrote the following letter to the Warner Brothers, congratulating them on the production:

"After viewing the final cutting of the print of 'The Gold Diggers,' Mr. Belasco stated, 'I was deeply gratified, as it assured me it was possible to faithfully portray a legitimate comedy upon the picture screen. It made me realize there was much already accomplished in the way of better productions to bring the screen nearer to the theatre.'

"You have, indeed, made a fine picture. I compliment you." Warner Bros. products are being distributed by Regal Films in Canada.

"Secrets" Next

Norma Talmadge is to be starred in a screen version of "Secrets," a famous New York stage success. This will be her next picture, it is expected, following the completion of "Dust of Desire," now being made at the United Studios.

Production work on "The Heritage of the Desert" is scheduled to start September 24 at the West Coast studio. Irvin Willat will direct. Albert Shelby LeVino adapted Zane Grey's novel to the screen.

Just before returning to the Pacific Coast Bebe Daniels completed the chief feminine role in Sam Wood's production, "His Children's Children," at the Long Island studio.

"To the Last Man"—which is the first Zane Grey story completed by Paramount has been highly praised by the author, who announces that this is the first of his stories to be adapted to the screen under his own supervision.

WINNIPEG BRIEFS

The owner of the Bijou Theatre in Winnipeg, formerly one of the Allen string, closed the house at the end of July and has been spending \$20,000 in improvements and freshening it up. It is one of the oldest theatres in Winnipeg. It will be a revelation to patrons when it opens September 24. Three acts of vaudeville will be run with the picture program.

* * *

The Park theatre in Winnipeg has been taken over by Henry Morton, who also leases the Gayety and Monarch Theatres.

* * *

G. H. Larson, former manager of the College Theatre in Winnipeg, has been appointed to the management of the Arlington. Pete Egan is managing the College again, having transferred from the Lyceum.

* * *

Starland Theatre, Winnipeg, owing to its fine appointments, and the consistent run of pictures, second runs, is doing the best business of any of the city theatres. Its seating capacity is 1,800.

* * *

Clarence Tremblay, formerly of Fort William, who has been manager of the Province Theatre, Winnipeg, for the past six months, is also supervising the pictures selected for the Saskatchewan theatres of the Famous Players.

* * *

Mr. and Mrs. Kenneth Leach, of Calgary, are in Winnipeg. Mr. Leach owns several houses outside of the Dominion in Calgary and is in Winnipeg looking over the season's productions, selecting the best of the season's products for his houses.

* * *

Garry Peebles, the largest exhibitor in Dauphin, Man. is in Winnipeg, looking over the pictures offering for his territory.

TRIPPING THROUGH THE MARITIMES FOR FIRST NATIONAL

St. John, N.B.—A recent visitor in St. John has been W. Mitchell, Canadian Assistant General Manager of the Associated First National. Mr. Mitchell is looking over the situation in the Maritime Provinces and conferring with W. J. Melody of the St. John office.

Gallagher and Shean to Appear Before All

**Famous Metropolitan Fun Makers to Tour the Country
Through Enterprise of William Fox—"Around the Town"
Will be a Triumph of Screen Humor**

Mr. Gallagher and Mr. Shean, the two best known and most famous comedians on the stage today, are to make their debut as screen artists in Fox Films. Positively and absolutely!—to use their own well known expressions of assurance.

Coming just at the flood-tide of their fame and popularity, with an entire continent singing, dancing and chuckling to the infectious tune of their funny "Mister Gallagher and Mister Shean" songs, the signing of these celebrated fun-makers registers another stroke of enterprise and showmanship for Fox Film Corporation. They are to be featured in one of the big specials prepared for the new season, which will bear the title, "Around the Town with Mr. Gallagher and Mr. Shean."

These comedians have made one of the sensational successes of the amusement world. Comparatively unknown a few years ago, although playing in vaudeville and musical comedy for years, Ed. Gallagher and Al. Shean have carved a large and lasting niche for themselves in the theatre's hall of fame. With their original, funny and seemingly inexhaustible supply of jingles and ditties, sung to the catchiest of tunes, they became the pets of the vaudeville world almost overnight. Before they recovered from the pleasant flush of their conquests, Gallagher and Shean were offered a huge salary to become the featured players in that greatest of theatrical institutions, Ziegfeld's "Follies"—a pinnacle to which all stage folk aspire.

Every mimic and impersonator in vaudeville began giving imitations of their antics and singing to the hundreds of thousands of theatre-goers. Orchestras in the theatre, dance and concert hall—wherever music is played—featured the "Mister Gallagher and Mister Shean" tunes.

Phonograph companies flooded the country with records of the songs. Mr. Gallagher and Mr. Shean themselves made records for one of the leading phonograph concerns, which have sold by the tens of thousands.

Despite the craze they have become, Gallagher and Shean have

been seen in person by only a small percentage of the myriads of theatre-goers throughout the country. Captured by Flo Ziegfeld when they became famous, they have held forth at one theatre in New York for more than a year, as a conspicuous feature of the "Follies." For that reason alone the news that Fox has signed them as motion picture stars, and that their thousands of admirers thus will have a chance at last to see the famous pair in action, makes the announcement one of the biggest and most important of the season.

Popular Figure Passes

Much sympathy will be expressed to Walter Golding, manager of the Imperial Theatre, St. John, N. B., and his brother John N. Golding of the Imperial staff, on the death of their father which occurred recently. Mr. John Nelson Golding was widely known and deeply respected by all who knew him and his familiar figure at the Imperial performances will be greatly missed. He was present at all special performances and greatly enjoyed the pictures at all times.

Service and Quality Wins Warm Praise For Educational

Manager Wheatley of the Grand Theatre, Gravenhurst, Ontario, is responsible for the following encouraging communication received at the Toronto offices of the Canadian Educational.

Canadian Educational Films,
Toronto.

Dear Sirs:

I wish to thank you for the magnificent service you are sending me. I am very pleased to say that my patrons are taking to it very nicely. They appear to like the assortment very well and the N.W.M. so far is just the kind of stuff they seem to like.

I hope I shall not get anything any worse than I have already had, and I think, we'll pull together for a long time to come.

Very truly yours,

(Signed)

W. T. Wheatley.

Digest Reviews Current Attractions

"The Cheat"

Paramount

A Pola Negri picture is an event, always. A fair number of the critics believe that in acquiring American mannerisms and the art of American make-up Pola has lost some of her sheer genius as an emotional artiste—this is quite possible. Hollywood's naturalization processes may have spoiled the beautiful and exotic creature for her more artistic sponsors, but the transition has not lessened her vogue with the fans. Her power to charm, her fair face and form, and her ability to wear expensive clothes seem to be enough for the imported beauty's less exacting admirers—they jostle each other for seats of vantage whenever the arresting name is featured.

This time it is a new screen version of "The Cheat." The story suffers by comparison with the adaptation in which Fannie Ward was starred—the star, however, makes the piece a telling box-office attraction. Many of the climaxes of the formerly sensational melodrama have lost their thrill, they don't go over with the gusto once achieved; so "The Cheat" resolves itself into an elaborate background before which Pola Negri strides or glides in sinuous step—superbly garbed.

Under the recognized hand of George Fitzmaurice, the Hector Turnbull piece has been given a most elaborate production; but while he has succeeded in showing the beautiful star to advantage he has been less fortunate with Charles de Roche and Jack Holt. A sense of humor is absolutely necessary to see the more sophisticated "viewer" through many of the fashioned-to-order scenes such as that in which the South American papa receives a cable announcing the elopement of his hitherto obedient daughter with a penniless young American in Paris. The news is particularly untimely in view of the extreme humidity in S. A., and also in view of the fact that the irate father is busy at the time drinking the health of the prospective bride (mint julips, we think) with his business partner whom he had chosen for his

son-in-law, thereby hoping to unite the families' fame and fortunes.

The New York convict masquerading as an Indian Prince dealing in fake antiques, too, was hardly our ideal—shades of Sessu Hayakawa made the original standard a hard one to rival.

Having seen "The Cheat" we are more than ever impatiently awaiting "The Spanish Dancer."

* * *

"The Clean-Up"

Universal

General improvement in tone and technique is the report on this latest Herbert Rawlinson feature offered by Carl Laemmle. There is no denying the big steps being taken by Universal to maintain consistently higher standards of entertainment. Rawlinson is still a little smug in his demeanor but he is far more natural and pleasing in this thoroughly entertaining small town comedy than we have seen him in former releases. We like Herbert Rawlinson and therefore offer our congratulations on "The Clean-Up."

The story is well constructed and interest-sustaining. This is more than can be said with regard to many of the more pretexts photoplays being offered this season, whose stories are mostly "nil." The picture is a bit over-done but you recognize that the director has done what he has done purposely, for comedy purposes—and he gets his idea over "big."

An eccentric old gent dies, leaving \$50,000 to every bona-fide citizen in the town,—except his grandson whom he leaves penniless, hoping thus to strengthen his moral calibre if necessary (grandpa takes no chances). The "hicks" carry on in foolish fashion, and the handsome young grandson, who is really a chip off the old block, comes through, takes command of the town, orders them all back to their proper senses, makes a pile of money in the green grocery business, marries granddad's secretary (who was one of the fifty thousand dollar winners) slow fade, etc. To be sure this plot is not over burdened with originality. But it is pleasing entertainment, poking fun in harmless fashion and painting a nice little moral, accompanied by a good supply of genuine laughs. Good average entertainment. Claire Adams, a former Canadian, is the pretty young leading lady.

"Ruggles of Red Gap"

Paramount

James Cruze insists on being different—hence all in a row "The Covered Wagon," "Hollywood" and this latest—"Ruggles of Red Gap." The combined "points" in these three releases present "some" average even for a thorough-going director like James Cruze; and it is a feather in his cap that for entertainment value "Ruggles" maintains the average, perhaps will even boost it.

Ruggles is built entirely for fun—witness the cast! Louise Dresser, Ernest Torrence, Frank Eliot, Charles Ogle, Edward Horton—a particular genius, Lois Wilson and Fritzi Ridgeway, every one of them recognized stars with individuality meriting a place in this very out-of-the-ordinary production.

Those who have read Harry Leon Wilson's story will recognize some departures, and those who know English types will recognize the inevitable accentuations indulged in for the particular gratification of American patrons; but, barring one or two over-done bits and a few unnatural eccentricities—which are pardonable in view of the comedy vain sustained—the offering is excellent from start to finish.

It is the amusing tale of a rancher, grown uncomfortably wealthy—with the inevitable result that his ambitious and strong-minded wife desires a bit of polish for the rough diamond. A perfect tutor in the person of an English valet is secured for the purpose of achieving the impossible. The merry rancher has other ideas however for enjoying his affluence. He will have none of the swell duds. But he cuts loose in Paris, chums up to his priceless valet, and to the unutterable consternation of his relatives, returns to his home town, gives his gentle servant the title of "Colonel" and introduces him to Red Gap society—at par. The intelligent appreciation on the part of the cast, together with the sure-fire direction of James Cruze, makes this screen adaptation a satisfying one—if you want to laugh see Ruggles.

H. M. B.

William Fox presents

The Money Making Program for Canadian Exhibitors

"AROUND THE TOWN"

with Mr. Gallagher and Mr. Shean in their first appearance in motion pictures. Everyone has heard the song and will want to see the picture. Don't miss this sure fire hit.

"TEMPLE OF VENUS"

A sensational attraction that will smash box-office records everywhere. Starts its Broadway engagement at \$2.00 top on October 15th. Story of youth, beauty and romance.

"THE BLIZZARD"

Thousands of reindeer in a mad stampede. Greatest spectacle ever screened. A picture with a particular appeal to Canadian audiences.

"THE NET"

A 1924 drama of mystery, thrills and night life in Paris. A J. Gordon Edwards production.

"THIS FREEDOM"

Adapted from the second novel by A. S. M. Hutchinson, author of "If Winter Comes," featuring Fay Compton, the popular English star. Entire production made in England.

"HOODMAN BLIND"

Your audiences will marvel at the action in this story of English life enacted within the shadows of London Bridge.

"SHADOW OF THE EAST"

E. M. Hull's first novel since THE SHIEK. A fast moving story directed by Roland V. Lee.

"THE ARIZONA EXPRESS"

An honest story by Lincoln J. Carter—the King of Melodrama. The type of picture that every audience enjoys.

"NORTH OF HUDSON'S BAY"

A drama of the North West Mounted Police featuring Tom Mix—with thrills, heart throbs and scenic beauty. All scenes taken in Canada.

"YOU CAN'T GET AWAY WITH IT"

A page from a social diary. Conceded to be Gouverneur Morris' greatest story—of three sisters and their different views on life and love.

"THE SHEPHERD KING"

Old King Tut would have marvelled at the Shepherd King—a love story from the land of the Pyramids—from the stage success by Wright Lorimer.

"THE PLUNDERER"

A story of gold and human hearts that means profit at your box-office and satisfied audiences.

"GENTLE JULIA"

Booth Tarkington's most popular novel—a typical story of the prettiest girl in town who couldn't say "No."

Theatre Movements**In Quebec Province**

The Empire at La Tuque has been bought by O. Fontaine, a local resident, from A. Jodion, of Montreal. It has been brought up-to-date in every way and promises to be an outstanding success as a moving picture venture. Mr. Fontaine understands his patrons who are mostly operatives from the local pulp mill and is catering specially to them.

* * *

At Grand Mere the Olympia which has been closed for over a year has been re-opened under the management of A. Bureau, formerly manager of the Francais Theatre, Ottawa.

* * *

The Auditorium at Shawinigan Falls has been bought from A. Tardif by J. C. Bourassa, a local coal merchant. It has been renovated and re-decorated and is reported to be doing good business. At Lagabelle some five miles away from Shawinigan, Mr. Tardif has opened a moving picture theatre which caters to some 600 men working on the Big Dam there.

* * *

The Corona Theatre, Montreal, formerly the Family Theatre, has been taken over by George Nicholas for the Independent Amusement Company and will open October 6th.

**JOSEPH KILGOUR IN
"TRY AND GET IT"
FOR GRAND-ASHER**

Joseph Kilgour, who is now appearing in support of Bryant Washburn, in his first starring vehicle for Grand-Asher: "Try and Get It," will shortly go to New York, to appear in a revival of "The Easiest Way," for David Belasco. Mr. Kilgour created the leading male role in the original production of this play, which featured Frances Starr.

**NEW FOX PROGRAM
BEING RELEASED
WITH MUCH SUCCESS**

Montreal:—Fox Film Corporation have started out with a bang in the release of their big program for the current season. The twenty-four specials and 28 other productions featured in the book recently issued by the Corporation entitled "Twenty Years of Progress" have had their initial showing in "St. Elmo" just lately and this was followed by "If Winter Comes" both at the Allen Theatre. The next big release will be "The Eleventh Hour" probably also shown at the Allen.

Tom Dowbiggan**Goes to New York**

Montreal:—Tom Dowbiggan, the well-known Famous Lasky "Go-Getter" salesman, was the recipient of a luncheon at the Mount Royal Hotel and a presentation of a diamond stickpin by his confreres on the Famous Lasky local staff last week on the occasion of his appointment to the head office in New York as an exploiter under general manager S. R. Kent and Exploitation Manager C. Saunders. Tom will work on general exploitation matters at New York.

Like Christie Brand**of Comedy Features**

Charles Christie, of the Christie Film Company, has returned from Europe, where he has been combining business with pleasure in looking after the interests of the Christie Film Company abroad.

Mr. Christie reports that the American made Short Subject, especially the higher class of comedy, is much in demand in both England and on the Continent.



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"We booked for four days this week your re-created 'Dough and Dynamite,' which made such a hit that we are holding it for the balance of the week. The new titles are up to the minute."—Silverman Brothers, Strand Theatre, Altoona, Pa.

"Please set in the next Chaplin re-issue for the week. I wish to state that we had many compliments on the last one we played, and the audience seemed to enjoy it very much."—Ralph Willstein, Merrill Theatre, Milwaukee, Wis.

Both letters refer to

**CHARLES CHAPLIN
"In Dough and Dynamite"**

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Vitagraph Releases**Booked Into Montreal**

H. B. Buckley, Montreal manager of the Vitagraph exchange, announces that "The Midnight Alarm" and "Loyal Lives" will be shown at the Imperial Theatre in Montreal this month. The first J. Stuart Blackton production since the latter's return to Vitagraph. "On the Banks of the Wabash" will also be ready for release in October. Yet another picture scheduled for early showing is "Pioneer Trails." Mr. Buckley states that exhibitors have shown keen interest in the screening of both "Pioneer Trails" and "The Midnight Alarm" privately in Montreal. The latter and "Loyal Lives" have been closed with His Majesty's Theatre, Sherbrooke.

All Educational Comedies**Forty Weeks of Film Fun**

Capt. Frank Goodale, manager of Loew's Theatre, has signed for 40 Educational comedy releases for the coming year. This is practically the season's supply of comedy pictures because the "open weeks" have extra-length feature attractions or added specialties with which a comedy is not presented.

Delicate Satire Gives Much Tone to "Triumph"

**Cecil B. DeMille Ready to go on Next Paramount Feature—
Jeanie Macpherson Adapting Story Based on
Interesting Social Premise**

"Triumph," a recent Saturday Evening Post story by May Edington, is announced as Cecil B. DeMille's next Paramount picture. Jeanie Macpherson will start work upon its adaptation immediately upon her return from a vacation in San Francisco. Mr. DeMille returns from a yachting cruise to start at once on the assembling of a cast. Actual production work is scheduled to start about the middle of October.

After Mr. DeMille's recent lengthy side trip into the realm of the large speculator in "The Ten Commandments," which he has just finished, "Triumph" is said to be a return to the type of material which has brought so much fame to his name.

It is an ultra-modern story based on a most interesting social premise: What would happen if the

tables were turned between the poor and the rich? It is said to offer Mr. DeMille exceptional opportunities for the delicate satire for which he has won such a wide reputation.

Sidney Chaplin Has Lead**In First National Release**

Another First National picture has gone into production, Director John McDermott announcing the principals of the cast of "Her Temporary Husband," Edward Paul-ton's successful stage farce which will be included in the coming season's First National pictures.

As previously announced Sidney Chaplin will play the leading masculine role. Others in the cast, which has just been selected, are Sylvia Breamer and Owen Moore, who have just finished their work in "Thundergate," a Joseph De-Grasse picture for First National.

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G. B. Sparrow, President

Vincent Gould, Secretary

FULL INFORMATION SENT ON REQUEST

"LEAVING THE OLD ROAD"—Continued from Page 3.

any contract with any exhibitor until after that exhibitor knows what he is buying. No exhibitor will be asked to sign a contract for future Paramount Pictures until he has witnessed an actual demonstration of their box-office value."

The above paragraph has been arranged in this manner. It is the purpose to establish an adequate number of exhibitor zones where the best theatres in each zone will be selected for pre-release demonstrations; and the result of these showings will be the standard of value on which the exhibitor will be asked to buy, for each zone will be so selected that it will be representative of its surrounding

territory. Exhibitors are requested to watch these pre-release showings before they contemplate buying Paramount product.

It looks as if the Old Road has been left so far behind that even a pair of Field Glasses would fail to discover it. "The King is dead, long live the King"—Now it remains with the exhibitor to wait and watch. The announcement as it stands was made for the United States, but Mr. J. Akers, Canadian Representative of Famous-Players-Lasky, informs us that the same policy will prevail for Canada, that demonstration zones are not yet completed, but that this announcement will be forthcoming here within the next few weeks.

RAY LEWIS.

Special Preparations For November Nineteen National Picture Day to Have Splendid Organization to Insure Success

It appears that the M.P.T.O. is going after National Motion Picture Day in a big way. A special department has been organized at the National Headquarters to handle the tremendous detail work of the events as well as prepare the necessary material for the theatre owners' use. The basis upon which the M.P.T.O. is operating indicates that the responsibility of the national body does not end with the organization of the country into effective working units for each local county and city, but also is preparing to do much of the actual work for the theatre owners participating in the celebration.

To that end a special service book is being prepared in which is lined up a complete, comprehensive and detailed campaign for the successful promotion of the exhibitors' big day. It is understood that this book will contain not only a campaign of suggestions and ideas, but actual materials, such as specially prepared letters, press stories, advertising and exploitation copy and practical aids.

Slides, consisting of two styles,

one sheet posters and a distinctive novelty suggestion will be circulated, as well as the press book, and every effort will be made to provide the theatre owners with the actual cash means of successfully celebrating National Motion Picture Day.

"Pop" Lublin Passes

Siegmund Lubin, known to the film world as "Pop" a pioneer producer, and at one time a commanding figure in the film world, died at the age of 72, on September 11th at his home in Ventnor City, near Philadelphia, after a very long illness.

The late Mr. Lubin had not been active in the motion picture industry since 1916, when he sold out his interests to Lewis J. Selznick, and returned to his original optical business, in which he was first interested in America.

Vancouver Island

First class new Picture Theatre, 300 to 400 seats, in live town, splendid hardwood dance floor, 2 Powers machines, excellent climate. Write Owner, c/o Digest, 259 Spadina Avenue. \$16,000, terms easy, one-half cash.

NEW EQUIPMENT ENHANCES CAPITOL FOR THIRD SEASON

Vancouver, B. C.: The third season of Capitol entertainment is away with a rush. Patrons of the Capitol are in for a season of big pictures, presented with all the frills and novelties only seen in the larger theatres in metropolitan centres.

Thousands of dollars have been spent in new and original stage and spectacular lighting equipment. While in New York and other Eastern theatrical centres some months ago Messrs. Muir and Ruffner placed orders for new equipment, which has now arrived, and is in place. The stage dressing has been entirely changed, and the fans who have not visited the big theatre during the summer months have a big surprise in store for them.

The excellent orchestra, under the leadership of Conductor Calvin Winter, has been still more increased.

Effective Monday an increase of five cents in the night price for general admission tickets is to be put into effect to meet the increased cost of operation; all other prices, including matinees, holidays and Saturdays, remain unchanged.

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Barthelmess in his biggest picture - - -
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by
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TORONTO, CANADA
OCTOBER 13, 1923

l. 15, No. 24

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Picture Digest

General Manager and
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RAY LEWIS

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OCTOBER 13th, 1923

The Dominion of Canada

EVER since the War, England has stopped calling Canadians "Colonials," and substituted for Colony, the Dominion of Canada. Ever since the War the United States Picture Industry has been classifying Canada as a "regional district" of the United States, similar to New York, Pennsylvania, Maryland, etc. Comparisons of this kind are not particularly odious, but when a country which happens to be British, is classed among the states of a country which is not a part of the British Empire, the classification is irrelevant.

We note in the Motion Picture News that they have a section headed "Regional News From Correspondents." We thank the Editor for the distinction of starting off with Canada.

Each city has been given an illustrated heading. Chicago represents, with its trains, buildings, etc., a metropolis; St. Louis' activities and progress are represented by steamships, etc.; Cleveland, with its trees in leaf, its bird's-eye view of the city, denotes prosperity; Kansas City, with its factories and other manufacturing establishments, sends its smoke across the sky, stencilling the word, "Prosperity"; Buffalo depicts the Niagara Falls and all that this tremendous water-power signifies. Canada, and here's the rub, is represented by a few sparse trees, bare and as barren looking as the other side of the picture, mountains of snow, with nary a glimpse of man or beast.

If the artist had been ordered to discourage immigration to Canada, he could not have drawn a more forceful picture. As one looks at this Imagery of Canada one shivers and thanks God that one lives in such a thriving, prosperous, cultivated, enterprising part of the world as the pictures over the cities of the United States represent.

It might have occurred to the artist that miles and miles of acres of growing wheat, ripening under a sun ablaze would have been appropriate, elevators housing the grain, steamships and trains carrying it to all parts of the world, that wood choppers and lumber mills would have depicted Canada's vital forestry enterprises, that our enormous fisheries could have been picturized, our colossal mining developments; and incidentally they might have given us the Horse Shoe Falls, somewhat removed on the Canadian side from Buffalo. We could enumerate other enterprises and natural resources which would have made a much more representative picture for Canada, but the artist evidently still belongs to the crowds who believe that Canada is the Land of Snows, Esquimaux, Indians and Polar Bears. We

might have even overlooked these vagaries if the picture for Canada had shown an Esquimaux reaching in through the cracked ice of our lakes and drawing therefrom a fish for his nutrition, if the picture had shown an Indian scalping a pioneer, or a pioneer in the embracing clutch of a Polar Bear. If the News artist had even put a few leaves upon our trees, the land of the wide-spreading Maple. The only sign of action is the snow-laden wind blowing across a waste of land and even chilling the scrubby looking trees which bleakly stand.

God bless our soul, O Artist, but you have not been flattering, nor truthful, I dare to say. It is such a little journey to Canada; run over and take a look at us. We learn to paint, draw, write, live, only by observation or by study, some declare mostly by experience. A visit to Canada would be an enjoyable experience and result in, we are certain, a more representative picture of Canada. Excuse us for being so "touchy" about our country, but there you are!

Mrs. Patriarch and Censorship

Colonel Cooper, Chairman of the Advisory Board of the Canadian Motion Picture Distributors' Association has called our attention to the activities of Mrs. Patriarch of the Manitoba Censor Board, who gave an address on Motion Pictures at a recent convention of the Canadian Council of Child Welfare held at Winnipeg.

Mrs. Patriarch, as has been her custom heretofore, again advocates the labelling of all pictures either "Adult" or "Children"; and that children should not be allowed to attend "Adult" pictures. With all due respect to Mrs. Patriarch, who may have the interests of children very much at heart, her idea is retrogressive and not in keeping with the New Ideal of "bringing up children." The enlightened modern mother and father of today declare that what is not fit for their children is not fit for the parents of children. Besides the dear lady would plunge us into a veritable maelstrom of complexes. We would be obliged to label all the Arts, even our newspapers, "Adult" and "Children" and this being impractical and impossible, we would be starting something which we could not finish.

We in the Industry realize what an Educational force we are, we are more and more assuming our responsibilities in this respect, handicapped somewhat by well-meaning people and by our limitations also; but since it is very evident that there is a steady and persistent progress, and improvement in our efforts, that we are doing, without outside

pressure and interference, everything that is humanly possible to provide ethical and artistic entertainment, why advocate obstructive and destructive ideas?

We should be most careful that our Censor Boards are comprised of men and women who are not monomaniacs. We should interest ourselves with much more concern than we have as to who is elected

for the position of Censor. If Mrs. Patriarch has other ideas in regard to pictures as "Impossible" as this particular one, she certainly has not the vision to sit in judgment upon what pictures should be presented to the Public; and incidentally her speech is detrimental to the interests of this great Industry, and what other industry would tolerate what it need not have?

RAY LEWIS.

Educational Has Filmed Million Dollar Title

"Yes, We Have No Bananas" Captured By Purveyors of "Spice"
—"Running Wild" Ready for October Release—Fall Announcements Important

Four two-reel comedies of widely varying nature will form the backbone of the releasing schedule of the Educational Film Exchanges, Inc., program for October. These comedies will represent four different series of two-reel subjects released by Educational.

During the first week of the month, "Poodles" Hannaford will make his debut in "Front," a Tuxedo Comedy. This will be the initial appearance of this well known clown in motion pictures, and it is claimed by the producers that "Poodles" presents a type of comedy unlike anything else on the screen.

The following week, Jimmie Adams will be seen in his first Educational-Christie Comedy of the 1923-24 series, "Done In Oil," a comedy taken in the extensive oil fields around Signal Hill, California. Adams will be supported by Charlotte Merriam.

"Three Cheers," the second of the new Juvenile Comedies, will make its appearance the third week of the month. This picture, as did "Yankee Spirit," the first of the series, will present a big cast of well known juvenile actors, including Ernest Butterworth, Tom Hicks, Roger Koone and Peggy Cartwright.

Jack White's second Mermaid Comedy of the new series, "Running Wild," will be released the last week of the month. "Running Wild," it is claimed by White, is the best of the Mermaid Comedies so far produced. It will present Lige Conley and Lillian Hackett in a typical fast-action Jack White production. White is dressing his comedies in society clothes this year, and "Running Wild" will have as a background an exclusive polo club near Los Angeles.

The single reel releases will be no less diversified. "Golden Gems," the third of the "Sing Them Again" series, will be released the first week of the month, followed by the

Cameo Comedy, "Simple Sadie," in the second week. Ruth Hiatt, Lloyd Hamilton's leading lady, will appear in "Simple Sadie," with Cliff Bowes.

A Robert C. Bruce Wilderness Tale, "Discontent," will be the single reel release of the third week. This is a story of the Oregon wilderness, with a state fish hatchery as the background.

"What, Again?"

"Yes, We Have No Bananas," the million-dollar title, is at last attached to a motion picture.

Announcement was made this week from the offices of Educational Film Exchanges, Inc., that they had obtained for distribution the two-reel comedy with the catchy title. The picture was produced by Zit's Comedies, of which "Zit," the widely known New York theatrical critic and publisher of "Zit's Weekly," is president.

In addition to the million-dollar

title the picture will present what is perhaps the greatest galaxy of present-day stage stars ever assembled in one film production. Don Barclay, star of "Go-Go," who plays the part of the fruit stand proprietor temporarily suffering from an acute shortage of bananas, will be surrounded with an all-star cast of Broadway performers. Gilda Gray, famous quivering terpsichorian, Francine Larrimore, Belle Baker, Mable Withee, Lillian Shaw, Anna Chandler and Edna Aug will have prominent places in the cast, and many other Broadway favorites will be seen in minor roles.

WHITMAN BENNETT CHOOSING NEXT STORY

Whitman Bennett is considering four stories by prominent authors from which he plans to select one to produce following final editing of "The Leavenworth Case," by Anna Katharine Green. The story selected will be for the third of the six special productions which Mr. Bennett will release through Vitagraph during 1923-1924.

ROBERT W. CHAMBERS' "THE COMMON LAW"
 A Selznick Picture
 CORINNE GRIFFITH & CONWAY TEARLE



"The Common Law," a Selznick super-special, besides being a better-than-ordinary photodrama, also marks the return to the screen of that talented and popular star, Corinne Griffith. This will be welcome news, not only to the public, but also to exhibitors, for whom Corinne Griffith has always been a money-getter. "The Common Law" is being distributed in Canada through Regal Films, Ltd.

Go gle

Before Buying Pictures Read The Digest Advertising Pages

Society Motion Picture Engineers Hold Second Annual Convention

Ottawa, Canadian Capital, Scene of Important Meeting—Radio and the Motion Picture Industry—Canadian Inventor Recognized—Annual Elections—New York for Next Convention

The second gathering of the Society of Motion Picture Engineers to be held within the boundaries of the Dominion of Canada was the fall convention of the association which was held in the Chateau Laurier, Ottawa, during the week of October 1, with technical specialists of the industry present from all sections of the United States and Canada. The papers read and discussed during the business sessions of the conference brought out many fine points in connection with developments in the laboratory and, thanks to the unusual facilities offered by the Canadian Capital, the convention was more than usually enjoyable from the entertainment standpoint. L. A. Jones of the Eastman Kodak Company, Rochester, N. Y., was elected president of the society for the ensuing term in succession to L. C. Porter of Harrison, N. J., while the new vice-president is A. F. Victor of Davenport, Iowa. P. M. Abbott, technical editor of Motion Picture News, New York, was elected secretary of the society, and the treasurer is W. B. Cook of the Pathscope Company, New York. J. C. Kroesen of Harrison, N. J., representing the Edison Lamp Works, and Dr. Albert B. Hitchins, of the Ansco Company, Binghamton, N. Y., were elected to the Board of Governors. It was decided to hold the next convention, in the spring, at a centre a few miles out from New York City.

Movies By Radio

One of the most interesting reports at the convention was that of the Progress Committee, read by W. F. Little and F. H. Richardson, the latter being the technical editor of Moving Picture World. It dealt with the transmission of pictures by radio, the accomplishment of C. Francis Jenkins, the noted inventor of Washington, D. C., and the father of the Society of Motion Picture Engineers. It was pointed out that only 10 seconds were required for the transmission of a photograph by wireless and that an eventuality would be the sending of moving pictures or actual views by radio. Another paper by C. Francis Jenkins was on the subject of "A Motion Picture Camera Taking 3,200 Pictures a Second." "Thermal Characteristics

of Motion Picture Film" was the subject of a paper by L. A. Jones of New York in which he dealt with the elimination of fire hazards.

Canadian Invention

Another matter of progress which received the attention of members was the Biocular Projection machine by means of which screen borders of different colors and design can be projected to lend a remarkable depth to the picture. This machine is the product of the Marten Biocular Projection Company of Toronto and is the invention of a Canadian.

The subject of the public's safety came up when Earl J. Dennison of the Famous Players-Lasky Corporation read a paper on "Sprockets and Splices." In the discussion which followed it was demonstrated that a very large proportion of all cinema fires have been caused by the ignition of the film texture due to defective splicing. A series of moving pictures were screened in the hotel ball room to demonstrate imperfect projection. Dr. Herman Kellner, Bausch & Lomb Co., Rochester, read an interesting paper on "The Possibilities of Cold Light" and he also dealt with the topic "Can the Efficiency of Condensers be Increased?" in which he referred to an arrangement of mirrors and condensers by which the current necessary to operate a lantern could be greatly reduced. J. C. Crabtree of the Eastman Kodak Co., Rochester, spoke on the markings of the films produced by drops of water, condensed vapor and abnormal drying conditions.

"Capitol" Entertainment

Ray Peck, director of the Canadian Government's Moving Picture Bureau at Ottawa, and Frank Badgley of Ottawa were thanked for the efficiency which they had used in making arrangements for the convention. The engineers were welcomed to the Capital by Mayor F. H. Plant and Mr. F. C. T. O'Hara, Deputy Minister of Trade and Commerce. The members attended special performances at the Regent Theatre, where Manager Oral Cloakey sprung a neat surprise on the visitors by the screening of a "Welcome" trailer and appropriate slides, and also at Loew's Ottawa Theatre where

Captain Frank Goodale played host. The social climax to the gatherings of the society came in the annual dinner for which H. H. Cudmore of New York presided as toastmaster in amicable and capable fashion. There were musical selections and after dinner speeches were given by L. C. Porter, retiring president; President L. A. Jones, Dr. H. Kellner, Secretary P. M. Abbott, New York; H. H. Campe, a past president; W. V. D. Kelley, F. H. Richardson of New York, Ray Peck of Ottawa and others. Oral Cloakey, Captain Frank Goodale, and W. M. Gladish, your correspondent, were among the outsiders at this function. Charles Dentebeck, technical supervisor of the Famous Players Canadian Corporation, came from Toronto for the convention.

An amusing incident occurred during the dinner when the recommendation was introduced that projection machine operators be known only in future as "projectionists." It was pointed out by Chairman Cudmore that the first simple step necessary was to prevail upon all the operators' locals to change the name of their organization to "The International Union of Projectionists."

William Redpath, manager of the Pathscope of Canada, Limited, Toronto, assisted in making the arrangements for the convention as well as B. E. Norrish of the Associated Screen News, Montreal; George A. Blair of the Eastman Kodak Company, Rochester, and others.

CANADIAN UNIVERSAL SALES MANAGER VISITS ST. JOHN

Mr. P. C. Taylor, Sales Manager for Canadian Universal, spent a few days in St. John recently.

VISITING ENGINEERS VIEW DRY DOCK IN ST. JOHN HARBOR

St. John, N. B.—Mr. B. E. Norrish, manager of the Associated Screen News of Canada, Ltd., Montreal, was in St. John recently attending the Engineers Institute which held its convention in St. John. The visiting Civil Engineers were greatly impressed with the new dry dock at St. John. Mr. Norrish took the opportunity of visiting several of the exchanges and renewing old acquaintance as well as making new friends.

Durning Selects Fine Cast Stars For "Eleventh Hour"

Charles Jones and Shirley Mason Play Important Leads in Fox Production of Lincoln J. Carter's Famous Melodrama

As fine a selection of players as ever went to form the cast in a Fox Film Corporation production was made by Director Bernard J. Durning for "The Eleventh Hour," the Lincoln J. Carter melodrama which has been adroitly converted into film form and will constitute one of the specials on the Fox program for the coming year.

Charles Jones, the robust star of many western and romantic photoplays, and Shirley Mason, the winsome luminary of the Fox fold, are the featured players in this new excitement-creating special. The work of these actors in the past has not only won for them a vast patronage among all classes of picture-goers but has stamped them in the minds of critics the world over as two talented and reliable entertainers.

And although William Fox has announced a new policy which dismisses the old program picture from his schedule of releases, an extraordinary star series had been planned in which both Jones and Miss Mason will figure prominently.

Another important member of the Durning selection is June Elvide whose appearance in features during the past five years has elevated her to a distinct position in the film constellation.

Character actors of excellent and undisputable reputation have also been chosen to complete the list of characters in the thriller. They include such names as Alan Dale, Edward Martindale and Frederick Kelsey.

Thus the famous stage success, which pleased the fastidious Broadway Rialto a decade ago, provides a welcome and luxurious medium for the fusing of the efforts of an unusual cast. The pirate theme, the secret vial, the milling and mauling fights, the desperate chases on land and sea and in air, and the thousand and one Carterian escapades promise one of the finest bits of honest melodrama the screen has fostered in years.

George Fitzmaurice's production of "The Eternal City" is in its final stages in New York. Practically all the scenes were taken in Italy. It is a likely November release on First National program.



Britain's Queen of Happiness

MISS BETTY BALFOUR

"Britain's Queen of Happiness" is the title that has been bestowed upon Miss Betty Balfour, the English beauty who will soon be seen in Canada in several super-productions, two of which have just been completed. The first to be released will be "Squibbs, M.P." and in it Miss Balfour has done the best work of her career. Betty Balfour has been a real box-office attraction for Canadian exhibitors in her earlier pictures. Now, with bigger and better productions than ever before, she will not only equal her past record as a money-getter, but no doubt will improve it. All her new pictures will be distributed in Canada by Regal Films, Ltd.

Stars Take Part in Location Trip For Kipling Feature

George Melford having reached a point in his Paramount production of Rudyard Kipling's "The Light That Failed" where it soon will be necessary to film the Egyptian campaign scenes of the story, scouts are now scouring Southern California in search of the Upper Nile country of Egypt. The location searchers are working from Kipling's descriptions and photographs. Percy Marmont and David Torrence are the featured players who will accompany Melford on the location trip.

Book Universal For Year Solid

(Montreal Special to Digest)

Following the playing of "Merry-Go-Round" at the Capitol recently, Universal reports through its local manager Frank Leduc, that "Drifting" featuring Priscilla Dean will be released here shortly.

In the meantime the whole output of the exchange for a year ahead has been booked to Jim Spardakis, of the Mount Royal Theatre; to Arthur Bourget, of the New Bourget Theatre; he also taking a number of comedies and short reels; to J. H. Archambault of the Crystal Palace; Paul Guenette, of the Electra has bought the Super-Jewel productions.

Others to take in a year's productions of the Universal include A. D. Denis, of the Arcade; A. Savattonio, of the Alexandra; Nick Lazanis, of the Lord Nelson; George Nicholas, of the Strand and Moulin Rouge; Joseph Cytrynbaum of the Perron Hall; and Arthur Drapeau, of the Crystal, Quebec City.

OFFICES IN CANADA FOR GRAND-ASHER Exchanges to be Established in Six Canadian Centres.

Grand-Asher, whose production activities are reported from time to time in the Digest, are planning to establish Canadian branch exchanges in the recognized exchange centres of the Dominion as follows: Toronto, Montreal, St. John, Winnipeg, Calgary and Vancouver.

"Murray's Country Store" Falls Down on Pledges

Digest is in receipt of a very courteous warning from a prominent exhibitor in Preston who urges that fellow exhibitors beware of a certain "Mr. Murray" who has been operating in the Preston theatre owner's territory.

"Mr. Murray came into this locality and hooked up with me and two other theatres to run a country store contest, and although he carried good credentials, he did not live up to his agreements, with the theatres or the merchants who were supplying goods," states the exhibitor.

"Through your valuable magazine, will you advise exhibitors to beware of Murray's Country Store."

Thank you, Mr. Exhibitor, for your advice.

REEL COMEDIES Presents

"EASTER BONNETS"

with HARRY TIGHE and NED SPARKS

Introducing a new series of

Tuxedo Comedies

Six Situation Comedies of the Highest Merit
Every One a Feature Production in Two Reels
Real Comedy Stories and Popular Stars

BOOK THEM NOW
and Advertise Them

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COMEDIES,
INC.

Coming
"ONE NIGHT
IT RAINED"



Educational Pictures

"THE SPICE OF THE PROGRAM"

Canadian Educational Films, Limited

Toronto, Montreal, St. John, Winnipeg, Calgary, Vancouver

Before Buying Pictures Read The Digest Advertising Pages

REGAL FILM

TORONTO, MONTREAL, ST.

Three Record-Sn

Everyone Loves a Good Human Interest
Racing Story

Here's One That is a Combination of Romance,
Drama, Comedy

A REAL BLUE-BLOOD OF THE ENGLISH TURF
produced in ENGLAND

"THE SON OF KISSING CUP"

Direct from it's
LONDON, ENGLAND
ENGAGEMENT

A TINGLING STORY OF
BRITISH THOROUGHBREDS—
HUMAN AND EQUINE.

Showing
"DAPYRUS"
ENGLAND'S SUPER-HORSE.
Soon to race "ZEV"
for the
World's
Championship.

Successor to
"KISSING CUP'S"
LAST RACE

by
Campbell
Rae Browne

With a Large Cast of
ENGLISH PLAYERS including
VIOLET HOPSON STEWART ROME

Including a
Complete Picture of
the World's Greatest Turf
Classic The 1923 DERBY
at Epsom Downs.



This Splendid Feature is Not Only Timely, But Will
Send Your Audiences Away Satisfied That
They Have Seen a Good Picture

Already Booked in Many of the Leading First-Run
Houses, But We Still Have Some Open Dates

IF THIS DOESN'T
YOUR BOX-OFFICE

EXCLUSIVE
PICTURE
OF THE
DEMON

FIN

HEAVYWEIGHT
AT THE POLO

Every Incident of The
Mile

As Realistic As The

WE ARE READING

Write, 'Phone or Wire
For

READY
SOON

"In the Shadows of Whitechapel"

An absorbing
"packing"
theatre in

LIMITED

PEG, CALGARY, VANCOUVER

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S, NEW YORK

Battle Shown to the
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Were Seated at the

IMMEDIATE

arest Branch Office
on

f the slums of London. Now
Pantages, Toronto, the largest
on of Canada.



You know what a winner "Grandma's Boy" and "Safety Last" proved to be. "Why Worry" is better than either of these. It's up to you, Mr. Exhibitor, to "get in" on this.

Good Enough to Sit Through Twice Is Universal's "The Merry-Go-Round"

"THE MERRY-GO-ROUND," Universal's latest special picture is good enough to sit through twice, yes, three times. You know how good a picture must be to stand such a test, to create such a desire on the part of the beholder to witness it. We have reviewed the picture in the issue of September 29th; but cannot pass by this opportunity to congratulate the director, Rupert Julian, and Universal, for their effort to present a picture with such a universal appeal; and possessive of such distinction and quality. So successful was the director in securing the essential atmosphere that we were transplanted to Vienna, that Bohemia, before the War Smudge, of merry-making, philosophical contempt for everything but the Art of Living, and Loving.

The shadows of mad extravagance, which made a glittering panoply of the Art of Loving is faithfully depicted, although it might be considered a little more fastidious for a gentleman to refrain from breakfasting in his bath. Think what a state of trepidation Miss Lady Audience was in while this scene lasted. And the other "shot" which nearly revealed our hero as "Little Cupid," even minus his "Protecting Shield of Arrows," might have been omitted without being missed.

The under-current of Tragedy, of Poverty, was faithfully portrayed and gave Mary Philbin, who by the way, is quite a new little twinkler, an opportunity such as many an established star would go down on her knees and pray for. And let it be known that little Mary Philbin has a Mary Pickford smile, and a personality as bewitching as Queen Mab,

the sprightliest of fairies. Tragedy, grim and dire, is within the possibilities of this frail little body. One has but to read Mercutio's description of Queen Mab in "Romeo and Juliet" to realize that in comparing Mary Philbin with such a little queen, we bestow upon her all the emotional, tragic and capricious moods of that little fairy. The gods were particularly gracious to Mary, for they gave her beauty and marked histrionic talent, and an intelligence which also screens.

The entire cast commends our attention, outstanding characterizations being presented, beginning with Norman Kerry as Count Hohenegg, handsome enough to turn the head of not only a little "organ-grinder" but ladies of quality. In the words of a most ardent Movie-Fan, "Some Shape." Then there was George Hackathorne, who played the sacrificing role of a hunch-back lover, pathetically and with restraint, Cesare Gravini who did a most convincing and telling bit of work as the father of the little organ-grinder, manipulating the Punch and Judy concession as if that was his particular line of business and equally successful as the clown. Gravini helped materially in establishing the atmosphere which the "Merry-Go-Round" scenes require and added the foreign touch considerably to the picture as a whole. We hope to have an opportunity to see more of this artist's work.

The "Merry-Go-Round" will unquestionably draw and please the masses and the "High-Brows." It has just that "touch which makes the whole world kin."

RAY LEWIS.



Claude Gillingwater
and Eleanor Boardman in
"THREE WISE FOOLS"

A Goldwyn Picture
Distributed by
Goldwyn-Cosmopolitan

Distributed in Canada by Regal
Films, Limited.

Tough Proposition, But--- They Like Keystones

Nebraska and Iowa Fall For Tri-Stone Product—J. L. Stern
Journeys to New York to Make Sure of Subjects

J. L. Stern, one of the best known exchange men in the Omaha territory, who severed his connections there with the Fox Film Corporation to organize the Independent Film Exchange for the purpose of handling the New Edition Keystone Comedies and the New Edition Triangle features, has been in New York recently making his headquarters at the offices of Tri-Stone Pictures. He made the trip for the purpose of previewing "The Lovers' Lost Control," with Sydney Chaplin, and "Only a Messenger Boy," with Ford Sterling, the last two of the first series of the New Edition Keystones. He also had the opportunity of looking at William S. Hart in "On the Night Stage," scheduled for December release.

"Nebraska and Iowa make up one of the toughest selling territories in the country," said Mr. Stern, "I doubt if more than twenty-five per cent. of the product an-

nounced for the coming year will ever get into any theatre there. From what I have done with the New Editions I have already received and those that I have looked at while in New York, I am confident that they will be high among the chosen twenty-five per cent. With the quality in the pictures, and with the price I can sell them at, they have proved to be among the most popular releases in the middle west."

Tri-Stone's Keystone Comedy features are being distributed in Canada by United Exhibitors.

Handling Fight Films

E. D. Southgate, formerly of Canadian Releasing Corporation, and other film exchanges, is now handling the Leonard-Tendler fight pictures for the province of Quebec in the interest of Harry A. Kaufman.

Digest Reviews Current Attractions

"Pioneer Trails"

Vitagraph

Marvellous in action, compelling in theme—"Pioneer Trails" is one picture you dare not miss. Such vitality, such vivid color, and so much "soul" you rarely see. Vitagraph's remarkable tale of true pioneering has given you a "special" in every sense of the word. The first two reels of this feature have accomplished what most pictures fail to do in seven reels—only a volcanic eruption or a fire alarm could eject your patrons from their seats after they have seen the first thousand feet of "Pioneer Trails."

Director David Smith has ignored the regular formula with the result that his production is pretty nearly the most interesting one of the season. He has crammed every bit of action into the first two thousand feet of film and he has allowed the story to carry the other five reels. Success is his reward.

Into "Pioneer Trails" have been injected the greater elements and the finer values of de luxe entertainment—and the calibre of the story is one particularly suitable to Canadian audiences.

It is truly an epic of the west of this continent, a wonder picture painting faithfully the hardships and terror borne by the brave-hearted and fine-purposed men and women whose sacrifices have made possible the great thriving centres of our western civilization.

The story opens with a thrilling attack by Indians upon a train of "prairie schooners," in which the pioneers, their families, household belongings, stock, heirlooms and treasures are swept down upon with deadly intent. The caravans wheel madly round into a position of defense—the little band fights valiantly against the marauders, but when the smoke clears away, a charred circle on a plain in the valley tells the indescribable horror of the massacre. Director Smith has shown himself a master in the way he has been able to stage such a scene as this one of dramatic intensity, and keep it real, thrilling—actually beautiful—and yet free from distasteful sensationalism.

From this remarkable and spell-binding introduction is developed a romance at once thrilling and sympathetic. The one survivor of the Indians' ghastly revolt against the white man's invasion grows to manhood in the country so dearly

bought by the blood of his parents. Adventure meets him more than half way, love too, and hate. The Rockies yield their gold and the new country its tragedy—but the boy is moulded meantime into manhood and is worthy when the great test comes. There is a delightful love story—that of the boy and the girl; and there is a beautiful story of love—that of the boy and his foster mother.

Beauty of scenery marks every foot of the film and grace and artistry is not lacking in the work of the splendid cast headed by Cullen Landis, Alice Calhoun, Bertram Grassby, Otis Harlan, Dwight Crittenden, Virginia True Boardman, Aggie Herring, Nelson McDowell, W. J. Dryer and Joe Rickson, all of whom contribute a wealth of fine acting in this excellent product from Vitagraph.

Verdict: One of the very best!

* * *

"The Balloonatic"

First National

Even first National comedies claim a place all their own.

"If Buster Keaton ever cracked a smile, I bet he'd loose his job" commented one juvenile admirer when viewing the sorrowful Hero in "The Balloonatic" at a recent Toronto showing. Such drastic action might not be taken of course, but certainly the slightest deviation from the perpetually soulful expression might decrease the number of audible audience smiles the inimitable Buster has to his credit. Certainly sorrow wins hilarity in this latest Keaton masterpiece; and the ludicrous situations are materially aided by the contrasting winesomeness of pretty Phyllis Haver. Keaton's extraordinary conception of the varied uses of the canoe is only matched by his resourcefulness when the said vehicle of transportation, refuses to function, or better still, becomes a kite instead of a boat and sails right off the top of a perilous waterfall into the nebulous zone which proves a heaven of delight to the happy lovers—though you'd never know it looking at Buster. Even in the fade out when Phyllis wears her happiest and most beaming smile, the King of Gloomy Ones preserves that undiluted and unmatched expression of hopeless resignation—Keaton would loose his grip on the fans sure enough, if he ever acquired an illusion about life.

"The Son of Kissing Cup"

Regal Films

Whenever the English make a race picture you can expect something good.

"The Son of Kissing Cup" is one more British melodramatic triumph with a worthwhile story, and with the important scenes excellently set at Epsom Downs, scene of the world's most famous turf events.

The entire atmosphere of the picture is built on lines designed to satisfy not only the lovers of the royal sport but the picture-going public in general who fancy well constructed melodrama. "Their name is legion," so "Son of Kissing Cup" is a safe box-office bet. Moreover "Papyrus," the world's wonder horse, has an important role and the 1923 Derby is actually photographed—all its thrilling atmosphere with marvellous realism is conveyed to the screen.

Sir Kenneth Stirling, a sporting young aristocrat, is the owner of "Son of Kissing Cup," a two-year-old with marvellous traditions as well as his own remarkable ability to recommend him for the Derby.

Sir Kenneth is confident, but a rival owner whose horse, "Blue Granite," is entered, undertakes to have "Son of Kissing Cup" stolen on the way to Epsom Downs.

Sir Kenneth's young wife learns of the plot, cleverly foils the plans of the enemy, and the hope of Sir Kenneth, though last on the field, is first at the post. Anticipation and excitement are well sustained, the story is worked up splendidly to the climax, and the climax is thrilling.

Violet Hopson is the charming young sportswoman who is equally happy as the bride of the handsome young aristocrat.

The love story is nicely handled and Stewart Rome is, as always, a most satisfactory hero. Cameron Carr and Judd Green, as the rival owners of "Blue Granite," Arthur Walcott, as Sir Kenneth's trainer, Bob Vallis, as the hireling engaged for the theft, and J. Fraser as Brady's trainer, make a splendid cast rendering "Son of Kissing Cup" an entirely satisfactory production.

H. M. B.

PANTAGES SCOOPS MOVIE THEATRES WITH 'QUAKE FILMS

(Special from Vancouver, B.C.)

First moving pictures of the Japanese earthquake to reach this side of the Pacific were shown at the Pantages here. Taken by Japanese operators, they still bear the titles in Japanese characters. They were rushed over on the Empress of Asia by A. McPherson, who is staying at the Grosvenor hotel.

Many of the pictures were filmed during the actual progress of the earthquake before the flames and smoke had obliterated the scenes of havoc.

The main shopping street of Tokyo is shown as it appeared immediately after the first shocks, while another picture shows the tower in Asakusa park before it fell, killing hundreds of people in the crash.

The metropolitan police bureau and the Imperial theatre are shown before and during the fire. Another large building which was completely wiped out was the Tokyo technical school. Happily the students were on holidays at the time of the earthquake or all would have perished. One of the districts which suffered most in the flames—Yuraku-cho—is thrown on the screen. Two hours after the picture was taken thousands of people in this area lost their lives.

Refugees are shown seeking safety in Nemo park, where 36,000 persons were asphyxiated by fumes and smoke during the intense heat of the raging furnace which surrounded them.

Firemen and Police to Work In Next First National Film

It is planned to use the police and fire departments and the letter carriers of Long Beach, Cal., in exterior scenes to be taken at that place in a First National film version of Edward Paulton's farce comedy, "Her Temporary Husband." John McDermott is directing and the players include Owen Moore, Sidney Chaplin, Sylvia Breamer and Tully Marshall.

Two Fine Roles For Mary Alden In Metro Pictures

Mary Alden, who has an unusually fine role in the recently completed Metro Premier Feature, "The Eagle's Feather," in which she enacted the feminine lead, has another big role in the new Reginald Barker production of "Pleasure Mad," a Metro picture to be presented by Louis B. Mayer.

Montreal Is Taking To Dominion Films Output

J. P. O'Loughlin, Montreal manager of Dominion Films Limited, states that his exchange has booked "Mothers-In-Law" at the Imperial Theatre. A feature of the advertising in connection with this picture is the personal endorsement given the picture by Lemira A. Goodhue, mother-in-law of President Coolidge. There is also released to the Imperial "Daughters of the Rich," "The Broken Wing," and "The Sporting Earl," a British production, which has already had tremendous success in Toronto.

FOX COMEDIES WIN HAMILTON

Princess Theatre,
Hamilton, Sept. 25th, 1923
Fox Film Corp.,
Toronto.

Dear Sirs:—

After second consideration I have decided to run your comedies two a week. So send one for Monday and one for Thursday, the same as usual.

I find they please my patrons very much.

Yours very truly,
"GEORGE SWANWICK."



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MABEL NORMAND
CHARLES MURRAY
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FORD STERLING

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Three Pre-Views Prove "Potash and Perlmutter"

Indefinite Run of Famous Comedy Drama Sensation Begins at Strand—Great Publicity Precedents

Samuel Goldwyn's screen version of the famous "Potash and Perlmutter" stories now occupies the screen of the Strand Theatre in New York for an indefinite run. This picture follows Constance Talmadge in "Dulcy," another First National picture which has just completed a week's run.

The showing at the Strand will be the official New York premiere of "Potash and Perlmutter," although Mr. Goldwyn has pre-viewed the picture in three different suburban houses, each with a different type of audience. These pre-views established the picture as one of universal appeal inasmuch as all three houses gave it a warm reception and demonstration of approval at its conclusion.

"Potash and Perlmutter" is Samuel Goldwyn's first independent production to be released through First National. It was directed by Clarence Badger, and features Barney Bernard and Alex. Carr, creators of the stage characters and Vera Gordon. Others prominent in the cast are Martha Mansfield, Ben Lyon, Hope Sutherland, De Sasia Mooers, and Lee Kohlmar. The screen version is the work of Francis Marion and the production was screened by arrangement with A. H. Woods, the stage producer. "Potash and Perlmutter" is the story of two Jewish partners who establish themselves in the woman's wear business in New York. The stories first appeared in the Saturday Evening Post and were written by Montague Glass, who is responsible for the titles of Mr. Goldwyn's screen version. In play form by Montague Glass and Charles Klein it has enjoyed 2557 nights on Broadway and 6627 performances on tour. Five different plays written about these two characters were successfully presented. More than one hundred and seventy-five "Potash and Perlmutter" stories have appeared in the Saturday Evening Post and 225,000 copies of the book have been sold. At present sixty important papers carry a "Potash and Perlmutter" story weekly.

With such publicity precedents and with the excellent screen version prepared by Mr. Goldwyn, First National expects "Potash and Perlmutter" to be the comedy-drama sensation of the season.



MAE MURRAY in a Scene from
"THE FRENCH DOLL"

This feature is being extensively booked throughout the Dominion. It has had first runs in many of the leading theatres in the country and is one of Mae Murray's best efforts. It is a Metro picture and is distributed in Canada by Regal Films, Ltd.

PICTURE STAR GUEST AT NORTH SIDNEY "Y"

Miss Margery Wilson, prominent motion picture star, made personal appearances in connection with the showing of her picture, "Insinuation," in North Sidney, Cape Breton, N.S., September 28th, when she also addressed the "Y's" Men's Club Luncheon as their guest of honor.

Miss Wilson, who not only acted the leading role in the picture but directed and wrote the scenario, was enthusiastically received by her hosts. A special musical program was also introduced in honor of the talented visitor.

Widow of Wallace Reid To Appear Loew's Toronto

Manager Bernstein Announces Engagement in Connection with Showing of "Human Wreckage"

Mrs. Wallace Reid, widow of the beloved screen hero the late "Wally" Reid, will be in Toronto the week of October 29 according to an announcement made by Manager Bernstein of Loew's Theatre. Mrs. Reid's appearance will be in conjunction with the showing of "Human Wreckage" her remarkable picture exposing the dope evil which has had phenomenal runs in every centre where it has been shown throughout the United States.

Mr. Bernstein, who will accept only the best of entertainment for his patrons, booked "Human Wreckage" on the condition that Mrs. Reid would augment the showing of the picture with her presence at each performance. Arrangements having been satisfactorily made it is anticipated that the double attraction of film and star will net Loew's the biggest business of the season to date the week of the showing.

Agnes Ayre's Big "Bit" In "The Ten Commandments"

As the biggest production of his motion picture career, "The Ten Commandments," sweeps into its closing days, Cecil B. DeMille announces the addition of still another recognized star to the list of players featured in the tale evolved around Decalogue by Jeanie MacPherson.

Agnes Ayres has been chosen for a very important dramatic Biblical episode of the production. Miss Ayres, it will be recalled, won her rank as a star through her work in previous Cecil B. DeMille productions.

Mr. DeMille will finish "The Ten Commandments" after a stretch of preparation and production which has lasted over eight months. This new Paramount picture is reputed to be the biggest thing to come out of Hollywood this year.

FOR SALE

FOR SALE BY TENDER up to October 15th, 1923. The St. Thomas Princess Moving Picture Theatre, equipment complete, with lease for term of years; highest or lowest tenders not necessarily accepted. For further particulars apply to R. H. McConnell, Barrister, St. Thomas, Ont.

Sam Wood Chosen For Kate Jordon Success

Paramount Assigns "The Next Corner" to Able Producer Who Has Just Completed "His Children's Children"

In the Paramount offices everybody is talking about the great success achieved by Sam Wood in producing Arthur Train's novel, "His Children's Children," and it is freely predicted by people who have seen parts of the picture, which was finished only last week, that this production will be one of the outstanding successes of the season.

As a special reward for Mr. Wood Jesse L. Lasky, first vice-president of the Famous Players-Lasky Corporation, has given him the most sought after piece of material of the season. It is Kate Jordon's novel, "The Next Corner," which

following publication as a serial in one of the big magazines, has just been issued in book form and is already one of the best sellers.

As soon as he has finished cutting and titling "His Children's Children" Mr. Wood will return to the Lasky studio in Hollywood to begin preparations for "The Next Corner," Mr. Lasky and Mr. Wood have held several conferences and it is planned to give this Kate Jordon story one of the most lavish productions ever accorded a Sam Wood picture.

In the meantime, "The Next Corner" will be seen on Broadway as a play, so that by the time Mr. Wood has completed his picture and it is ready for release—which probably will not be until Spring—pretty nearly everybody will know the merits of this remarkable story.

A GREAT SCOOP FOR REGAL FILMS

Regal Films pulled a great "scoop" on all its competitors in securing the only motion pictures made of the Dempsey-Firpo heavyweight world's championship contest. The company reports that requests for bookings are coming in at an unprecedented rate. Additional prints on the subject have been ordered.

Every detail of the great contest is shown with remarkable clearness. In watching a screening of the picture we realized that we were seeing the remarkable contest more clearly and closely than most people who were present at the New York Polo Grounds.

The next Richard Barthelmess picture to follow "The Fighting Blade" has been definitely titled "Twenty One." This is the film version of the popular novel, "Wild Apples." Dorothy Mackaill will again play opposite the star.

FOR SALE A BARGAIN

375 Three-ply Veneered Opera Chairs.

2 6A Powers Machines, with Motor and House.

1 Gold Fibre Screen, with Frame.
2 Rheostats.

Box 7, Moving Picture Digest,
259 Spadina Avenue.

First National Activities

Production Reports on New Important Releases Now in the Making at the Various Studios at Which Great Screen Celebrities are Engaged

Camera work has begun on "Misunderstood," a new Booth Tarkington story for First National. The cast includes Ben Alexander, Henry B. Walthall, Irene Rich and Rockliffe Fellowes, William Beau-dine, who gave the industry something to talk about with his "Penrod and Sam," is directing.

Frank Lloyd's production of Gertrude Atherton's sensational story "Black Oxen" is almost complete. Corinne Griffith, Conway Tearle, Clara Bow, Thomas Ricketts, Clarissa Selwyn, Lincoln steadman, Tom Guise and Harry Mestayer are the important members of the cast.

Thos. H. Ince has completed "Anna Christie," with Blanche Sweet in the title role. Following "Anna Christie," Ince is expected to personally direct "Country Lanes and City Pavements." This will be the first active direction of Mr. Ince since "Civilization."

"Flaming Youth," the most widely discussed book in recent years, has been completed in screen form by First National. Colleen Moore plays the role of the 1923 flapper. Milton Sills, Elliot Dexter and Myrtle Stedman have important parts in the cast.

Edwin Carewe has completed "The Bad Man" for First National. Holbrook Blinn, who starred in the stage play, has the leading part.

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PHOTOPLAY

predicted it

PHOTOPLAY MAGAZINE—
 OH, what a picture this is going to be! I was on the set the other day and I watched Edward Horton and Ernest Torrence and Louise Dresser—a trio, by the way, of eminent stage artists—playing the great drunk scene from "Ruggles of Red Gap."
 Well—it was immense, that's all. And the poker scene in which the wild and woolly Egbert from Red Gap wins the polished valet Ruggles from an English lord—don't miss it. I never saw anything in a theater as funny as the scenes I saw being photographed by Jimmie Cruze—of "Covered Wagon" fame.
 Just by way of predicting and being able to say "I told you so," watch Edward Horton. If he doesn't run Charles Chaplin and Harold Lloyd a close race later on, we're all wet.
 Louise Dresser, who for years was Willie Collier's leading woman, says he's so much like Collier in the way he plays a scene and the way he gets his laughs that she has to shake herself every few minutes not to feel the clock has turned back a few years and she is rehearsing with Collier again.

A PREVIEW of James Cruze's new comedy-drama, "Ruggles of Red Gap," was given at the Florence Theatre, Pasadena, on August 18 (the first showing anywhere), and here is the report from the theatre:

"It's a box-office knockout! Cruze has turned out another sure-fire success. Picture is a riot of fun, and audience howled with glee from start to finish. When Edward Horton as 'Ruggles' called for 'three rousing cheers' in final scene of picture, audience that packed theatre to overflowing joined with actors on the screen in responding. "Ernest Torrence brings howl of laughter every time he appears on the screen, and Edward Horton will leap into fame over night... Entire cast ideal. Words fail in attempting to describe this comedy classic."

PASADENA

proved it

JESSE L. LASKY

PRESENTS

A James Cruze production

"RUGGLES OF RED GAP"

with EDWARD HORTON, ERNEST TORRENCE, LOIS WILSON, FRITZI RIDGEWAY CHARLES OGLE and LOUISE DRESSER.

"The Covered Wagon," "Hollywood"—both packed with rich comedy—and now "Ruggles of Red Gap." James Cruze takes his place as the screen's greatest director of comedy-drama.

"Ruggles" was adapted by Walter Woods and Anthony Coldewey from the novel by Harry Leon Wilson, author of "Merton of the Movies." Book it now for a comedy clean-up.

A Paramount Picture



FAMOUS PLAYERS-LASKY CORPORATION
 ADOLPH ZUKOR, President
 NEW YORK CITY



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What are they?

Are they called special because the rental is special? Do you qualify pictures according to the rental asked for them?

Get this, Mr. Exhibitor! No picture is a special unless your patrons have been specially entertained. No matter how much advance publicity has been given the picture regarding its years in the making or the millions that have been spent on it—no matter at what cost and superlative language you tell your patrons that it will play your theatre—no matter if even you have been pleased with the box-office results obtained by an increased admission price—unless your patrons have been satisfied you have done a grave injury to them, to your theatre and to your status as a business man in your community.

First National produces no pictures that are termed **special** but each one is an **ENTERTAINMENT** for your patrons.

More than 75 per cent of First National pictures will back up in quality any statements you make regarding them in your advertisements. This fact is proven in the box-office figures appearing each month in the Motion Picture News. No other distributor comes near that record and that's why

You can Depend on First National



Oct. 20th, 1923

CANADIAN MOVING PICTURE DIGEST

**THE FIGHTING BLADE
ASHES of VENGEANCE
POTASH and PERLMUTTER
THE BAD MAN**

Four of a kind that beat a full house for
they will break every existing record of
theatre attendance everywhere---you bet.

You Can Depend on First National

TORONTO, CANADA
OCTOBER 20th, 1923

Vol. 15, No. 25

259 Spadina Ave.

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CANADIAN MOVING PICTURE DIGEST PUBLISHING COMPANY

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HAMPTON



AND A NOTABLE CAST IN-
CLUDING ~ ROBERT HAINES ~ MARY
THURMAN ~ PEGGY SHAW ~ FLORENCE
SHORT AND BUNNY GRAUER

DIRECTED BY *Charles Horan*

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VOL. 15, No. 25

TORONTO, CANADA

OCTOBER 20th, 1923

Toronto Convention, M.P.T.O.

THERE will be a convention in Toronto, of the Ontario Division of the M.P.T.O. of Canada on Thursday and Friday, November 1st and 2nd, at the King Edward Hotel. Sydney Cohen, national president and officials of the M.P.T.O. of America will be present together with the Canadian executives and members throughout the Dominion. Dominion and Provincial Government officials will be present, together with Municipal officials.

It is expected to make this convention, in addition to its business aspect, a social affair and visiting exhibitors and those resident in Toronto are requested to be accompanied by their Fair Ladies. There will be in addition to the business sessions, a theatre party and an after theatre supper, a luncheon and sight-seeing tour together with other entertainment, which will make the convention in Toronto register as big as did the convention at Montreal.

Exhibitors, this convention, all the preparations necessary in order to hold this convention, are for your benefit. The various committees comprising exhibitors in Toronto and including Mr. J. C. Brady, First Vice-President, Mr. H. Alexander, Mr. M. Gebirtig and Mr. Ginsler, members of the Ontario Board of Directors together with other committees comprising Joseph Cohen of the Classic, Sam Lent of the Dundas Playhouse, J. D. Goldhar of the Duchess, M. Mentel of the Park, A. Lester of the King, B. Hudson of the Aster, J. Abers of the College Playhouse, J. Smith of the Cum-C, F. Worth of the St. Julienne, H. Rottenberg of the Chateau, A. Applebaum of the Temple, Mr. Isbell of the Rex, J. A. Boyd of the Model, G. Imeson of the Star, Chesterville, Ont., and Sam Bloom of Academy, are giving their time and uniting their efforts toward making the M.P.T.O. in Canada stand for an association which can accomplish the reforms necessary for the life and development of this Industry here.

The question of the repeal of the Admission Tax is one which the M.P.T.O. of America and Canada is at this particular time, especially interested in. The coming elections in a great many cities throughout Canada are especially opportune for the opening of the question of the Admission Tax which is, considering the various taxes imposed upon Moving Pictures, unfair and unprofitable.

Then there is also the establishment of Service Bureaus throughout the Dominion of Canada in the process of formation. These bureaus will have special publicity departments which will act as a kind of

"Middleman" between the press and the Industry, the Industry and the public, in addition to its Office of Adjustment within the Industry. It is the policy to endeavor to adjust all differences at the local Service station and, if necessary, carry the matter to headquarters in Montreal and then on to the head Service station in New York at the offices of the M.P.T.O. of America.

Motion Picture Day, which will be introduced November 19th, throughout the United States and Canada, will introduce our Industry to the Public in such a manner that it will stamp itself in the country along with the other "holidays" so eagerly looked forward to by the Public. You know what Thanksgiving Day means to you in business and the other holidays on the Calendar. Motion Picture Day November 19th, will mean another banner day for business for exhibitors.

Many exhibitors have asked the question "what benefits will I derive by being a member of the M.P.T.O.? If deriving benefits for yourself is your only motive for joining it will not get you any further than you are at present, but if you can get this idea, what benefits shall WE derive, this is a different story and as outlined the benefits are great and many.

Has it ever occurred to exhibitors that Labor in all its forms is organized and that even "unskilled labor" is taken into the fold of the various organizations of skilled labor; that professional and business men are organized, that in our picture Industry the producers and distributors are organized, the financial and Art Branches also, which leaves the most important phase of this Industry, the Picture Theatre the only branch which is not welded together in a protective, fraternal and progressive spirit. Why should this state of affairs exist? Happily for the association of the M.P.T.O. of America and its affiliations, this lax situation is rapidly being eliminated and exhibitors out of respect for their business, out of respect for themselves, are noting the necessity and the advantage of being united.

Remember the date, November 1st and 2nd, Thursday and Friday for the Convention. Set these days aside in order to come to Toronto and learn why there is an association of theatre owners, and why you should be a member of this association. Besides it is going to be Some Holiday, and if you have not given yourself a holiday, here's your opportunity. We promise you a Big Show for your money with no increase in admission prices.

RAY LEWIS.

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Chicago Fans Elected Norma Talmadge "Juliet"

Mae Tinee of Chicago Tribune Organizes Voting Contest for First National Production.

Norma Talmadge established herself as Chicago's favorite "Juliet" and won considerable publicity for her current Windy City attraction, "Ashes of Vengeance," by winning a contest conducted by Mae Tinee of the Chicago Tribune.

Miss Tinee conducted the contest in order to test public sentiment in regard to the player most favored by Chicago theatre-goers for the role of "Juliet" in a contemplated screen version of the Shakesperian classic. Miss Talmadge's only competitor was Mary Pickford. After seven days of balloting, the First National star was returned the winner with a plurality of

more than three thousand votes. Rodolph Valentino won the verdict in the "Romeo" contest with Conway Tearle, one of the stars of "Ashes of Vengeance" a leading contender.

Much space in the Tribune was devoted to the "Romeo and Juliet" voting contest with "Ashes of Vengeance" now in its third week at the Roosevelt receiving conspicuous mention as a result of its stars' prominence in the race.

The result of the contest is said to be mainly responsible for Joseph Schenck's decision to produce "Romeo and Juliet" with Norma in the leading feminine role.

Allens Open House in Brandon, Man.

The Allens, of Toronto, have acquired the Strand theatre in Brandon, Man., and George Semper has been placed in charge as manager. Bernard Allen, who is now residing in Windsor, Ont. has been spending some time in Mount Clements, Mich., but is taking an active interest in his theatre enterprises in Ontario, all of which are doing well.

Regret to Announce Advance in Prices

Pantages theatre following the announcement of the Capitol theatre's raise in price from 50c. to 55c. for their evening shows, this week announces an increase of 10c. in their night prices, the general admission being raised from 40c. to 50c. Box and loge seats will be 75 cents as against 60 cents.

In announcing the increase the management expressed regret for the necessity, but claimed that the intertainment offered merited the decision.

Trans Canada Tour

O. R. Hanson, Canadian General Manager for Educational, Toronto, and Mrs. Hanson, were in Vancouver for several days recently. Mr. Hanson is inspecting Film Exchanges across Canada.

Allen Executive Sails for England

J. J. Allen has left for a business trip to Great Britain in the interest of Dominion Films. Mr. Allen sailed a week ago on the Majestic.

Denver Registers New Victory for Vitagraph

"The Midnight Alarm," the thrilling melodrama produced by Vitagraph brought capacity houses to the Colorado theatre, Denver, last week. This house has the largest capacity of any theatre in the state, having 2,500 seats. The management used no exceptional exploitation stunts, but arranged one of the most striking advertisements ever used in a newspaper. A strip six inches deep and eight columns wide comprised of five stills in which stars, Percy Marmont, Alice Calhoun and Cullen Landis appeared, was inserted at the top of the amusement pages of all Denver newspapers. Accompanying the cuts was a bottom caption describing "The Midnight Alarm" from the special campaign book issued by Vitagraph.

STRONG CAST FOR PREMIERE FEATURE METRO RELEASE

Jane and Eva Novak have been signed by Metro Pictures Corporation for roles in the Metro Premier Feature, "The Man Whom Life Passed By," written by and under the direction of Victor Schertzinger. This production will have one of the most formidable casts of the season, including Percy Marmont, who recently scored a big hit in "If Winter Comes," Cullen Landis, Lydia Knott, and Andre de Beranger.

Jane Novak has been loaned to Metro by Chester Bennett, to whom she is under contract.

Charles G. Branham Organizes Theatres in Western Chain

Charles G. Branham, director of theatres for Famous Players Canadian corporation, Toronto, has been spending two weeks in the west in connection with the arrangement of the season's programmes at the Capitol, Metropolitan and Province theatres in Winnipeg; taking over the Allen theatre in Regina, Sask.; and in selecting a site for a new vaudeville and picture theatre in Saskatoon, Sask., which the Famous Players Corporation will erect. This house, and the Allen in Regina will join the chain of houses included in the Paramount Enterprises Limited, a subsidiary of the Famous Players Corporation. Mr. Branham also introduced to the managers Mr. Al. Gillis, recently of Minneapolis, who is the new district manager in western Canada for the Famous Players, his territory extending from Fort William to the Mountains. His headquarters will be in Winnipeg and he will select the programmes both vaudeville and pictures for all the theatres in his charge. There will be no change in the management of the Winnipeg houses, Walter Fogg at the Capitol; Miller Stewart at the Metropolitan, and Clarence Tremblay, with the latter manager also assisting in selecting the picture programmes for the western theatres. Mr. Gillis lived for years in Vancouver.

Three Out of Four on First National

Three out of the four sellers of the month are to be produced for the screen by First National. "Black Oxen" at the top of the list, is now in production. It is a Frank Lloyd production co-featuring Corinne Griffith and Conway Tearle; the second on the list, "Flaming Youth," is now being made with Colleen Moore in the leading role and the fourth, "The Sea Hawk," is scheduled for production in the fall. "The Sea Hawk" is being used serially by "The Toronto Telegram" and other leading papers.

Excellent Trio in New Truart's "Patsy"

Truart Film Corporation has completed negotiations with Supreme Photoplays Company, Pittsburgh, Pa., whereby Supreme obtained the rights to "Patsy" for the territory comprising Western Pennsylvania and West Virginia.

"Patsy" is a delightful comedy-drama, now being played with special success about the country, featuring Zasu Pitts, Wallace Beery and Marjorie Daw.

POLA NEGRI READY TO START FOURTH PARAMOUNT FEATURE

Great Cast in Support of Star, Including Huntley Gordon, Charles de Roche and Gareth Hughes.

Pola Negri, in her fourth American starring picture, "My Man," now being produced in Hollywood for Paramount by Herbert Brenon, is to have a brilliant array of players supporting her, according to an announcement made on the Coast by Jesse L. Lasky.

Miss Negri will be supported by Charles de Roche and Huntley Gordon in featured roles, and the cast will include also Adolphe Menjou, Gareth Hughes, Vera Reynolds, Rose Dione, Rosita Marstini, Edward Kipling, Robert Cannon, Frank Nelson and George O'Brien.

Charles de Roche, since he came to America from France, has played in a number of important Paramount pictures. He supported Dorothy Dalton in "The Law of the Lawless" and Pola Negri in "The Cheat." He also appears as King Pharaoh in Cecil

B. DeMille's forthcoming Paramount production, "The Ten Commandments" and in "The Marriage Maker," he plays the role of the faun.

Huntley Gordon has appeared in a number of screen successes. He recently supported Gloria Swanson in Paramount's "Bluebeard's Eighth Wife," which was produced by Sam Wood.

All the other members of the cast are well-known stage favorites, which also included Gareth Hughes, Edward Kipling and Rosita Marstini. Adolphe Menjou appeared with Pola Negri in "The Spanish Dancer," Frank Nelson will be remembered for his comedy work in "A Gentleman of Leisure" with Jack Holt and "The Woman with Four Faces" with Betty Compson, both Paramount productions.

"My Man" is from the French play, "Mon Homme," by Andre Picard. It was adapted for the American stage by Fred Jackson. The scenario was written by Eve Unsell. It will be photographed by Bert Baldrige.

Pickford Film For Montreal

Montreal:—"Rosita" the Spanish picture with Mary Pickford in the title role has been booked here and will be shown at the Capitol Theatre this month. Soon after this there will be shown "Richard the Lion-Hearted," and "The White Rose" will follow these.

Irving Sourkes local manager for United Artists, has just come back from a week's trip around the province and has also been putting in time with General Manager Evans seeing exhibitors. The upshot of all this is the above announcement.

FROM YARMOUTH TO MANAGE THEATRE IN KENTVILLE, N. S.

Mr. K. Kelty, formerly of the Strand, Yarmouth, is now managing F. G. Spencer's theatre, the Capitol, at Kentville, N.S.

Jos. M. Schenck will produce "Romeo and Juliet," with Norma Talmadge as the maid of the house of Capulet. Jos. Schildkraut is the possible choice for Romeo. "Romeo and Juliet" will follow "Dust of Desire," which Miss Talmadge is working on at present.

"If Winter Comes"

Records Big Hit

For the first time in its career the Times Square Theatre in New York is housing a motion picture presentation, the William Fox screen version of "If Winter Comes," having opened the season at this hitherto exclusive home of spoken drama. The metropolitan press has been lavish in its praise of this Harry Millarde production, many of the reviewers placing it at the top of the list of picturized novels. The absolute fidelity of the English atmosphere and characterization is acknowledged by all.

FAIRBANKS JUNIOR FINISHES WORK ON TURKISH SCENES

Douglas Fairbanks, Jr., has completed the Turkish episodes of his first starring picture, "Stephen Steps Out," and is now engaged in an important sequence of scenes with Theodore Roberts as the other principal.

"Stephen Steps Out" was adapted to the screen by Edfrid Bingham from Richard Harding Davis's story, "The Grand Cross of the Crescent." Joseph Henabery is directing the thirteen-year old star and the featured cast, in addition to Theodore Roberts includes Noah Beery, Harry Myers and Frank Carrier.

EDUCATIONAL EXECUTIVE PROVES THE RAISON D'ETE FOR REAL PARTY

C.R. Dippie, Veteran Vancouver Film Man is Host to Representative Gathering.

(Special to Digest.)

Vancouver.—C. R. Dippie, veteran film man and Vancouver manager of Educational Films, and Mrs. Dippie were the hosts to the local film colony the other evening, the importance of the event being the fact that Mr. and Mrs. Dippie had been married 26 years (Oct. 1st, 1923) and in all those long years had never had a family squabble, which is a record we imagine even with the angels.

During the evening a handsome chest of community silver was presented to the couple with a very suitable speech by Manager Jack Koaker of Regal Films. The party which got off to a good start about 8 p.m. was still going strong at 3 a.m., Tuesday, and up to the——time of filing this report with the Telegraph Co. for transmission to Toronto, two of the prominent Vancouver film managers had not been seen by their staffs and their office chairs were cold, and the hour was 4.15 p.m.—

The guests included the following:—

Mr. and Mrs. O. R. Hanson, General Manager Canadian Educational, Toronto; Mr. and Mrs. Jack Tillman, Special Representative Goldwyn, Vancouver; Mr. and Mrs. Wm. Hansher, Manager Famous Lasky, Vancouver; Mr. and Mrs. W. R. Marshall, Manager Fox Film Corporation, Vancouver; Mr. and Mrs. Howard Boothe, Manager Screen Advertising, Vancouver; Mr. and Mrs. Rich Wilson, Manager Vitagraph, Vancouver; Mr. and Mrs. Harry Rosenbaum, Screen Advertising, Vancouver; Mr. and Mrs. K. E. Hayter, Educational Films Broker, Vancouver; Mrs. B. Shim, Mrs. Gwen. Hewitt, Universal Film Office, Vancouver; Mr. J. L. Plowright, General Manager Hodkinson Corporation, Toronto; Mr. E. F. Carruthers, Salesman Hodkinson Corporation, Vancouver; Mr. R. A. Scott, Manager Universal Films, Vancouver; Doctor E. M. Rostein, Critic, Vancouver; Mr. Jack Kraker, Manager Regal Films, Vancouver; Mr. J. P. Rosenbaum, Screen Advertising, Vancouver; Mr. Jackson, Vitagraph Booker, Vancouver.

The gang made a great hit when they serenaded "Pop" with his favorite popular song "When You and I Were Young Maggie."

FAMOUS STUDIO NOW HOUSES EDUCATIONAL FUN MAKERS

Scene of Former D. W. Griffith Activities Where "The Birth of a Nation" Was Filmed Now Resounds With the Voices of Comedy Kings And Queens.

The Fine Arts Studio, once the home of the D. W. Griffith forces, and the studio where the stupendous spectacles, "The Birth of a Nation" and "Intolerance" were filmed, has earned another unusual distinction in the annals of production, for the famous studio now houses more comedians and comedy companies than any other studio in the world.

The Fine Arts Studio was recently taken over by E. H. Allen, manager of production for Educational with the units producing comedies in California, and the companies producing for the Educational Program were transferred—and installed under the one studio roof. These companies now include the Mermaid Comedies (Jack White Productions) Hamilton Comedies, Jack White Specials, Cameo Comedies and the new Juvenile Comedies.

More than \$90,000 has been already spent improving this studio and making it up-to-date in every respect. The stages have been enlarged, modern lighting systems have been installed, and several other improvements have been added, and the "old" studio is now one of the finest comedy plants on the entire Pacific Coast.

Perhaps the largest aggregation of comedians ever assembled under one roof is now working in the various companies producing. The weekly payroll resembles a "Who's Who?" of the comedy world, and includes Lige



A VALUABLE RECORD

Reminiscent of the days before the happy advent of the "look and book policy" is the above blood-curdling scene. More drastic measures were apparently in vogue (by virtue of necessity?) when the illustrious Sid Taube first accosted Mr. Exhibitor (Ben. Cronk) to sign on the dotted line.

Ben's "second" also in view of the gun man is courageously nonchalant—(Harry Nathanson).

(Posed prior to prohibition)

Conley, Otto Fries, Jack Lloyd, Lillian Hackett, Andrew Arbuckle, Sunshine Hart, Hank Mann and the two colored comedians, "Moonlight" and Henry Trask, all of the Jack White forces, George Avey, recently added to the Juvenile Comedy Company, Ruth Hiatt, Hamilton's leading lady, Lee Moran, famous for years as a leading comedian with Universal, and the Cameo Comedies, Cliff Bowes and Virginia Vance. Directors superintending production are Fred Hibbard, Norman Taurog and Gil Pratt.

"WHY WORRY?"—YES INDEED, WHY WORRY!

A Revolutionary Riot, So Say
Hardened Critics of Harold
Lloyd's Latest

Here is what the reviewer of the *Los Angeles Examiner* has to say of Hal Roach's latest Harold Lloyd presentation, "Why Worry?": "Harold Lloyd has done it again. After the smashing hit of 'Safety Last!' it was only natural to expect something of a slump in his next picture; but instead he has made a picture just as enjoyable . . . 'Why Worry?' entirely different from 'Safety Last!' . . . It differs from all its predecessors . . . Lloyd has accomplished the unbelievable . . . It's a riot . . ."

For "Why Worry?" get in touch with Regal Films branches throughout Canada.

FAIRBANKS STARS IN THE GOOD BAD MAN TRI-STONE EDITION

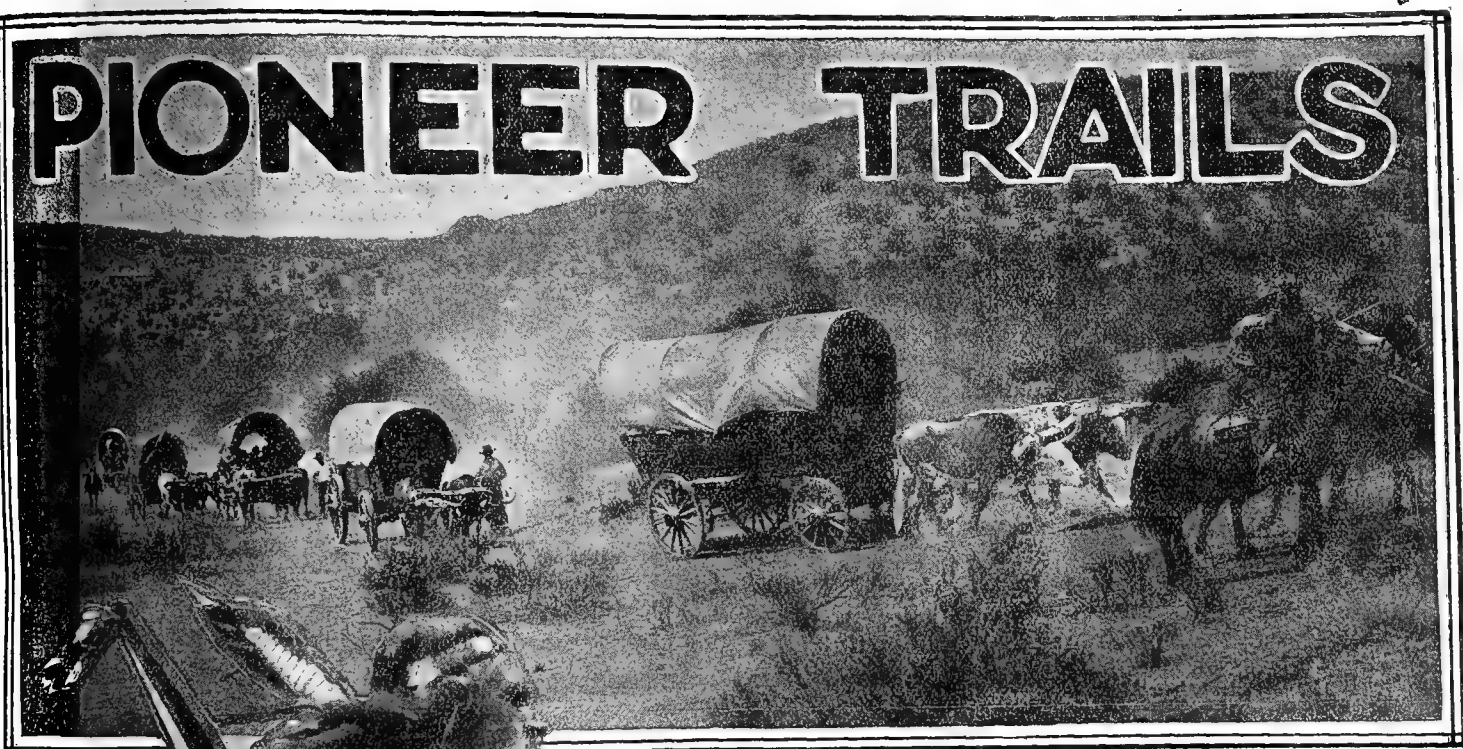
Anita Loos and John Emerson have completed their work of re-editing and re-titling "The Good Bad Man" and otherwise making it over into a New Edition to be released in Canada by United Exhibitors through Tri-Stone Pictures, Inc. Douglas Fairbanks is the star of this production and also wrote the story. Bessie Love and Mary Alden are the most prominent members of the supporting cast. "The Good Bad Man" was the feature chosen by S. L. Rothapfel in making his debut as a New York exhibitor in the opening of the Rialto Theatre.

HOW HE PUT OVER "PENROD AND SAM"

Here is a simple stunt that was used in Newark, N.J., and obtained excellent results on First National's "Penrod and Sam":

Manager D. J. Shepherd of the Branford Theatre added to his reputation as a host to children when he gave the youngsters of Newark a treat by running a special performance of "Penrod and Sam." The show was given after the regular run at the Branford.

About fifty thousand cards were distributed through the schools which were holding summer sessions, each card being good for two votes for the most popular boy in town. The winner received a suit of Penrod Clothes, donated by a department store. The card was also good for ten votes for the most popular girl, who received a complete set of Booth Tarkington's works, donated by the same firm.



AN EPIC of the golden West when brave adventurers blazed paths to new homelands through virgin prairie and unmarked mountain wilderness.

A DRAMA of sun-scorched plains when cruel Indians in vivid warpaint overwhelmed caravans of prairie schooners and wreaked horrible vengeance on innocent women and children with scalplock knife and tomahawk.

A STORY of youth's fair love, rising above the hardships and perils and treachery of frontier life, sustained by a girl's unfaltering faith in the man she adored.

A David Smith Production

VITAGRAPH

ALBERT E. SMITH PRESIDENT

Original from

NEW YORK PUBLIC LIBRARY

Digest Reviews Current Attractions

"The Green Goddess"

GOLDWYN

In this season of magnificently dressed melodramas, comes "The Green Goddess" with George Arliss—to show just how it should be done. Mr. Arliss is at last coming into his own in screenland. The fans passed up his superbly artistic screen version of "Disraeli," and it was a financial flop; but the new "meller" will probably make a fortune for the producers and bring to the star the plaudits that the greater efforts of his screen career have failed to win.

There is no gainsaying the fact that these exquisitely produced melodramas are taking most of the "firsts" this year—"Within the Law" and "The Woman With Four Faces" are notable examples of the crook plays de luxe—and the melodrama with a romantic or imaginary setting is equally acceptable in view of the present trend.

"The Green Goddess" is an almost flawless example of the latter type. There is a star with a name that registers as surely as does his remarkable characterization of the Oxford-educated Indian Prince. There is a perfect supporting cast including:—Alice Joyce, who registers anguish better than almost any female star we can think of; Harry Morey, who is excellent as the British Major; Ivan Simpson as the "Prime Minister," who shares honors with Mr. Arliss; Jetta Goudal, a new comer who is indeed lovely to look at and shows signs of becoming "somebody" ere long; David Powell who does good work, but who is more convincing as a lover than as a doctor.

This galaxy of noteables makes most thrilling the weird and unlikely tale of a wicked Raja's wrath against an innocent trio of Britishers who inadvertently become his prisoners. The tortures they are made to undergo are vividly pictured, but fortunately so, too, is the rescue by a whole fleet of British army 'planes just as it looks as though it is "all up" with the unwilling guests at the castle in the Himalayas. There are many really hair-raising scenes, there is all kinds of action, there is plenty of the finest brand of humor—the cleverest title of the picture is the last one—and there is an ample supply of beauty, romance and—reward.

We are more than proud to draw to the exhibitor's attention the fact

that a Canadian—Sidney Olcott—directed this notable screen offering for Distinctive Pictures. He has done excellent work—he has given the fans what they want.

In the meantime George Arliss is back in England after 20 years' absence, starring in a wonderful stage production of the same piece, which is apparently destined for a long run. Rumor has it that the British public will not again easily relinquish their renowned countrymen in spite of clamors from this side of the water.

* * * *

"Mord Em'ly"

DOMINION FILMS

Dominion Films are having the most phenomenal good fortune in securing first class English pictures. "Mord Em'ly," the Welsh Pearson production, featuring Betty Balfour more irresistible than ever, is another winner; the story is good, the "atmosphere" excellent, the lighting splendid. No disappointments whatever in this one and if you have a sense of humor you will vote it a "knock out." Miss Balfour does most of the work, and she is a riot as Mord Em'ly, but there is plenty to recommend, the picture in addition to the work of this recognized English screen comedienne.

Mord Em'ly just naturally gets into mischief. Little wonder, father serving a term in jail, mother too partial to gin, and Mord Em'ly possessed of spunk and a most romantic nature. She escapes first from "service," then from a home of correction, and later from her brutal father, at the expense of her mother's life; but she sails away to Australia on a honeymoon with a champion boxer (protégé of a sporting nobleman) and lives happily ever afterwards. The situations are amazingly funny, the titles in cockney dialect go over with a bang, and the little scenes of pathos are effectively introduced making the humor all the more spontaneous when it comes. "Gilliken" is a fascinating person and Enery Barden as the faithful lover who becomes a champion boxer is an ideal hero. The entire supporting cast is excellent.

Loew's theatre, Yonge street, Toronto, had the honor of presenting the first Canadian run of the English comedy drama success; and the reception that Miss Balfour and her confreres received at the hands of the big audiences proved that Manager Bernstein, who has been securing the

best that the American studios have to offer, has made no mistake in introducing his patrons to British films. The fans have proved that English pictures if they are good pictures are accorded support.

"Mord Em'ly" let it be known is a good picture.

* * * *

"Three Ages"

METRO

Buster Keaton, in making his debut as a feature-picture star, introduces himself with novelty. His five-reeler for Metro is not too long—and that is saying "something" when it is remembered that Keaton is still starring as a comedian. Only two or three men in a decade are good enough for a comedy of feature length. Keaton is one of them!

Originality in construction is the aid to Keaton's solemn genius which enables him to keep his audience interested for 5,500 feet.

"The Three Ages" are the prehistoric or "stone," the Roman (quite classic) and the modern (very much so). There is a hero, a rival and an object (meaning heroine) throughout; and apparently the dimensions of the "eternal triangle" have not changed perceptibly in a score of centuries. The beauty of "The Three Ages" is the convincing manner in which the picture proves that things were the same yesterday, this evening and next week. The rival is terribly big and ugly, the hero is small in stature, but stout of heart and the heroine is pretty, blonde, and adores brutality. One of the best technical tricks employed is the manner in which the director interrupts the action in one sequence just at the approach of the climax, and reverts to a parallel situation dated in one of the other two ages. Fantasy so humorously pictured is a rare treat—moreover the production is quite elaborate, revealing care and judgement in introducing the settings, customs, costumes, etc. of the various ages. "The Hero" (Mr. Keaton) was delicious. Margaret Leahy, the beautiful little English girl who came to America with the Talmadge sisters, is delightful as "The Girl," while Wallace Beery makes a priceless "Villain," and with the entire cast and Eddie Cline, who co-directs with the star, deserve tons of credit.

H.M.B.

Fox Secures "This Freedom" Remarkable British Film

Production of Outstanding Merit Made Under Supervision of
the Author Who Also Wrote "If Winter Comes"—
Noteable English Cast Seen

"This Freedom," another world-wide successful novel from the pen of A. S. M. Hutchinson, author of "If Winter Comes," will be released as a William Fox special production during the coming season.

For record number of sales "This Freedom," has been eclipsed only by "If Winter Comes," according to reports from book agents throughout Canada and the United States.

The story deals with a modern woman, her attempt to follow a career and still be an ideal wife and mother. It is a theme of vital interest to every woman and every man — a theme discussed today more than ever before. With Canadian women entering business of all kinds, the story of "This Freedom" should strike a chord of universal interest.

The film was produced in England in the actual locations described by the author in his novel. The work was in the hands of Denison Clift, director and scenario writer of acknowledged ability abroad. Headed by Fay Compton, England's foremost screen actress, who has won a host of followers on this continent by her superb work in a number of recent picture successes, the cast of "This Freedom" leaves nothing to be desired.

Others in the cast include Fawcett Llewellyn, Clive Brook, England's greatest juvenile star; Adeline Hayden-Coffin, Bunty Fosse, Joan Maude, Faith Garden, Iris Delaney, Percy Field, Mickey Brantford, Gladys Hamer, Charles Van, Jilie Hartley-Milburn, Athene Seyler, Myddleton Evans, Robert English, Maurice Hopkins, John Stuart, Betty Gardner, Nancye Kenyon, Tony Laing, Albert Brantford, Richard Atwood and Silvia Young.

The scenario for "This Freedom," was written by Mr. Hutchinson in collaboration with the director. The titles also were written by the author. In a letter to the producers Mr. Hutchinson said:

"The filming of "This Freedom," has shown me what I have always believed—that a novel can be wonderfully presented by a series of pictures. Everything depends on the producer and on his company; and Mr. Clift and Miss Fay Com-

ton and her fellow actors have in this book of mine caused the characters to step out of the pages and live and move and have their being.

I would like to add one word about Rosalie in this book. Many working women are also mothers, and in both capacities to be honored. The point is that they work, directly or indirectly, for their children. Rosalie worked for herself alone. She let nothing whatever stand in her way. All her life herself was the object. Someone has to pay."

Exhibitors!

Are you ready for the inaugural convention of the Ontario Division of the Motion Picture Theatre Owners of Canada? The convention will be held under important auspices the first week in November. Definite dates will be announced in the Digest issue of Oct. 27th.

Are you a member of the M.P.T.O.? Send in your application for membership now!

Officials Go Abroad For European Filming of Goldwyn's "Ben Hur"

Canadian offices of the Goldwyn-Cosmopolitan Distributing Corporation advise that Charles Brabin, who directed "Driven" and "Six Days," has been selected to direct the great forthcoming spectacular film dramatization of "Ben Hur."

The entire production is to be photographed in Europe, and no part of the picture will be made in American studios.

Mr. Bowes, vice-president of Goldwyn, and Mr. Brabin have already sailed for Europe and will be followed shortly by Miss Mathis (scenarist) and a complete technical staff which is en route from the Goldwyn studios, Los Angeles, to New York.

Warners Sign Francis

A double announcement of interest comes from the Warner Brothers' Studio on the West Coast stating that the well-known actor, Alec B. Francis, is to be married this fall to Mrs. Elphinstone Maitland after a seven-year romance, and that he has also been engaged to play an important role in the forthcoming production of "Beau Brummel," in which John Barrymore will be starred.

LOVELY PAULINE FREDERICK SECURED AS VITAGRAPH STAR

Lou Tellegen to Support Great Emotional Actress in "Let Not Man Put Asunder" to be Directed by Basil King.

Pauline Frederick and Lou Tellegen two of the most noted stage and screen stars have been engaged by Vitagraph to head the cast of J. Stuart Blackton's sensational drama on the evil of divorce, "Let Not Man Put Asunder" by Basil King.

This engagement brings to the screen two personalities with greater drawing power than any other actress or actor of the day. Pauline Frederick reappears in films after an absence of one year in which she starred on the stage. The dearth of good stories was credited for Miss Frederick's temporary retirement from the screen. She is an actress with such exceptional emotional power that only stories with big dramatic themes appeal to her. "Let Not Man Put Asunder" gives to Miss Frederick

opportunity for the full play of her vigorous artistic ability.

The assignment of Lou Tellegen to play opposite Miss Frederick brings together two of the most romantic figures in the amusement world. Tellegen is famous for his portrayal of the romantic lover and Miss Frederick's roles have always been characters torn by the passions of deep emotions.

J. Stuart Blackton is supervising the writing of the continuity by Charles Gaskil and predicts that "Let Not Man Put Asunder" will prove to be the dramatic sensation of the year. It is filled with striking scenes in which the players must run the gamut of emotionalism and the daring handling of the divorce problem by Basil King, the author, promises a photoplay of universal interest.

OPENED

At LOEW'S, Toronto,
on MONDAY, OCT. 15
to phenomenal business
One of the greatest open-
ings ever seen in Toronto's
show history.

LINED OUT

In the afternoon in a house
that has a seating capacity
of 2,500. Lined out the
full length of a 240 foot
lobby, and that's going
some!

STIFF OPPOSITION

And this business was
done in opposition to the
latest Harold Lloyd picture
WHY WORRY?

NOW READY

MORD EM'LY is one
of the biggest attractions in
some time, and is now
ready for Immediate Book-
ing.

What About

the 4 Big
September
Releases—

Rob Roy

The Prodigal Son

The Sporting Earl

A Royal Divorce

It's WELSH PEARSON



DOMINION FILMS
TORONTO MONTREAL

Original from

Go gl

NEW YORK PUBLIC LIBRARY

English Comedy-Drama Sensation

"HARD EM'LY"

BETTY BALFOUR



LADIES AND GENTLEMEN

We 'ave with us to-night, on the left, the challenger, Battling 'Enery Barden, and on the right, "The Brighton Bounder," champion of Sussex, Essex and Wessex, and a knock-out h'expert of fame and renown

GUARANTEED TO KNOCK ALL
BOX OFFICE RECORDS INTO
A COCKED HAT.

READ WHAT IT DID IN ITS FIRST
CANADIAN RELEASE AT
LOEW'S, TORONTO.

ED
JOHN

WESTERN DISTRIBUTORS:

CANADIAN NATIONAL FILMS
WINNIPEG CALGARY VANCOUVER

"Drifting" Warmly Praised Critics Like New Jewel

Priscilla Dean in Enacting Role Gives Great Performance—
Colorful Production Well Liked

"Drifting," Priscilla Dean's last Jewel production, has had its premiere showing in the Capitol Theatre, New York City, where it played to an excellent business and took its place as a big box-office success alongside of Miss Dean's former screen thrillers.

"Drifting" is a Tod Browning production, adapted by Browning from John Colton's stage success, of the same name, produced on Broadway a season or so ago with Alice Brady in the leading role. As a picture, "Drifting" makes even more of a thriller than as a play.

As Cassie Cook, the strange, fiery derelict of the Orient, Miss Dean has a role exceptionally suited to her temperamental style of screen portrayals. She makes a Cassie that caused the first night patrons to comment freely upon her outstanding characterization and won praise from the newspaper critics present.

The story, dealing with a brace of opium smugglers on the China Coast, and showing the inner work-

ings of the opium ring, and the government struggles to outwit the lawbreakers, afforded Browning wonderful opportunity for colorful settings and dramatic action. It is regarded as the most suspenseful play Priscilla Dean has ever done.

Concerning "Drifting," the reviewer for the New York Times said: "The Chinese atmosphere of 'Drifting,' the film presentation this week at the Capitol, has been unusually well carried out, and although the story has a somewhat abrupt termination, it is nevertheless interesting and in spots quite thrilling. Priscilla Dean and Wallace Beery are capital in their respective parts.

The reviewer of the New York Journal characterized the picture as "dramatic, heart-rending and thrilling." "All the acting is clever and the photography excellent."

The New York Evening Mail, speaking of Miss Dean's work, says: "Priscilla Dean makes the intrepid Cassie a vivid and volcanic figure and Matt Moore is suave and immaculate."

"THE HUNTRESS" Starring Colleen Moore

Colleen Moore begins her career as a First National star under auspicious circumstances. Starting off with the acquisition of a vehicle that has all the earmarks of a "big hit," she has been surrounded by an exceptionally capable cast, with Lynn Reynolds at the megaphone.

"The Huntress" is from the pen of Hulbert Footner, one of the most popular of present-day writers, and it is an outdoor comedy. This type of picture is coming into vogue and "The Huntress" will be released in time to take advantage of this preference on the part of the theatre-going public. As a girl who has been reared by Indians and who kidnaps a white youth with whom she has fallen in love, making good her claim despite many obstacles, Miss Moore has a role that fits her like the proverbial glove. The comedy moments in the picture are interspersed with strong dramatic thrills.

Lloyd Hughes, Russell Simpson, Walter Long and Charles Anderson head the supporting cast.



Warner Bros. are keeping up the high standard set for that company's "Screen Classic" pictures. In "Little Johnny Jones" exhibitors will find a box-office attraction of the first calibre. Regal Films, Ltd., are Canadian distributors for all Warner Bros. productions.

BRITISH MAGNATES WELCOMED ROYALLY ON CHRISTIE SET

Hollywood.—John H. Taylor of London and John Maxwell of Edinburgh and Glasgow have recently been in Los Angeles, arriving with Charles H. Christie for their first visit to American producing centres. The British visitors came over on the Majestic and were the guests here of the Christie brothers for ten days.

Mr. Taylor is managing director in London for Christie Film Sales, Ltd., and also of Screen Art, Ltd., distributing pictures for the United Kingdom and Continental Europe; while Mr. Maxwell has large theatre interests in Scotland, booking pictures for his own group of houses and for additional Scottish theatres.

Mr. Christie returned to his studios after an absence of six weeks in Europe, during which time he traveled extensively on the Continent as well as visiting the important film centers in the British Isles. The visiting party was met with a typical "western style" welcome on Al Christie's set where a cowboy comedy is in process of filming.

REGAL DOING WELL IN EASTERN CANADA

A. E. Smith states that the Palace Theatre, Sydney, N.B., has closed with him for Goldwyn and Cosmopolitan pictures. The manager of the Queen Theatre, St. Stephen, has taken the entire output of Warner, Goldwyn, Cosmopolitan, Metro and Pathe and will run two or three per week.

"The Barefoot Boy" Bought by Greiver

Si Greiver head of Greiver Productions of Chicago, demonstrated again his confidence in the strength of the C.B.C. product by completing this week the purchase of C.B.C.'s newest feature "The Barefoot Boy." Mr. Greiver recently made a blanket purchase of the entire product announced earlier in the season for release through C.B.C. and as soon as "The Barefoot Boy" was announced started negotiations for its purchase.

He will handle the feature in the Northern Illinois and Indiana territory and expressed to Joe Brandt the belief that this production which features a superb cast including John Bowers, Frankie Lee, Sylvia Breamer, Tully Marshall, Marjorie Daw, Otis Harlan, Raymond Hatton, and others, is one of the finest pictures he has ever seen.

"With the Exception--- of the Universal"

*A Straight-from-the-Shoulder-Talk by Carl Laemmle,
President, Universal Pictures Corp.*

Once more the Universal delivers the goods while others are delivering promises.

With all the big publicity promises about "new sales plans" and "giving the exhibitor a new deal," it looks to me as though the only big hits the exhibitor can get while they're hot are the Universal's.

Did you read the editorial in the Moving Picture World, in which the editor published a letter he had received from "a small town exhibitor"? The exhibitor wrote:

"We fellows in the small towns have not been able to get the season started. I made a little jaunt to five of the neighboring towns recently and without exception THEY HAD NOT BOUGHT NOR WERE THEY ABLE TO BUY a single new picture of the so-called big features. Such is the case with us at the present time WITH THE EXCEPTION OF THE UNIVERSAL'S JEWELS."

I hope you will let that fact sink deep into the old bean. I hope you will read it carefully enough to get the full significance of it.

For one thing it means that nobody is keeping promises and living up to advertising EXCEPT THE UNIVERSAL.

For another thing it means that right now when the exhibitor needs the red hot hits while they are piping hot, he cannot get them EXCEPT FROM THE UNIVERSAL.

And for another thing it means that the exhibitors are sore at all prices EXCEPT THE UNIVERSAL'S.

Except Universal—always and forever except Universal! You hear it everywhere—throughout the United States and Canada and England and South America and the whole wide world. The Universal is always on the job, ready to do a clean-cut business with any and every clean-cut exhibitor.

This good will is the greatest stuff on earth. It is better than cash, because cash can dwindle away. It is better than stocks and bonds, because stocks and bonds are cold blooded things even though it is nice to have them. It is the thing that warms the cockles of the heart and makes the game worth playing.

Universal has less trouble with exhibitors than any concern in the business. It is the EXCEPTION. Exhibitors damn producers right and left but they always EXCEPT the Universal.

Thousands of exhibitors this very minute are just as glad as I am that Universal has the pictures. They take a personal pride in the fact. To my dying day I will glory in the knowledge that OUR CUSTOMERS ARE OUR FRIENDS.

(from Current Issue—"Universal Weekly")

UNIVERSAL Big-Ten Jewels

MERRY GO ROUND

This Universal Super Jewel, directed by Rupert Julian, is doing a "Record-smashing business."

A CHAPTER IN HER LIFE

This LOIS WEBER PRODUCTION, based on the story of 'JEWEL,' by Clara Louise Burnham, is, in the words of Moving Picture World, "Ideal entertainment."

DRIFTING

is "A Success!" according to the New York Sun & Globe. It's from the play by John Colton and Daisy H. Andrews, produced by Wm. A. Brady on Broadway and directed by Tod Browning.

THUNDERING DAWN

"Good box-office bet," says FILM DAILY of this picture. It's a Universal Super Jewel with J. WARREN KERRIGAN and ANNA Q. NILSSON. A Harry Garson Production.

THE ACQUITTAL

This powerful mystery play will create a tremendous sensation. It's a Universal Super Jewel with CLAIRE WINDSOR and NORMAN KERRY, from Cohan & Harris' production of Rita Weiman's play.

BABY PEGGY

"The most talented child actress on the screen," in the opinion of The New York World, will captivate the industry with her first big Jewel, "THE DARLING OF NEW YORK."

WHITE TIGER

Starring PRISCILLA DEAN in a spectacular and original melodrama of society's underworld. Directed by TOD BROWNING.

THE SPICE OF LIFE

Is a vivid, lightning-actioned romance from the well-known story by Byron Morgan, superbly directed by HARRY POLLARD.

MORALITY

starring MARY PHILBIN, the big hit in 'Merry Go Round,' is a beautiful heart-interest romance, directed by IRVING CUMMINGS.

A LADY OF QUALITY

will set a new high standard in screen production. This magnificent spectacle starring VIRGINIA VALLI with Milton Sills and an extraordinary cast is HOBART HENLEY'S greatest production. From Frances Hodgson Burnett's famous novel and play.

Plans Being Formulated For Scholastic Pictures

Yves Le Rouzes Returns From European Survey—Limited Company Likely to Handle Instructional Films in Montreal

Montreal—The development of moving pictures in the direction of scholastic training is making big strides in this city and is already well on the way to being financed in the form of a limited liability company. Yves Le Rouzes who was commissioned by the Catholic School Commission to go to Europe this summer and look into the question of how the matter was being handled in France and Belgium, has now returned here with glowing reports that promise early success in this city. H. De Maublanc, who is handling the proposition here, has become associated in the enterprise with Leon Mercier Gouin, son of the Federal Minister of Justice; Edouard Mont-

petit, professor at the University of Montreal; Paul E. Mercier, son of the Provincial Minister of Forests; and J. W. Simard.

The plans are progressing well and a definite step may be expected at almost any time now. In the meantime the heads of the Catholic School Commission covering a large number of schools and children have been favorably impressed, and have practically all pronounced in favor of the plan.

Some idea of the magnitude of the enterprise may be inferred from the fact that as a commencement there would be something in the neighborhood of 8,000 film representations given in the 200 days of the scholar year which is equivalent or one a week in each school. This does not take into account the Protestant Schools and the numerous private institutions that would undoubtedly later take up the project.

"LOOK AND BOOK" SAM SAX POLICY

Sam Sax, National Sales Manager for L. Lawrence Weber and Bobby North, has inaugurated a new sales plan for "Marriage Morals" and "Don't Marry For Money," which he calls the "look and book" policy.

Announcement of the plan was withheld until it was afforded an opportunity to prove itself. The policy was at first limited to five groups of exchanges.

Mr. Sax outlined the policy to these exchanges, whereby none was to ask an exhibitor for a contract on either "Marriage Morals" or "Don't Marry For Money." On the other hand, both pictures were to be shown—the sale to rest entirely with the exhibitor after viewing them and the pictures sold either separately or together.

Telegraphic reports prove interesting. In only three instances were sales made singly, and in each case the exhibitor pleaded lack of sufficient open dates to take them both.

Sam Sax is naturally much elated over the immediate success of the policy. "It simply proves my contention that there is a very healthy Independent market. Show what you have, and if it possesses real merit, the exhibitor will

want it. He cannot get too much good product and it matters little to him whether it comes from one of the National organizations or is an Independent release. Let them look—if it's good, they'll book."

FOSTER GILROY JOINS ANDERSON PICTURES

Foster Gilroy, one of the best known motion picture men in New York, has affiliated himself with the executive forces of Anderson Pictures Corporation. Mr. Gilroy has behind him a long and successful business career as an organizer and promotion expert. He began as a reporter on the Philadelphia North American and was later in the advertising business in that city.

Mr. Gilroy came to New York in 1908 as Promotion Manager of the Frank A. Munsey interests, handling both Mr. Munsey's newspapers and magazines. He then became General Manager of "Puck," later becoming interested in the motion picture industry and actively identified with the business. For the past two and a half years he has been advertising manager of the W. W. Hodkinson Corporation.

It is understood that he will act in an executive capacity for Carl Anderson whose organization is rapidly being completed, and is now occupying the 4th floor at 723 Seventh Avenue, New York City.

F. B. O. products are being distributed in Canada through United Exhibitors of Canada, with physical distribution through the Canadian Education Exchange.



HAROLD LLOYD IN "WHY WORRY?"

The above is a scene from Harold Lloyd's newest feature comedy, "Why Worry?" This popular comedian is now looked upon by exhibitors as the king of all comedians and a sure-fire box-office attraction. "Why Worry" is in six reels, and every foot of the feature-comedy is filled with fast action and hilarious fun. Regal Films, Ltd., is the Canadian distributor.

Mary Pickford at Work**Now on "Dorothy Vernon"**

Production work by Mary Pickford on her screen version of "Dorothy Vernon of Haddon Hall" is under way, according to a statement from the Pickford-Fairbanks studios. The final preparatory touches are now being put on the sets according to W. W. Kerrigan, business manager. The first set, a replica of the banquet hall of Hadden, is finished and 750 costumes are ready for use by a small army of players which have been selected with exceptional care. Each of the five principal players will wear from five to eight costumes in the course of the film.

Under the supervision of Miss Pickford and Marshall Neilan, who again is directing "The World's Sweetheart," the work of casting has been going on for some time and is about completed. Clare Eames is coming from Italy, where she is travelling with her husband, to play the role of Queen Elizabeth. Mme. Carrie Daumery has just been engaged to portray Lady Vernon, and Eric Mayne has signed to play the Earl of Rutland. Lottie Pickford, who has not appeared with her famous sister since the old Biograph days, will be seen as Jenny Faxton, and Allen Forrest will appear in the dashing role of Sir John Manners, the leading male character.

Many of the sets were designed from photographs of Haddon Hall which Edward Knoblock made in England and brought to this country last fall.

Kirkwood Better**Resumes His Work****Wife To Co-Star**

Los Angeles, Calif.—James Kirkwood has returned to screen work and playing opposite him in the feature role at the Thomas H. Ince studios will be Lila Lee, his wife. The announcement was made following the completion of the cast for a Bruce Mitchell story temporarily titled, "Painted Women" and includes Wallace Beery and Matt Moore. Bruce Mitchell is also directing the feature.

Attending physicians for Kirkwood yesterday pronounced him entirely recovered from his serious accident in which he sustained a fractured skull. It was thought for a time that he would be unable ever again to appear upon the screen. The accident occurred at the Beverly Hills stable, where he was thrown from a horse, just four weeks after Miss Lee and he were married and while they were enjoying their honeymoon.

Where the Money Goes?

By

JOSEPH M. SCHENCK

I have often been asked how the millions that are put into motion pictures are spent. To make a long story short the money goes out thirty-seven different ways. Here they are:—

1, scenario; 2, director and assistants; 3, art director; 4, cameraman and assistants; 5, cutter and clerk; 6, Company prop men and grips; 7, star; 8, talent; 9, extras; 10, wardrobes, rented and purchased.

11, wardrobe, labor and material; 12, purchased and rented hand props; 13, architects; 14, carpenter's salaries; 15, scenic salaries; 16, prop salaries;

17, carpenter material; 18, scenic material; 19, props rented and purchased; 20, props expense.

21, location cost; 22, "dressing" locations; 23, transportation; 24, hotels and meals; 25, auto, horse and boat hire; 26, electricians' salaries; 27, electrical material; 28, negative film; 29, developing; 30, cutting.

31, sample print; 32, labor and material on titles and inserts; 33, photographing titles; 34, film and developing same; 35, still photographs; 36, publicity and advertising; 37, miscellaneous.

Side Street Theatre**Does Good Business**

The Garrick theatre continues to be the big surprise in Winnipeg theatrical circles. Although on a side street but convenient to the car lines and close to the retail store district, it has enjoyed large attendance for months, with a programme of very good pictures. It is now under the management of D. E. L. Fisher, one of the largest owners of stock in the company. "Trifling With Honor" drew excellently the week of Oct. 8. The double bill "Thorns and Orange Blossoms" and "The Better Ole" was well received the week of Oct. 1, the old British production still being appreciated.

Among the productions coming to the Garrick in the near future are "Success," "The Abysmal Brute," "A Front Page Story" with a local tie up; "Midnight Alarm," "Loyal Lives," "The Man Next Door," "One Stolen Night," and "Masters of Men." The week's showings begin on Saturday instead of Monday, which is the policy of the Metropolitan of Winnipeg also.

Excellent Programs**Booked for Lyceum**

The "Merry Go Round" at the Lyceum theatre, Winnipeg, the week of Oct. 1, did not draw capacity all week but did a large business. The weather is ideal in Winnipeg and has not been the best for theatre attendance. Among attractions booked at the Lyceum are "Rosita," "Monna Vanna," "Soft Boiled," Elinor Glyn's "Six Days," "The White Rose," "If Winter Comes," and all the Leather Pushers series.

Denies Report

Conway Tearle has issued a denial to the widely circulated report to the effect that upon conclusion of his present film contracts he would tour in vaudeville with his wife, Adele Rowland. Mr. Tearle is at present playing the male lead in First National's "Black Oxen." This engagement will keep him busy for some time to come, after which he is to appear in other big film productions to be made in Hollywood.

Thomas H. Ince's**"HER REPUTATION"**

Starring May McAvoy and directed by John Griffith Wray under the personal supervision of Thomas H. Ince, "Her Reputation" is a story that supplies a rapid succession of thrills. It is a tale of a young girl who becomes the innocent victim of newspaper notoriety through the violent death of her guardian. The newspaper reporters, seeking sensation, do not spare the girl's name and she is forced to flee to escape the condemnation which falls unjustly upon her. The son of the owner of the newspaper which had persecuted her is responsible for clearing her name and restoring her to her proper position.

Miss McAvoy is supported by Lloyd Hughes, James Corrigan, Casson Ferguson, Eric Mayne, Louise Lester, Brinsley Shaw, George Larkin, Eugenie Besserer, Jane Miller, Gus Leonard and Winter T. Hall.

"Her Reputation" is from the pens of Talbot Mundy, famous novelist, and Bradley King, who adapted it. It's got the Ince Punch. 'Nuff sed.

BETTY BALFOUR IN 'MORD EM'LY' MAKES TREMENDOUS HIT AT LOEW'S

**Captivating English Screen Star
Does Wonderful Bit of Work
in Humorous Story of Cockney
Origin.**

"Mord Em'ly," the latest Welsh Pearson-Betty Balfour success has just concluded a successful run at Loew's, Toronto, where it was conceded to be one of the most entertaining and brightly humorous of the British productions yet seen, starring the inimitable and captivating little screen comedienne.

"Mord Em'ly" is the story of a young "cockney" girl brought up in the care-free happy life of the London streets, but suddenly finds it necessary to go out and secure a position as a 'ousemaid general. The adventures of "Mord Em'ly" as a servant girl in the home of three prim old maids are a riot of fun and laughter, but "Mord Em'ly" is not destined to remain in the service, for to use her own words, "Bein' a 'ousemaid general gives her the'ump." Therewith "Mord Em'ly" does a bunk from her situation and lands once more amongst her carefree comrades of the Wallworth Road, and once more finds herself in the arms of her boxfighter sweetheart, "Battlin' 'Enery Barden."

"Mord Em'ly's" tranquility is short-lived and after a series of hilarious escapades we find her in the Worcester Reformatory, and here even amidst such surroundings, "Mord" is able to find the joy in life, but the wild and free spirit of "Mord Em'ly" was not one to stay behind reformatory

bars, and the reckless young "cockney" girl manages to force her escape and make her way once more to the cherished scenes of Piccadilly Circus, Trafalgar Square and Wallworth Road.

From then on, the story takes a series of rapid melodramatic twists which involve many intense moments culminating in the smashing affair of the big boxing bout at the West End Club between "Mord Em'ly's" bloke, "Battlin' 'Enery Barden" and the pugilist known as the Brighton Bounder, champion of Sussex, Essex and Wessex and a knockout h'expert of fame and renown.

This fight is a thrilling melodramatic triumph which surpasses anything ever done on those lines and is a grand climax to this great picture which has met with such sensational success all over England, and is destined for a similar vogue in Canada. Dominion Films are releasing the picture in Canadian territory.

New Film Company Opens in Montreal

Mr. L. Arsin, of Montreal, who recently directed the production of a local picture (The Stolen Story) for La Presse which was produced at Loews theatre, has started the Animated Screen Advertising Company and has already secured a number of contracts from commercial firms in the city. He will advertise well-known products by means of animated cartoons in various local theatres.

Mrs. Wallace Reid Includes Montreal on Canadian Tour

Mrs. Wallace Reid whose visit to Toronto was announced in the Digest issue of October 13th, is to include Montreal in her Canadian tour. Her picture "Human Wreckage" will be shown at the Allen, Montreal, the week of November 1st.

Elliott Dexter in Production of Merit

After approximately three months spent in production of his first feature for Grand-Asher, Elliott Dexter has just finished "The Way Men Love." It is an R. William Neill production and tremendous activity has been evident ever since the start of the big feature. Great care in detail, sets of great size and elegance, a fine cast, intricate attention to the development of the drama, all have occupied time and effort to the end that the production shall be an outstanding one.

Mr. Neill is highly delighted with the outcome. He believes he has produced a photodrama which will rank with the biggest things on the screen. With a star of the first magnitude, a cast of superexcellence, including Mildred Harris, Anders Randolph, Grace Carlisle, Sydney Bracey, Jeanne Carpenter, etc., and with a powerful story tense with suspense and brilliantly conceived; settings that are above the average—everything points to the truth of the assertion on the part of the organization—that this will be a Class-A picture from the start to the finish.



A GALAXY OF EDUCATIONAL-CHRISTIE STARS.

Left to right (as they print); Bobby Vernon, Dorothy Devore, Jimmie Adams and Neal Burne.



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Canadian Educational Films

Toronto Montreal St. John Winnipeg Calgary Vancouver



Pathe to Handle**Exclusive Films****International Race**

The international horse-race classic to be held October 20th at Belmont Race Track, when "Papyrus," winner of the English Derby, will race America's best three-year old for a \$100,000 purse, is to be recorded by the motion picture camera for the entertainment of the millions of sport devotees throughout the civilized world.

In view of the world-wide interest in this event, which brings Europe's greatest race-horse in competition with America's fleetest racer—probably Harry Sinclair's Zev or Admiral Cary Grayson's "My Own"—arrangements have been made with the Westchester Racing Association whereby Pathe Exchange, Inc., will make a permanent motion picture record of the match so that the first international meeting of America's and England's thoroughbreds will be preserved for the generations of horse-lovers to come. By virtue of the arrangements just effected, Pathe has secured exclusive rights to film the event. Elaborate preparations are now under way which will enable the Pathe cameramen to "shoot" every phase of the event and produce the most comprehensive motion picture of its kind ever taken.

This Pathe special, which will be in two reels, will be released for public showing on October 21st.

Allens Again to Have**First Run Theatres**

It is understood from authentic sources in the industry that the Allens are to have first run houses in Montreal and Toronto. So successful has been the introduction of large British production through the Dominion Films, that suitable theatres for the initial presentation are now deemed necessary in these two cities.

Jackie Coogan**Guest of Honor****at Hippodrome**

Jackie Coogan has been invited to be the guest of honor at the formal opening in November of New York Hippodrome, the world's largest playhouse, which was recently taken over by the B. F. Kieth interests for vaudeville.

Jackie, however, will be unable to attend as he will then be in the midst of production on his second Metro picture, "A Boy of Flanders," which is being adapted to Jackie's use from the famous book, "A Dog of Flanders" written by Louis de La Rame who is known all over the world by her pen-name, "Ouida."

A Jackie Coogan doll is being forwarded which will be given the place of honor in the children's playroom and a Punch and Judy reproduction of it will be a feature player in the sketch to be presented to the New York children on the opening day.

"The Eternal City" Unit**Returns from Europe**

The Samuel Goldwyn-George Fitzmaurice producing unit, which under the direction of Mr. Fitzmaurice has been filming Sir Hall Caine's "The Eternal City" for First National release in Rome, Italy, have returned on board the Aquitania. The company has been abroad three months. Those in the party, in addition to Mr. Fitzmaurice, are Bert Lytell, Mon-

tagu Love, Mr. and Mrs. Lionel Barrymore (nee Miss Irene Fenwick), Mr. and Mrs. Richard Bennett, Barbara LaMarr and her husband, Jack Dougherty; Ouida Bergere (Mrs. Fitzmaurice) who wrote the scenario in collaboration with Sir Hall Caine, and H. H. Bruenner, company manager.

According to reports received from the company, the cooperation extended by the Italian government to the producing unit was highly gratifying. Permission was granted Fitzmaurice to "shoot" his exteriors among all the famous landmarks and ruins, and a truly Roman background, the most authentic ever brought to the screen, is assured the picture. "The Eternal City" is a modern story, with a strong romantic strain.

Three weeks more will be required by Mr. Fitzmaurice to complete this elaborate production. The interior scenes will be taken in New York and environments. Work will start immediately after arrival of the principals of the cast, who are Bert Lytell, Barabara LaMarr, Richard Bennett, Lionel Barrymore and Montagu Love.

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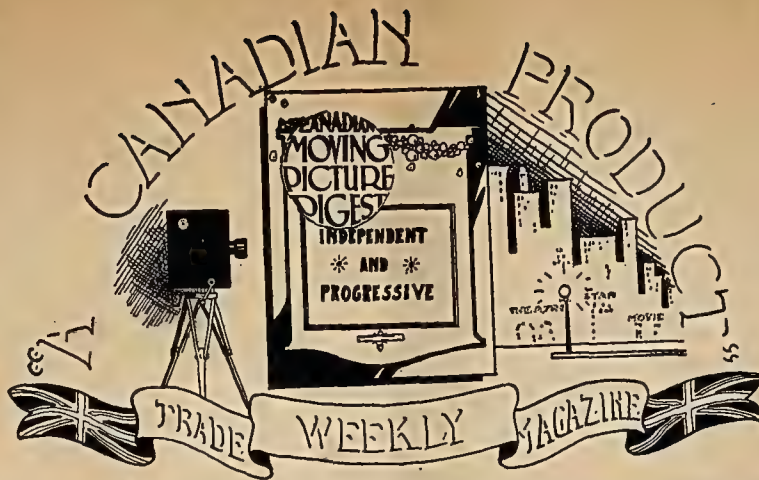
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"Alas Poor Yorick!"

IN Shakespeare's Immortal Comedy, "Hamlet," there is an expression "Alas poor Yorick." We call it a comedy, since all the leading characters die; and since it is brimful of philosophical discourses, which emanate out of the mouths of the players. Where there is philosophy, especially the philosophy of life, there is humor, optimistic and satirical. He who can laugh at the caprices of life is indeed a philosopher; and all philosophers, who escaped the executioner's block, or the hangman, went down into their graves, grey-beards,

The grave-diggers in Hamlet, when preparing the grave for the lily-white body of Ophelia, came upon a skull, which called forth this exclamation, "Alas poor Yorick" and this expression has become synonymous with a sympathy tinged with humor. We use the expression in connection with our Industry, which appears to be forever being dug up for inspection, the latest "hue and cry," being "The Massacre of the Buffalo to satisfy the morbidity and money-grasping Movies."

It so happens that the "Movie Massacre" is not a Movie Inspiration. According to a statement by Government officials, the round-up of 8000 wild bison will be staged at Wainright, Alberta, but this elimination of about 2000 heads of buffalo has not yet been ordered by the Government to accommodate Thomas H. Ince, who has been given permission to take some scenes for his picture "The Last Frontier." It so happens that this is part of the weeding out process, arranged by the Government officials of about 2000 excess bulls. The buffalo in company with deer, elk, moose and antelope have the freedom of about 102,000 acres of Alberta land, within the Canadian National Buffalo Park, considered the world's greatest preserve for wild animal life. The rapid increase of the buffalo during the past few years, we are informed, has given J. B. Harkin, Commissioner of the Dominion Parks, serious thought owing to a shortage of forage and the round-up and slaughter of the 2000 bulls had been planned long ago in conjunction with a partial segregation of the herds.

The round-up will be carried out under the direction of A. G. Smith, superintendent of the park reserve and in charge of Government experiments with hybrid buffalo, and range of stock. The government slaughter will also be carried out under Mr. Smith's direction and D. J. Duclos of Edmonton; and the animals downed by expert and experienced gunmen, we are informed, and not by bow and arrow at the hands of the Indians,

engaged to take part in the Ince spectacle. For as Mr. Duclos states, the animals must be brought down by the first shot in order to keep the animals in a cool condition so as to get the best quality out of the meat. Mr. Fielding meanwhile has wired from Ottawa that the reports about the "slaughter" are greatly exaggerated and the sum total of Government statements leads us to conclude that the Government "inspired by the inhumanity of the Movies' quest for blood" has not in the slightest degree caught the contagion of any such inspiration, nor are the "Movies" so blood-thirsty as to inspire such a procedure.

If any exhibitor desires to know why he should become a member of the M.P.T.O. of Canada, or of any other country, here is his answer. Protection, fair-play, not only for himself within the Industry, but without. Each moment of his life appears fraught with subtle and envious attacks, malicious, open insults also.

If there is any element of truth in this proposed slaughter, who should all the blame be directed against, the Government who countenance and lend their aid to such a project or the Movies? But since the Industry is so loosely knitted together and from a political angle means next to nothing in the eyes of those who are waiting for an opportunity to reach a vulnerable spot, and the Government with its many affiliations and public interests, collectively and individually, too powerful to openly attack, when the attack can be subtly covered up, the Movies, until they stand for a Power through organization will be treated continually to this kind of destructive propaganda.

The convention of the Ontario Division of the M. P. T.O. of Canada, will take place in Toronto, Thursday and Friday, November 1st and 2nd, at the King Edward Hotel. The president, Mr. Sparrow and Executive, together with our national president, Mr. Sydney S. Cohen and his executive will attend this convention, and all exhibitors, those who are members and those who have not as yet become members are invited to attend. The opening session is at 1 p.m., Thursday. There will be a luncheon, theatre-party and after theatre supper, a sight-seeing tour and many other features of entertainment arranged for those who attend; and in addition to the information which exhibitors will receive, information of invaluable service to them in the preservation and development of their picture resources, no exhibitor can afford not to avail himself of such an opportunity to combine business with pleasure.

RAY LEWIS.

Ontario Convention M. P. T. O. of Canada, King Edward Hotel, Toronto.

UNUSUALLY FINE CAST FOR "WHY MEN LEAVE HOME"

John M. Stahl to Start Photo Version of Recent New York Stage Success.

John M. Stahl's next production for Louis B. Mayer will be "Why Men Leave Home," a screen version of Avery Hopwood's play, to be released through Associated First National. A. P. Younger is making the adaption. As a stage offering, "Why Men Leave Home" was one of the big successes of the past season in New York.

An unusually fine all-star cast is being gathered together for the principal roles. Lewis Stone and Mary Carr are two of the head-liners whose names have been secured on contracts

to date, and the search for principals is only started. At least four names of international note will be added before Mr. Stahl starts shooting.

"Why Men Leave Home" will mark Mr. Stone's third picture under Stahl's direction. "The Child Thou Gavest Me" was the first, and the second "The Dangerous Age," is said to represent the greatest performance of his career. Among Mr. Stone's recent triumphs as a star are: "Scaramouche," "Trifling Women," and "The Prisoner of Zenda."

Mary Carr, the most beloved mother on the screen, is best remembered for her wonderful work in "Over the Hill," although she has contributed many splendid characterizations to picture since.

When Rail and Car Fail—Try the Air!

Resourcefulness is not a quality exclusively possessed by the producing end of the industry. Sometimes the agile exchange man whose mission in life is the distribution of the big features, is required to "produce" said afore mentioned feature as by a miracle. For example: the dilemma in which J. L. Hunter found himself last Friday morning.

In order to get a print of Mrs. Wallace Reid's picture "Human Wreckage" censored for an engagement opening the following Monday, it was necessary to have the print delivered to the Censor Board's offices in Toronto, by 2 o'clock Friday.

The print did not arrive from New York in Buffalo, until 11 o'clock, Friday morning—just one hour too late to make it to Toronto by motor or by train.

There was only one method of transport fast enough to enable J. L. Hunter to catch the Censor Board. Mr. Hunter hired an aeroplane from the Curtis field in Buffalo at 12.30 noon, and accordingly duely descended with Friend, Wife and "fillum" at the Leaside field in Toronto, one hour and fifteen minutes after stepping off terra firma at Buffalo.

The undaunted representative of United Exhibitors delivered his film on the stroke of Two.

Mr. Hunter explains with some satisfaction that the picture was passed and shipped Saturday to Niagara Falls, Ont., opening there Monday, to the largest gross business the Queen's theatre has had in two years. This has been confirmed by Mr. Huttelmyer

who was delighted with the business done by "Human Wreckage."

The sequel to this interesting incident is equally interesting. The aeroplane was seized by the customs authorities and was not given clearance papers until 2 o'clock Saturday afternoon. Mr. Hunter flew back to Buffalo to get his car which he brought back to Toronto in 65 minutes. Nothing short of flying speed will do for "Jack" now, apparently.

ENGLISH PICTURE A BONANZA TO CANADIAN EXHIBITORS

Regal Films Have Sensational Success With "In the Shadows of Whitechapel"—Hepworth Production.

England has again sent to Canada a photoplay that promises to prove a bonanza for the Exhibitors, comparable only with "The Better 'Ole." In the making of "In the Shadows of Whitechapel" the English director has once more demonstrated that he can take a simple story with human characters and make it so realistic and appealing that it far out shadows in real merit most of the films recently produced.

"In the Shadows of Whitechapel" tells a story of the London slums, about the regeneration of a drunkard and his rise to position and happiness during a series of episodes that have great human appeal.

Throughout the picture there are many comedy situations that would bring gales of laughter from the life-like manner in which they happen.

Henry Edwards as "Bill" gives as nice a performance of screen acting as has ever been witnessed, and Mary

Harness Horsemen See Private Screening

A private performance of unusual interest was held at the Regent theatre, Ottawa, on Wednesday night, October 3, when the harness horsemen of the city were treated to the presentation of several pictures which showed "Pop" Geers and his pacer, Sanardo, in action on the half-mile track at the Toronto Exhibition grounds. Another reel contained views of the match harness race which was staged at Chesterville, Ontario, in which Single G. and Romala met. This race attracted 10,000 enthusiasts to a village of some 500 people. The presentation was arranged by Manager Oral D. Cloakey of the Regent.

Newly Incorporated Carleton Place Firm

The Star Theatre Company, Limited, is the name of a newly incorporated amusement firm which has been organized at Carleton Place, Ontario, with an authorized capitalization of \$40,000, to operate the Star Theatre at that place. The directors of the company include, William Wilson Tabor, merchant; William James Hughes, druggist; Samuel Alexander Torrance, and William Alfred Johnson, theatre manager, all of Carleton Place, and David E. Grant of Ottawa, insurance agent.

Brough contributes another portrayal to the long list of her former triumphs. The scene on the roof when Bill goes blind is as thrilling a piece of realism as can be produced and will hold any audience spellbound until the final fadeout.

The writer has seen many English productions, but "In the Shadows of Whitechapel" surpasses them all as real entertainment. The picture was made in England by the well-known Hepworth Company and is being distributed in Canada by Regal Films, Ltd.

JOLLY JACK TARS AT ST. JOHN, N.B.

St. John, N.B.—Officers and men of H.M.S. Capetown were guests of all the Motion Picture Houses during their recent stay in St. John. This courtesy was much appreciated by the visiting naval men.

Motion Pictures to Reveal Secrets of Insect Life

Educational Pictures Include Tremendously Interesting Scientific Subject on November Program.

Arrangements have been completed whereby Educational Film Exchanges, Inc., will distribute the Tolhurst Microscopic Pictures, to be called "Secrets of Life" produced by the Principal Pictures Corporation.

"Secrets of Life," are the product of Louis H. Tolhurst, a young scientist who has been experimenting for several years with and who has at last completed, a lighting system which enables him to take intimate views of insect life in all its phases. Previous experiments along this line were handicapped by the fact that when the tremendous light necessary for motion picture photography was directed on the insect subjects, the intense heat generated by the light soon caused the death of the insect or microscopic life, and life-like motion picture photography was impossible.

Tolhurst ultimately perfected a

cool-light, the nearest approach to the "cold" light so much sought by scientists, and by means of this light he is enabled to make his photographic studies under a microscopic and motion picture camera without destroying his subject.

This series of pictures will mark the first serious attempt to produce and distribute pictures of this nature to the public on such a large scale. Three of the subjects, "The Ant," "The Bee," and "The Spider," have been completed, and the first of these, "The Ant," will be released by Educational early in November.

All the pictures of the series will be made with the idea of entertainment predominating, and at the same time presenting absolutely accurate and scientific studies of familiar insects, such as the ant, the bee, the house spider, the butterfly, the fly, etc.

The first three pictures of the series have already had a pre-view showing in New York and Los Angeles, where they were enthusiastically acclaimed by the critics.

Win Trophy And Big Cash Prize for Staff

Montreal.—The Montreal office of Famous-Lasky Exchange have been awarded the All-Canada Paramount Selling competition for 1922-23. They win the trophy with 88 points against 84 for Toronto; 74 for Vancouver; 72 for St. John, N. B.; 67 for Winnipeg; and 66 for Calgary. It will be seen from these figures how closely the contest ran and that the decision was in doubt to the very last minute. In addition to a handsome cash donation of \$500 for division among the staff of the Montreal office, the office was given a Silver Cup that stands about twenty inches in height, (The G. E. Akers Trophy) on which is cut the following inscription: "Presented to the Montreal Exchange of Famous-Lasky Film Service for attaining the highest standing in the annual contest of 1922-23. Manager, Ed. English; Salesmen, J. Levitt, Tom Dowbiggan; Booker, A. Ritchie; Ad. Salesmen, S. Levitt and Jack Weir."

This Cup with the staff grouped around it in attitudes of becoming appreciation were duly photographed for record when G. E. Akers visited the Montreal office and presented it together with the Cash Gratuity of \$500.

PACIFIC HIGHWAY MAY BRING MOVIES TO BRITISH COLUMBIA

(Special from Los Angeles, Cal.)

One result of the paving of the Pacific Highway may be that Vancouver will figure largely in the movies next summer. Both Douglas Fairbanks and Mary Pickford assured the Vancouver emissaries today that they contemplated filming some scenes in British Columbia next year, and if they go north they are going to take their whole companies, from directors to extras, by motor over the paved highway.

"We mean it," said Doug. "We were both struck with the possibilities of that city when we passed through, and now that the road is paved all the way, it would be no trick to take our companies and props up there for a few weeks during the summer."

TOURS KEY CITIES OF MARITIME PROVINCES

Mr. Louis Rosenfeldt, General Manager for Dominion Films, accompanied by Mrs. Rosenfeldt, is making a tour of the Key Centres of the Maritime Provinces.

"CAMEO KIRBY" STARS GILBERT IN BOOTH TARKINGTON ROLE

Famous Story Provides Excellent Characterization for Fox
Star — Had Successful Stage Run.

"Cameo Kirby," the Fox Film Corporation screen production of the Booth Tarkington and Harry Leon Wilson stage play of that name, featuring John Gilbert, has been completed at the West Coast Studios.

The production, which is listed on the Fox program of specials for 1923-24 and will be released long before the new year, is an elaborate and careful screen translation of the collaborate work of the two leading American authors. Gilbert, who was selected to portray the title role of the romantic, adventurous gambler gives a performance that is tantamount to anything he has done in previous Fox specials, among which were "Shame" and "Monte Cristo." And it was because of his excellent accomplishment in this letter feature that Mr. Fox promoted the actor to stardom.

"Cameo Kirby" as a stage presentation appeared in New York for several seasons beginning in 1909 and was one of the most successful dramatic offerings of its period. It has been played since by stock companies

throughout this country, Canada and England, and even today it remains a popular subject for local stock productions. Dustin Farnum, the Fox star, played a role of Cameo Kirby in the first New York opening on the spoken stage.

The story is that of the days when the Mississippi River boats were infested with both sycophant and "honorable" gamblers and travelling planters who staked their vast acreages and slave settlements on the turn of a card and the spin of the roulette wheel.

Kirby was famed for his challenges of fortune and for his unusual honesty with men. It is upon these elements of the dramatic that is based the plot.

John Ford, who directed "The Village Blacksmith" directed this special. In support of Gilbert are such eminent screen personages as Gertrude Olmsted, Alan Hale, Richard Tucker, Eric Mayne, William C. Lawrence, Phillip Smalley, Jack McDonald and John Arthur.

Robert N. Lee wrote the scenario.

Fielding Wire States Reports Exaggerated

Ottawa Government Reported to be
Accommodating Picture Men at Canadian
Buffalo Round-Up.

Following an announcement by the Dominion Parks Branch of the Canadian Government, Ottawa, that a round-up of 8,000 buffaloes would take place at Wainwright, Alberta, for the killing of 2,000 animals because of the prolific production of the bison in the past few years, the Government officials have been busily engaged in giving explanations of intended arrangements. The event is to be conducted in a manner that will permit of its adaption to the filming of a Thomas H. Ince feature, "The Last Frontier." Officials in charge of the work include J. B. Harkin of Ottawa, Commissioner of Dominion Parks, and A. G. Smith, superintendent of the National Park in Alberta. The Ince staff includes two directors, John Ince and Reaves Eason, along with the following camera experts:— Paul Eagler, Paul Perry, A. G. Gosden, Harry Mason, A. Scholtz, George Alsop and William Menke, with Arthur MacLennan as the personal representative of the producer. These men are already on the ground ready for the great shot.

FROM SCENE OF ACTION

(Special to Digest.)

Winnipeg. — The two thousand buffalo ordered slaughtered in Wainwright park, northern Alberta, by the Canadian Government will be downed by rifle bullets shot by expert gunmen, according to A. S. Duclos, of Edmonton, who has the contract for the slaughtering.

Mr. Duclos denied that Indians are to shoot the buffalo with bow and arrow, while a moving picture machine "shoots" the scene. At the most, the number of buffalo that will be killed in producing the film will run to about ten head, and this will be done by expert and experienced gunmen.

It was very important that these animals be killed by the first shot, Mr. Duclos said, so as to keep the animal in a cool condition, to get the quality of the meat. The process is carried out exactly in the same manner as in the large packing plants, with the government inspection of the meats.

After giving his assurance that the moving picture corporation under the direction of Thomas H. Ince, would have nothing to do with the actual killing, and stating that the government was the first to see that no cruelty was allowed, Mr. Duclos said: "If these people who have been mak-



PAT O'MALLEY and RENEE
ADOREE in "THE ETERNAL
STRUGGLE"

Here's another Canadian story that is receiving the highest praise from the critics. "The Eternal Struggle" is a Metro picture and is distributed in Canada by Regal Films, Ltd.

ing so much fuss about the humane side of it would not believe false rumors and realize that others beside themselves have just as much, if not more, humane spirit, I feel no cause for alarm."

The Way They Send Them Back To First National

First National St. John office, is in receipt of a letter from Mr. E. J. O'Neill, Proprietor of the Opera House at St. George, N. B., in which he highly commends First National's "Mighty Lak A Rose." Letter reads as follows:—

Associated First National
Pictures Inc.
St. John, N.B.

Dear Sirs:—

I am returning to you today "Mighty Lak A Rose" and I wish to inform you that I consider same one of the finest picture I have ever played. It certainly is a pleasure to play such a picture and my only wish is that I could get them half as good consistently.

Wishing you the best of success with same.

Yours very truly,

(Sgd.) E. J. O'Neill.

Ottawa Stages

Unique Tie-Up

Joe Franklin, proprietor of the Franklin theatre, Ottawa, cooperated with the Ottawa Journal in a unique tie-up with the publishing of a special page on "Electric Washers" in the issue of October 20th. Three cash prizes were offered for replies to the question "Why you like an electric washer?" and Mr. Franklin also gave two theatre tickets for each of the three prize winners. Mr. Franklin played up the angle that the average housewife could do her washing quickly with an electric machine and then have lots of time to attend the matinee performance at the theatre.

New Type of "Safe" Film Submitted to Council

Winnipeg. — F. H. Cambridge, City of Winnipeg's official electrician, reported to the city council at its last meeting that satisfactory progress is being made in substitution of new picture films in place of the highly inflammable nitro cellulose film previously in use. He submitted specimens of the two types to show the greater safety factor of the new type and advised the committee that churches, schools and lectures showing moving pictures had cooperated in using the new films. This plan will enable the public to witness picture shows in such buildings as the board of trade, where showing of the old style film was forbidden owing to the fire danger involved in its use. Mr. Cambridge informed the committee stores were cooperating also in discouraging use of certain types of small moving picture machines condemned as dangerous by the city electrical department.

Plenty of Reason for Nervousness

Manager Oral Cloakey of the Regent theatre, Ottawa, Ontario, created something of a furore when he arranged with a local undertaking establishment to have its most attractive ambulance drive up to the entrance of the theatre one day during the presentation of Harold Lloyd's "Why Worry," week of October 8th. A crowd quickly gathered of course and attendants thereupon hung a sign on the Red Cross car which read as follows: "Reserved for patrons of the Regent Theatre who become hysterical with laughter while seeing 'Why Worry.'" The ambulance was held outside of the theatre for several hours during which time many passersby got an eyeful.

Cameo

CLEAN CUT COMEDIES



"WEST IS WEST"

Two Weeks at the
Rialto Theatre, New York

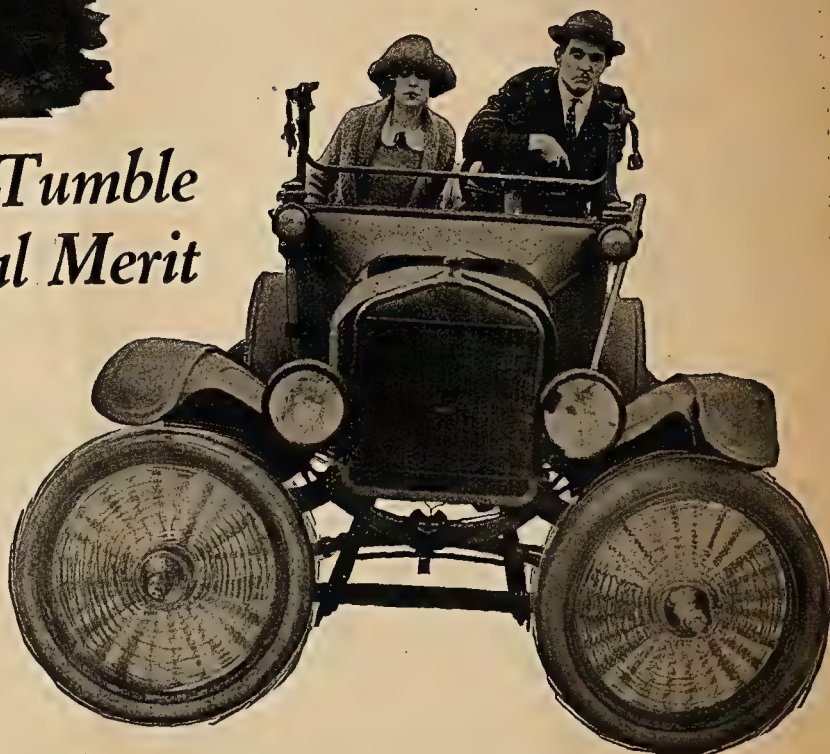


"WRECKS"

*Single Reel, Rough-and-Tumble
Comedies of Exceptional Merit*

OTHER CURRENT RELEASES

"Exit Stranger" "Tail Light"
"Small Change" "Plus and Minus"
"Between Showers" "His New Papa"
"Kinky" "Moving"
"The Limit"



Canadian Educational Films

Toronto Montreal St. John Winnipeg Calgary Vancouver



JACKIE COOGAN SOON BEGINS METRO'S 'A BOY IN FLANDERS'

Famous Story by "Ouida" to be Elaborately Produced—Ideally Suited to Child Wonder Star.

Within four weeks Jackie Coogan will begin production on "A Boy of Flanders"—his second Metro picture—taken from the famous story, "A Dog of Flanders," written by Louisa de La Rame who, under the famous pen name of "Ouida" has stirred the world with her brilliant stories.

Jackie finished his first Metro picture, "Long Live the King" several weeks ago. "Long Live the King" is taken from the widely read novel of the same name by Mary Roberts Rinehart.

Film Celebrities

**Attend Fox Opening
Noted Stars See "The Silent Command" at New Oakland, Cal., Theatre**

Travelling in three private compartment cars, a large contingent of Hollywood picture stars attended the opening of the new William Fox \$800,000 theatre, just completed in Oakland, Cal. "The Silent Command" was given its initial showing.

Those who made the journey to attend the opening performances were Tom Mix, Claire Windsor, Bessie Love, Carmel Myers, Lew Cody, Patsy Ruth Miller, Conrad Nagel, Mae Busch, Ruth Clifford, Jackie Saunders, Craighton Hale, Dorothy Wallace, Kay Riddell, Eileen Sedgwick, Edmund Lowe, Margaret Clayton, Larry Semon, Osterman, Lillyan Tashman, Marian DeBeck and Jack Stebins.

Julius Bernheim, general manager of the Universal City Studios, and a party, motored up to Oakland from Monteray.

Jack Spurr Sustains

Irreparable Loss

Digest Also Regrets to Report the Death of Former Manager of New Brunswick Theatre.

Deep sympathy is expressed to Mr. Jack Spurr, manager of the Strand, Toronto, in the loss of his mother whose death occurred recently, terminating an illness of over a year's duration.

The Digest also regrets to learn of the death of William Richards of the Opera House, Newcastle, N. B., which occurred in Montreal recently. Mr. Richards was a well-known exhibitor, managing both the Empress and Opera House in Newcastle, N.B.

"A Boy of Flanders" is the story of an orphan boy, Nello, who with his dog, Pastrache, as his only companion, wanders up and down Europe in search of an opportunity to develop his remarkable genius for painting. Nello (Jackie) meets with a series of remarkable adventures. He is at all times surrounded by the great beauty, color picturesqueness of European life. This, with the stirring drama of the story makes it particularly fitted for the screen and even more so as a vehicle for Jackie, since it yields itself so readily to his remarkable genius.

Metro will shortly announce the cast and organization which will surround Jackie for "A Boy of Flanders."

Fred W. Dorman Passes

The death occurred at Moncton recently of Fred W. Dorman, a former resident of St. John. Mr. Dorman was for many years employed at the St. John Opera House, and was a great favorite with the opera house patrons, and also in the newspaper offices where "news sleuths" were indebted to him for many a tip. Mr. Dorman remembered the days of the old Academy of Music in St. John, the key of this building being among his possessions. He was employed there when the building was burned in 1877. His death took place at the residence of his son George Dorman, at Moncton, N. B.

Vitagraph Business

Reported Booming

Montreal.—H. D. Buckley, Montreal manager of Vitagraph exchange, announces that the Imperial theatre has secured releases of "Loyal Lives" and "Pioneer Trails" for the end of October and beginning of November. Other releases include "The Midnight Cabaret" at the Allen and Loews theatres on day and date for the week of November 4th. Mr. Buckley states that "The Man Next Door," "Loyal Lives," "Midnight Alarm" and "Pioneer Trails" have been sold to Harry Brouse of the Imperial theatre, Ottawa. Of the above, "The Man Next Door" broke the house record for a three day showing at the Imperial theatre, Cornwall, and it will be followed at this theatre by "Midnight Alarm." This picture is booked for 2nd release at the Francais, formerly Loews Court, Montreal. "Masters of Men" is also showing at the Imperial theatre, Three Rivers.

INDIAN LOVE LYRICS CHIEF FILM OF MONTH

London, Eng.—The chief film of the month is "Indian Love Lyrics," by the firm of Stoll, featuring Mr. Owen Nares, the popular English actor. The story is closely associated with the popular lyrics by Amy Woodeforde-Finden, which bear the same title, and the production is gorgeously mounted and full of romantic orientalism.

Another British film of note is entitled "Beautiful Kitty," a Walter West production, dealing, as do many of this firm's films, with racing life.

Following the success of "Rob Roy," Messrs. Gaumont are putting into production a new film of Scottish life to be entitled "Bonnie Prince Charlie," featuring the romantic figure of the Young Pretender.

Indian Love Lyrics, it will be remembered, has been secured for Canadian distribution by Dominion Films, Limited, who had such remarkable success with "Rob Roy."

Large and Small

Hurl Dollars at "Merry-Go-Round"

Kitchener, Ontario, established a new record in motion picture attendance with the showing at the chief picture theatre there of Universal's Super-Jewel "Merry-Go-Round." The business done with the feature in a town of this size, proves that a first run house and an elaborate presentation is not required if a picture is "there."

Mary Philbin has caused a sensation wherever the fans have seen her, and the entire cast with their remarkable portrayals have compelled record business in the smaller communities as well as in all the key cities of the Dominion. "Merry-Go-Round" has certainly fascinated the public.

Urban Movie Chats

Complimented Highly

What is probably the most equitable contract form in use is that governing the distribution of the Urban Movie Chats by the Moving Picture Theatre Owners of Canada.

The first of these reels was released the first week of October, Burpee and West being the physical distributors. This reel includes fifty feet on Lloyd George. Exhibitors who have viewed some of these single reel subjects declare that they are the finest on the market. It is expected that they will be released one a week, and that special Canadian shots will be frequently introduced.

Digest Reviews Current Attractions

"Six Days"

GOLDWYN - COSMOPOLITAN

This was a week of shocks and surprises—"Six Days" which we expected to be Elinor Glynishly startling was a real thriller and a first rate bit of melodramatic entertainment. Harold Lloyd whom we thought had given the screen of his best in "Doctor Jack," "Grandma's Boy" and "Safety Last," broke all previous records in "Why Worry"; and "Married Love," which promised something rather "outré" judging by the hectic newspaper advertising proved a very absorbing drama, contrasting the lives of the upper middle classes with the lower middle classes of English society.

"Six Days" is the kind of picture the fans are said to glory in—action, suspense intrigue and a strong love theme. This particular story by the noted author of "Three Weeks" has for its setting the battle scarred areas about Rhiems, whither a beautiful young girl has gone to visit the grave of her soldier brother. She has also hoped to forget her sweetheart whom an ambitious mother has asked her to give up for a middle aged title. The boy follows her, however, and together with an old priest as guide they visit the little military cemetery and then proceed to a tour of the trenches abandoned by the Germans at the end of the war. On entering a dugout the little party is paralyzed with terror to find that the entrance has closed against them. Through a trap set by the enemy five years before, they are the prisoners of the earth. Days that seem eternity pass and all efforts to free themselves result finally in a hopeless resignation. The priest is killed by falling lumber the day after he has married the girl to her lover whom fate had given back to her under such extraordinary circumstances. The harrowing experiences terminate on the sixth day when the subterranean passages into which they have strayed and in which they have been lost, lead each to the outer world.

Corinne Griffith is a pretty heroine, who portrays with realism the girl who suffers prolonged tortures with unflinching courage and devotion. Frank Mayo, former Universal star, is highly satisfactory as the hero who spends interminable hours each day trying to dig a way out of the living tomb. An interesting climax is the reunion of the pair after the boy has

been given up as dead on the morning of the day which has been set for the heroine's marriage to her former suitor, who happens to be her sweetheart's father. The boy claims his wife and reconciliations follow.

The picture which was ably directed by Charles Brabin was designed especially for the picture going public—it will be easily proven that the picture, built with the fan's tastes in view, has hit the bull's eye.

* * * *

"Married Love"

DOMINION FILMS

If the newspaper advertising announcing the premier in Toronto of this particular production had been worthy of the picture the Samuelson adaptation of Dr. Stropes enlightening book might have had much better support. As it was folks who conquered self-consciousness saw a fairly interesting illustration of the sequel to loveless marriages and marriages born of love. The story, most interestingly told, depicted the squalid and hopeless existence of a London family in the tenement district, marshalled kindly, but ineffectively by a weak mother and generously knocked about by a brutal father.

The eldest daughter Maisie has her dream of romance quickly stifled by the fear that her own married life might lead to such intolerable conditions. She leaves her home to become a maid in the prosperous and happy home of an upper middle class family, consisting of father, mother and three lovely children. Here she learns that domestic life is anything but sordid and is finally captivated by the prospect of a happy existence with her devoted fireman lover. The evil of drink in the homes of the laboring classes is vividly portrayed in this story, which is well directed and most interestingly developed. An excellent cast share the honors.

* * * *

"Why Worry"

PATHE

When the history of picture development during the past five years is written, Harold Lloyd will be one of the most featured personalities on the honor role. Lloyd has absolutely revolutionized the standard of comedy entertainment and he is one of the few real wizards of fun that the world possesses today. Lloyd never rests on his laurels—he apparently possesses that rare quality of modesty,

which has a good dash of ambition and a full measure of intelligence. There are a score of real reasons why Lloyd is a winner—a world beater for fun!

"Why Worry," which is standing them out everywhere, illustrates pretty aptly the Lloyd brand of intelligence and success. Never for one moment does the star attempt to "hog" the picture—as a matter of fact, he almost lets the giant "steal" it. There have been pictures like "Safety Last" that demanded that Lloyd be the whole works—and he was; but "Why Worry" is built of different material and Lloyd has been the first to appreciate what was needed to send it over the top. Hence the giant, and all the new and comic and ridiculous gags, particularly suitable for the accentuation of this novelty in the form of a ton or more of ludicrous humanity. The result? Harold Lloyd's admirers will vote him greater than ever.

The idea of "Why Worry" as a story is not so new, but the treatment is so novel that the piece becomes nothing short of a riot. Briefly, it is farce-comedy treating of a young plutocrat who for want of excitement believes himself to be a hypochondriac, and hies himself to a South American resort called "Paradiso," accompanied by a pretty nurse and, of course, the valet who is all the rage this season. He lands right in the midst of the fashionable revolutions, and through his own utter simplishness becomes involved in the hectic warfare. Then he meets the giant, who takes his part after the delicate new-comer has relieved the monster native of a mean moler about the size of the hypochondriac's fist. The giant as the meek and devoted slave of the youth in horn-rimmed glasses and flannels is unpardonably funny. The battles that rage in the ensuing scenes in which the giant and Lloyd pit their strength and cunning against a whole regiment of revolutionists, are superbly staged for mirth provoking purposes, while the rescue of the girl, the trouncing of the arch-enemy, and the docile prowess of the majestic hero-worshipping giant are features of "Why Worry" that render it entertainment of one hundred per cent.—plus.

Johyna Ralston, Lloyd's new leading lady is diminutive—but oh, my! John Aasan is the giant, Leo White, Hercules. Sam Taylor wrote the story, and codirected with Fred Newmeyer. Congratulations to the Hal Roach factory of fun!

H.M.B.

All Toronto and Hamilton

It's the Biggest
Clean-up
offered in years

IN THE SHADOW OF WHITE

THE BIGGEST
OF
ENGLAND'S BIG MELODRAMAS

A Smashing,
Crashing
Melodrama,
with Punch
and Fast
Action

Cockney
humor and
pathos that
will go Big
with any Class
of Audience

Give 'em a
coaxer on
the boco
Liza!



There's Alf and Bill
as barmy a crowd of

IMMEDIATE DATES AVAILABLE FOR

REGAL FILMS LIMITED

ked to See

S PEL

Never has a
Better Picture
come out of
England

Played to
Record Business
at Pantages,
Toronto, and
Pantages,
Hamilton,
Canada's Two
Largest
Theatres, and
will Pack Your
House, too.



Produced in
England by
HEPWORTH FILMS
LONDON.

and Liza
you've ever see'd

E EXHIBITORS

istributors for Metro, Goldwyn,
Warner Bros., Pathe and
y Balfour Pictures

COMEDIES

"OUR GANG"—two-reelers. Cleverest of all kiddie comedians.

BEN TURPIN—two-reelers. This world famous comedian is a sure draw.

MACK SENNETT—two-reelers are conceded to have no superiors.

"THE SPAT FAMILY"—two-reel comedies depicting every-day domestic life.

SNUB POLLARD—two-reel comedies. A real comedian and a public favorite.

WILL ROGERS—the world known humorist in an original series.

STAN LAUREL—two-reelers. This comedian is fast becoming a public favorite.

HAL ROACH—single-reelers. One every week and uniformly good.

AESOP'S FABLES—are clever Cartoons of original wit, humor and satire.

Harold Lloyd's Feature Comedies

"WHY WORRY?"—His Latest and Best Production.

"SAFETY LAST" **"DR. JACK"**

"GRANDMA'S BOY"

We can also supply all the Harold Lloyd two-reelers, re-issues, New prints and new paper.

SERIALS

We are exclusive Canadian distributors for all **PATHE SERIALS**. These include such favorite stars as:—Ruth Roland, Chas. Hutchinson, Pearl White and several others.

READY SOON—The first of the Welsh-Pearson, **NEW BETTY BALFOUR** **SUPER-FEATURES**, **"SQUIBS, M. P."**

TORONTO - MONTREAL - ST. JOHN
WINNIPEG - CALGARY - VANCOUVER

First Come, First Served

**No. 352—Straight from the Shoulder
Talk by Carl Laemmle, President of
the Universal Pictures Corporation**

ARE you holding off your bookings, hoping rental prices will come down?
They won't!

AT LEAST, UNIVERSAL PRICES WON'T COME DOWN. This year, as in every previous year, we have fixed them on the fairest basis we know of. We have fixed them on a basis that will yield us a fair profit but will not rob you nor squeeze you. We have fixed them on a live-and-let-live basis, and you can't beat that if you search fifty ways from the middle.

If you are holding off because you think you can do better later, DON'T INCLUDE UNIVERSAL IN THAT RECKONING. Book every Universal you can use and book it immediately. Take my word for it that the man who holds off will be worse off than you are, for he NOT ONLY WILL NOT SAVE A CENT BUT HE WILL LOSE THE BEST MONEY-MAKING PICTURES OF THE YEAR.

First come, first served. We can't avoid giving contracts to your competitor if he is on the job before you are. When we invest huge sums of money to make the best possible pictures, we've got to work fast to get it back again. Competition is too keen. Other producers can't afford to stand gallantly aside and say to Universal, "You first, my dear Alphonse."

We give you the best protection we can. We make the best pictures we know how to make, we fix fair and decent prices on them, and that's all you can expect. You can't ask us to wait. We can't afford to. We've got to get these pictures booked and that's why the first to come is the first to get service.

Contracts are pouring in like mad, but still our salesmen report that some of you are inclined to hold off because you think the keen competition this year will force us to come down. YOU NEVER MADE A BIGGER MISTAKE IN YOUR LIFE.

We can't come down. We never fix a price for the purpose of cutting it down later. Our cards are always on the table. We can't come down until costs come down. They are terrific now and have been for a long time. We are trying to control them, but we can't do it alone. We've got to pay through the nose every time we turn around.

But with all the high costs, we've got our money's worth because UNIVERSAL HAS THE PICTURES! The whole trade knows it and the whole trade knows that our prices are fair.

DON'T HOLD OFF ON UNIVERSAL! We've got the goods. We're going to sell them to someone. We're going to sell them at the prices already fixed. But if you lose the pictures at the price we've fixed, YOU'VE LOST SOMETHING, BELIEVE ME!

Go gle

Before Buying Pictures Read The Digest Advertising Pages.

**Positively the ONE
Outstanding
Picture of the Year**

Merry-Go-Round

Read these Unsolicited Testimonials

Lambert Theatre, Welland, Oct. 20th, 1923.

Canadian Universal Film Co.,
Toronto, Ont.

Dear Sirs:—

I am pleased to state that "Merry-Go-Round" was one of the best, if not the best, special I have ever played and one of the first that I could say was worth the price and I made a dollar for the house, everybody pleased, and that is something unusual.

"Merry-Go-Round" is worth the price and will stand up for all the boosting you can give it.

Very respectfully,

(Signed) T. W. MARSHALL,

Lambert Theatre.

EMPIRE THEATRE Saskatoon, Sask., Can.

"Our recent engagement with 'Merry-Go-Round' was entirely satisfactory to us as regards gross receipts and otherwise. This picture is deserving of getting the best price every place it is booked. As you know, we played it to increased prices, \$1.00 top."

LYRIC THEATRE Kitchener, Ont.

"'Merry-Go-Round' broke all preceeding records of any picture that has ever played Kitchener or the Lyric Theatre, in fact, it is the best picture I have ever seen."

**DRIFTING---Loew's, Toronto,
Entire Week, November 12th**

Book the Big Ten

*Merry-Go-Round
Thundering Dawn
Morality*

*A Chapter in Her Life
The Spice of Life
The Acquital
Darling of New York*

*Drifting
A Lady of Quality
White Tiger*

"The Acquittal" Promises to Rival "Merry-Go-Round"

New Super Jewel Arrives in New York—Universal Confident of Another Record Breaker.

"The Acquittal," Universal's Super Jewel production of Rita Weiman's celebrated stage play, has arrived in the East and is pronounced one of the finest pieces of screen technique ever produced. It is said to be by far the best stage-screen adaption ever attempted and to have accomplished the impossible in reproducing all the tenseness of criminal court proceedings in moving pictures.

As soon as it arrived from the Coast, "The Acquittal" was previewed by a group of Universal executives. They were elated by it and characterized it as a worthy successor to "The Hunchback of Notre Dame" and "Merry-Go-Round," two of the season's greatest film surprises. Word was sent forth to put the entire power of the Universal organization behind the picture, in preparation for its release November 19th, as the fourth Jewel release in the 1923-24 season.

"The Acquittal" features Claire Windsor, whose services were obtained from the Goldwyn company especially for this picture, and Norman Kerry, the Universal star whose work as the Count in "Merry-Go-Round" and as Phoebus in "The Hunchback of Notre Dame" has stamped him one of the most popular leading men of the screen. The rest of the cast is correspondingly high-grade.

Great praise is given, by those who saw the preview, to Clarence L. Brown, the director. Brown directed "A Light in the Dark" and other screen successes, but is said to have gone far beyond his former standard in making "The Acquittal." But for his unusually intelligent handling of the film story, it is pointed out, the exceptional suspense—the all important feature of the story would have been materially dampened.

The picture has been so carefully made and edited that the big question of the story—"Who killed Andrew Prentice?"—is not known until the last two hundred feet of film. This is said to be a record for the screen. The secret is not even guessed by the audience, so cleverly has the adaption been handled. It is characterized as a 100 per cent. mystery picture.

The melodramatic elements of the story have been heightened by settings and acting of the highest quality. Although it is a melodrama, it is laid in sumptuous settings, with a Fifth

avenue atmosphere and a Blue Book personnel. It is just the sort of high society drama that sometimes crashes into the front pages of the big dailies, pushing politics, international turmoil and other important news aside during its temporary reign.

The Universal Sales Department sees in "The Acquittal" one of the best bets of the fall season. It is confidently expected to rival "Merry-Go-Round" in its popularity. This is a man-sized job, as the Rupert Julian picture is crashing box-office records from coast to coast and proving one of the biggest money makers ever turned out on the Universal lot.



**Corinne Griffith
and Myrtle Stedman in
Elinor Glyn's "SIX DAYS"
A Goldwyn Picture
Distributed by
Goldwyn-Cosmopolitan**

This new Elinor Glyn story promises to make film history. It had its first run at the Capitol, Montreal, where it equalled the house record, and the following week repeated its success at the Hippodrome, Toronto, and the Regent, Ottawa. Regal Films, Ltd., distribute the feature in Canada.

Flaming Youth— Another Knockout

Mr. Louis Bache, Canadian general manager for Associated First National Pictures is in receipt of the following wire from the New York office, signed by E. A. Eschmann: "Western district manager wires as follows:—'Monday night I witnessed preview of "Flaming Youth." Never in my entire connection with the industry have I seen a picture so enthusiastically received by an audience. Have no hesitancy in predicting "Flaming Youth" will be the outstanding box office attraction this year regardless of how massive other productions may be. Performance given by Colleen Moore, Milton Sills, Myrtle Stedman, Elliott Dexter, absolutely marvellous. Direction, photography perfect, sets massive and beautiful. If this one does not clean up for every exhibitor in large and small towns, then I do not believe it will be possible to make a hundred per cent. box office picture.' This wire together with five or six other wires means we have got another knockout in Flaming Youth."

Canadian President Confers with Composers on Musical Fox

President Sparrow of the M.P.T.O. of Canada has returned from New York, where he recently attended a meeting with the Society of Authors and Composers, and several important executives of the M.P.T.O. of America. An agreement was made whereby all theatres will run a trailer on each new sheet of music and it will be on sale in the theatre lobby.

In return for this the Society will exempt such theatres from the musical tax. Mr. Sparrow confirmed the fact that the society has been granted in Canada the privilege to collect this tax in Canadian theatres as well.

New Member Pays Club Worthwhile Compliment

James T. Moxley, manager of the Russell Theatre, Ottawa, and manager of the Regent Theatre, as well, for years, was initiated into active membership of the One Hundred Club of Ottawa, an exclusive business men's organization of the Canadian Capital, on Friday evening, October 12th. As a silent boost, Mr. Moxley presented each of the 175 persons present with tickets for the theatre performance at the Russell, on Monday evening, October 29th, which is to be a One Hundred Club night.

HAMILTON BIDS ADIEU TO GOTHAM AND RETURNS WEST

Lloyd Hamilton has finished his work at the D. W. Griffith Studio in the blackface feature, and has returned to Los Angeles, where he will immediately resume production on the series of two-reel Educational-Hamilton Comedies, one of which, "The Optimist," was finished just before Hamilton joined Griffith in New York.

During Hamilton's absence, Ruth Hiatt, his leading lady in many of his pictures in the 1922-23 series and in "The Optimist," the first of the 1923-24 series, has been appearing in Mermaid Comedies, and she is at present working in the Educational-Cameo Comedies under the direction of Gil Pratt.

Al. Ray Engaged Placed in Charge of Scenario Work

Al. Ray, comedy and feature writer, actor and director, has been made head of the Jack White scenario department.

This appointment immediately follows the completion of Mr. Ray's work as author of the screen version of "The Courtship of Miles Standish," for Charles Ray. The two men are cousins.

Mr. Ray has had a long and well grounded experience in the motion picture field as actor, writer and director. He was associated with Charles Ray as co-director of a series of nine features for First National. He also wrote the scenario for "The Girl I Loved," and the most recent Ray feature, "The Courtship of Miles Standish."

Following a vacation trip to New York, Mr. Ray at once accepted Jack White's offer and it is the intention of these two to build up the best comedy scenarion department ever assembled to prepare stories for Mermaid Comedies and Jack White Comedy Specials.

Hamilton and La Rue Back on the Boards

Hale Hamilton, who has just completed the role of Rufus Kayne in Sam Wood's production of Arthur Train's novel, "His Children's Children," at the Paramount Long Island studio has left New York with his wife, Grace LaRue, for a short tour of the Orpheum vaudeville circuit. They open in Denver, Col., and will then go to the Coast. Miss LaRue will do a single number and will work also with her husband in a sketch.

Several New Theatres Opened in Montreal

George Nicholas, managing director of the Independent and United Amusements, Limited, opened a new theatre, the Corona, on Saturday night, October 6. The house is in the west end of the city and makes the seventh theatre owned and operated by the company in Montreal. Thomas Keegan has been appointed manager of the Corona.

The Diana theatre in Maisonneuve, proprietor Joseph Rufriange, also was opened the same day, while a third theatre in the north end of the city, the Operascope, in Rosemount, has been opened by George Lazanis.

Eddie Wells Still With Fox Film Corp.

Montreal.—Rumors were flying around pretty thick recently that Eddie Wells, Montreal manager of the Fox Film Corporation was going to New York as assistant general sales manager with Paramount. Eddie says there is nothing to it and never was, that he has no intention or desire to give up his present position. As a side item of news Eddie informs us that he has booked the United Amusements Limited, through George Nicholas, one hundred per cent. of its theatre chain for Fox pictures.

One Dollar Top For New Showings

The Allen Theatre, Richmond and Victoria streets has been closed for complete renovation. The theatre will open under new management and will show only special pictures at dollar top prices.

First Canadian Run

Harry Brouse, owner of the Imperial theatre, Ottawa, secured the first Canadian run of the Mary Pickford special, "Rosita," this production opening a special engagement at the Imperial on Saturday, October 27th.

Capt. Wm. Orr, M.C. Succeeds Otter Elliott

Captain William Orr, M.C., has been appointed as acting director of the Amusement Tax branch of the Ontario Government Motion Picture Bureau, succeeding Otter Elliott, whose resignation was accepted following an exhaustive investigation into the affairs of the department by Col. W. H. Price, the provincial treasurer of the Ontario Government.

Old Ottawa Boy Again Visits Capital

A prominent visitor in Ottawa, Ontario, has been Edward Houghton of Buffalo. Mr. Houghton was connected with the Holland Bros. of Ottawa in the early days of moving picture presentation, although he had previously learned the printing trade in Ottawa. He was one of the first to show moving pictures in Canada, this being at Toronto in 1896 when a few short reels were screened in a theatre on the site of which the Strand theatre was later built. He is now identified with the Keith and Hippodrome theatres in Buffalo as well as the Dellinger theatre, Batavia, N. Y. Mr. Houghton is a nephew of Mrs. E. C. Barber, 36 Cooper Street, Ottawa, and of J. H. Kelly, Laurier Avenue West.



They play the leading parts in Educational-Cameo Comedies.
Left to right—Cliff Bowes and Virginia Vance.

Canadians at Head of Production Being Made at Hollywood

Montreal.—News has come through to this city that the first big feature production of the Laval Photoplays, Limited, "The Vital Question" is well on the way to completion. Laval Photoplays, Limited, is a Canadian company, financed and operated by Montreal business men with Ernest Ouimet as president and general manager of the organization.

Mr. Ouimet who as president and general manager of the Specialty Film Import, Ltd., also of this city, is continually flitting between Montreal and Los Angeles where the studio and plant of the company are located.

In regard to "The Vital Question" Andree Lafayette, the well known French actress who has played "Trilby" for the First National picture, has been secured by the Canadian company for the leading role, while the story itself is under the direction of Paul Cazeneuve, a Montreal impresario and actor who recently played with Mae Murray in "The French Doll." This will be about the first time that Montreal money, direction and talents will have been applied to the service of a really big picture production.

New Oakville Theatre to Open November 12th

Mr. and Mrs. R. L. Gregory will open the New Gregory theatre in Oakville, Ontario, on November 12th.

Mr. Gregory has contracted for 98 Educational subjects, and will open his theatre with one of Educational's best comedy subjects.

FOR SALE.

THEATRE fully equipped, three hundred and fifty seats, 2 machines, one Powers 6B and one Powers 6A. Town of 16,000, in the heart of the Great Lakes district of Ontario. Address, Manager of Theatre, care of the Digest.

EXHIBITORS! EXTRA!!

Motion Picture Theatre Owners please note that the First Ontario Convention of the M. P. T. O. of Canada, will be held on

NOVEMBER 1st and 2nd

in the
KING EDWARD HOTEL
TORONTO.

You should be among those present.

Educational Head Back from West

Oscar Hanson, General Manager in Canada for Canadian Educational Films has returned from a five week's tour of the western exchanges, reporting conditions excellent throughout the various centres west of Winnipeg.

Incidentally on account of increased business in Calgary the offices there have had to be enlarged, and for this reason the Educational forces are now occupying the former quarters of the Famous Players Film Service.

Capt. Frank Goodale "At Court of St. James"

Capt. Frank Goodale, manager of the Loew theatre, Ottawa, has moved to an apartment block known as James Court. This has led his friends to speak of the genial manager as being "presented at the Court of St. James." Capt. Goodale, who is also now a good Kiwanian, had Fred Martin, pianist at the theatre, as a special entertainer at the Club luncheon in the Château Laurier on October 5th.

Double Money Drags for Your Theatre



Twin stars in twelve of the greatest comedies ever made: Not only one name that drags the money into the box-office in each of the NEW EDITION KEYSTONES, but a second one in every one that has a money drag. Look over this list and try and pick out one that isn't big enough to be featured with the best long production ever made.

Charles Chaplin in "Dough and Dynamite" with Chester Conklin
Charles Chaplin in "Caught in a Cabaret" with Mabel Normand
Charles Chaplin in "His Trysting Places" with Mabel Normand
Charles Murray in "Those College Girls" with Polly Moran
Ford Sterling in "Our Dare Devil Chief" with Keystone Cops
Chester Conklin in "When Ambrose Dared Walrus" with Mack Swain
Charles Chaplin in "His Prehistoric Past" with Mack Swain
Charles Murray in "Hogan's Aristocratic Dream" with Keystone Beauties

Chester Conklin in "The Home Breakers" with Mack Swain
Chester Conklin in "The Cannon Ball" with Keystone Cops
Sydney Chaplin in "A Lover's Lost Control" with Keystone Cops
Ford Sterling in "Only a Messenger Boy" with Keystone Cops

And to help you put them over to their best profit, new posters of brilliant design, a set of eight colored lobby cards, a set of ten black and white photographs and new slides. Clean, bright new prints, and each one of them carefully edited and retitled by some of the best humorists in the country. Two reels that will make you realize how important short subjects are to your program.

UNITED EXHIBITORS OF CANADA, LTD.

Toronto, Ont. 277 Victoria Street
Montreal, Que. 12 Mayer Street
St. John, N.B. 39 Waterloo Street
Winnipeg, Man. 504 Film Exchange Bldg.
Calgary, Alta. 316 Eighth Avenue East
Vancouver, B.C. 553 Granville Street

THRU EXCHANGE CONTRACTS WITH

TRI-STONE PICTURES, INC.

Oscar A. Price President... H.E. Aitken Vice-President and General Manager.
565 Fifth Avenue. New York City.

Production on Increase at Paramount Studios

Sidney Olcott Who Directed "Green Goddess" Assigned to Next Gloria Swanson Picture — Meighan's Activities — Glenn Hunter About Finished Next Starring Vehicle.

Fall production activities at the Paramount Long Island studio are on the increase. Four companies are working and preparations are being made for other pictures to be started in the near future. Glenn Hunter is nearing the end of his work in "West of the Water Tower," Homer Croy's popular novel, which Rollin Sturgeon is producing. Allan Dwan is progressing rapidly with his new production of Rex Beach's story, "Big Brother," adapted by Paul Sloane, and Sidney Olcott is busy casting for Gloria Swanson's next Paramount picture, "The Humming Bird," which Forrest Halsey adapted from Maud Fulton's play.

Alfred E. Green and Thomas Meighan, who recently came from the Coast, are busy editing and cutting "Woman-Proof" while preparing to film "Pied Piper Malone," Booth Tarkington's original story which will be Meighan's next vehicle. George Ade, who wrote "Woman-Proof," is a daily visitor at the studio and is helping in putting his story into final screen form.

The studio scenario department under the direction of E. Lloyd Sheldon is making preliminary preparations for Glenn Hunter's next picture but no announcement as to the type of story has yet been made.

Returns to Roles in Educational Comedies

Charlotte Merriam has returned to the Christie Studio to play opposite Neal Burns in a comedy of newly weds. Miss Merriam recently played a prominent role in "The Brass Bottle," and has enjoyed many other successful engagements during her sojourn in the dramatic field.

The Burns-Merriam combination has been responsible for many of Christie's most hilarious farces.

Irving Cummings is Pleased With Success

Irving Cumming's production "Broken Hearts of Broadway," has been unusually successful in the short space of time that it has been offered on the independent market, according to Mr. Cummings.

The picture opened at the Criterion theatre in Atlantic City to unusually large business and has been booked to open at one of the leading Stanley theatres in Philadelphia. It has played the Finkelstein & Rubin houses in Minneapolis and St. Paul. And has been bought by Capital Film Exchange in New York. Moscow Film Co., Boston, Mass. All Star Distributing Co., San Francisco and Los Angeles, Griever Productions of Chicago, Ill., Mid-West Distributing Co., Milwaukee, F. & R. Film Co., Minn., E. Mandelbaum, Ohio, Lee Goldberg, Louisville, Ky., Royal Pictures Corp., Philadelphia, Pa.

Mr. Cummings will produce a series of independent pictures to be sold on the State Right Market.

Capacity Business for Starland Theatre

Starland theatre, Winnipeg, which seats 1900 people has done a capacity business for the past five weeks under the management of Charles Straw. This theatre enjoys the largest and most consistent patronage in Winnipeg. All the pictures are second run but are ably exploited, the programs being helped by singers, juvenile revues, community singing under able leadership, and short reels.

W. P. Dewees of the Strand theatre, Vancouver, is in the East on business.

Irving Berlin Commends Mary Beth Milford

Following the recent premiere of F. B. O.'s second series of H. C. Witwer's "Fighting Blood" films at the Central Theatre, New York, Mary Beth Milford, who divides the feminine lead with Louise Lorraine, received a telegram of congratulation signed by Irving Berlin and the entire Music Box Revue company of which Mary Beth was formerly a prominent member.

Other wires which came from New York were from Hazzard Short, stage director of the Music Box show; Marguerite Clark, former stage and screen star and many other Broadway notables.

TIPS for Projectionists

The Digest has secured a series of articles written by a practical projectionist, which will be run as a weekly feature under the heading "Tips for Projectionists." —Editor.

THE average projectionist is often called upon to make slides with some announcement at short notice. The so called mat slides made of gelatine prepared by writing on them with a typewriter are very good, but the average projection room is not equipped with a typewriter, which puts them out of the field of last minute announcements. By the following method it is possible to write on a slide glass with an ordinary pen and black ink. Make a solution composed of equal parts of white and brown sugar dissolved in water. Make up to the thickness of thin syrup. A little pure alcohol should now be added for a dryer. If this solution is allowed to flow over a clean glass slide and dry, it will be found that common ink will write on it very satisfactorily.

THE SCREEN

It seems to be a common idea with the average theatre manager and projectionist that a screen once installed needs no other attention for ever and aye. This is in every way wrong, for no matter what the manufacturer claims for his screen, the surface will and does deteriorate in time, thereby causing a loss of efficiency in the projection equipment. The following is a very simple test to see if your screen is delivering the goods. Take a large sheet of blotting paper and rub its surface over evenly with white chalk, pin this to your screen and project a slide or film. If your screen does not show as bright and clear a picture as the chalk surface, it is in need of attention to its surface.

Guy. E. McAllan.

Educational Work for Canadian Gov't Increasing Rapidly

The large new film laboratory of the moving picture bureau, Canadian Department of Trade and Commerce, Ottawa, is now practically completed with a considerable array of new costly equipment installed to handle any class of film production. The work of making various educational releases for the Canadian Government has increased to an enormous extent under the direction of Raymond S. Peck, manager of the Government studio.

Ray Returns to Stage in "The Girl I Loved"

Charles Ray noted film star and producer, has returned to the spoken drama, in a stage version of James Whitcomb Riley's famous poem, "The Girl I Loved," in which Mr. Ray also appears as the star in a photoplay of the same title, now being released by United Artists Corporation.

Mr. Ray gave his premier performance in the stage presentation of "The Girl I Loved," at the Spreckles Theatre, San Diego, Calif., Monday Evening, October 8th, 1923.

At the time the photoplay "The Girl I Loved" was released Mr. Ray's splendid acting was the cause of exceptionally wide comment and lavish praise from all sections of the country and all classes of people.

Fairbanks Picture Lot Just a Maze of Steps

From computations recently made on the Douglas Fairbanks studio lot at Hollywood where his "Thief of Bagdad" is now well into production, it appears that there are 4,273 steps in the many stairways in the various sets in this fantastic recreation of the scenes prevalent in the Arabian Nights description of the City of Bagdad. These steps would form, if joined together, a stairway half a mile in perpendicular height of the Washington monument. Which means practically nothing at all, except that statistics are most always absurd sort of things.

British Purchase

British Exhibitors Films 1922, Ltd., have purchased through the Apollo Trading Corporation, B. P. Fineman's "Don't Marry for Money" for the United Kingdom. "Don't Marry for Money" is a current release of L. Lawrence Weber and Bobby North.

STOLL JOINS FORCES WITH BRITISH LEAGUE

Some notes as to the progress of the British National Film League have from time to time been given in the Digest, and it can be stated that this League has never been in a more flourishing condition than at present. A considerable accession of strength has been secured by the inclusion of the important Stoll organization in the ranks of the League, which now includes almost all the chief producers of films in the United Kingdom. The League is at present actively engaged in organizing a British film week which is to take place in the autumn, and during which every effort will be made to show British films in all theatres throughout the British Isles. In addition, the League is energetically engaged in trying to improve the quality and screen value of home film productions and in extending overseas sales.

Viola Dana Ready With Good Cast for Fourth of Series

Metro has engaged the following players to appear in support of Viola Dana in her latest Metro starring picture, "Angel Face Molly": Milton Sills, Gertrude Claire, Wallace MacDonald, Bertram Gassby, DeWitt Jennings, Nelson McDowell, Matthew Betz and Edward Wade. These players now complete the full cast.

"Angel Face Molly" is Miss Dana's fourth picture of the series of five in which she is scheduled to appear in Metro's 1923-1924 program. It is an original story by Fred Kennedy Myton adapted for the screen by Thomas J. Hopkins. It will go into active production under the direction of Oscar Apfel and will be photographed by John Arnold.

Regal Films Scores Another Big Scoop

When there is something big pulled off in the world you can be sure Regal Films, Ltd., is right on the job looking after the interest of exhibitors. This company's latest effort is a complete two-reel showing of the Zev-Papyrus horse race held at Belmont Park, New York, October 20th.

The entire race is shown in clear photography, as well as all incidents and details before and after the race.

As noted, the race was run in New York on Saturday and the following Monday the pictures were shown in Toronto, Montreal and Hamilton.

This should prove a real money-getter for exhibitors. Regal is ready to give immediate dates.

Universal Serial Gold Watch Contest

Montreal.—H. Nelson Hooper, province of Quebec salesman for the Universal Film Corporation, is so far in the lead with 62 points for the \$70 Gold Watch offered by this exchange for the best showing in a contest to sell serials which will close November 17th. W. Kennedy, of Toronto, comes second with 28 points. There is a good deal of time yet, but Mr. Hooper looks pretty safe if he can hold up his average. So far he has booked serials to the Crystal, Quebec; and to the King Edward, Lord Nelson, Star and Palace in Montreal and Verdun.

Famous Dumbbells Booked for St. John

Arrangements for taking Motion Pictures of the ceremony of opening the Dry Dock at Courtney Bay, St. John, N.B., on October 29th, are about completed. These pictures will be exhibited all over Canada. The Imperial theatre will have as its attraction at that time Captain Plunkett and the Dumbbells in their revue "Cheerio."

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Motiograph Projectors

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Why is every Motiograph User a Motiograph Booster? Because—
The Motiograph is a well-constructed, thoroughly dependable projector, of simple adjustments, long wearing parts and convenient design. It gives genuine satisfaction for many years at low up-keep cost, and continues during its long life to project the rock-steady picture for which it is famous.

Want more particulars? A post card will bring them.

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Remember the date. Thursday and Friday, November 1st and 2nd.

Main 3890

Paramount Pictures

Pola Negri as a beautiful gypsy in old-time Spain

Pola Negri, the inimitable coquette, telling the fortunes of the nobility, and dancing at the splendid court of Philip the Fourth!

At the fete in the Square of the Galloping Charger, the King, masked and cloaked, is afoot for adventure with his courtiers.

What happens when he meets the glorious gypsy, Pola, at whose slightest hint the keenest duelling sword in Seville will leap from its scabbard in defence!

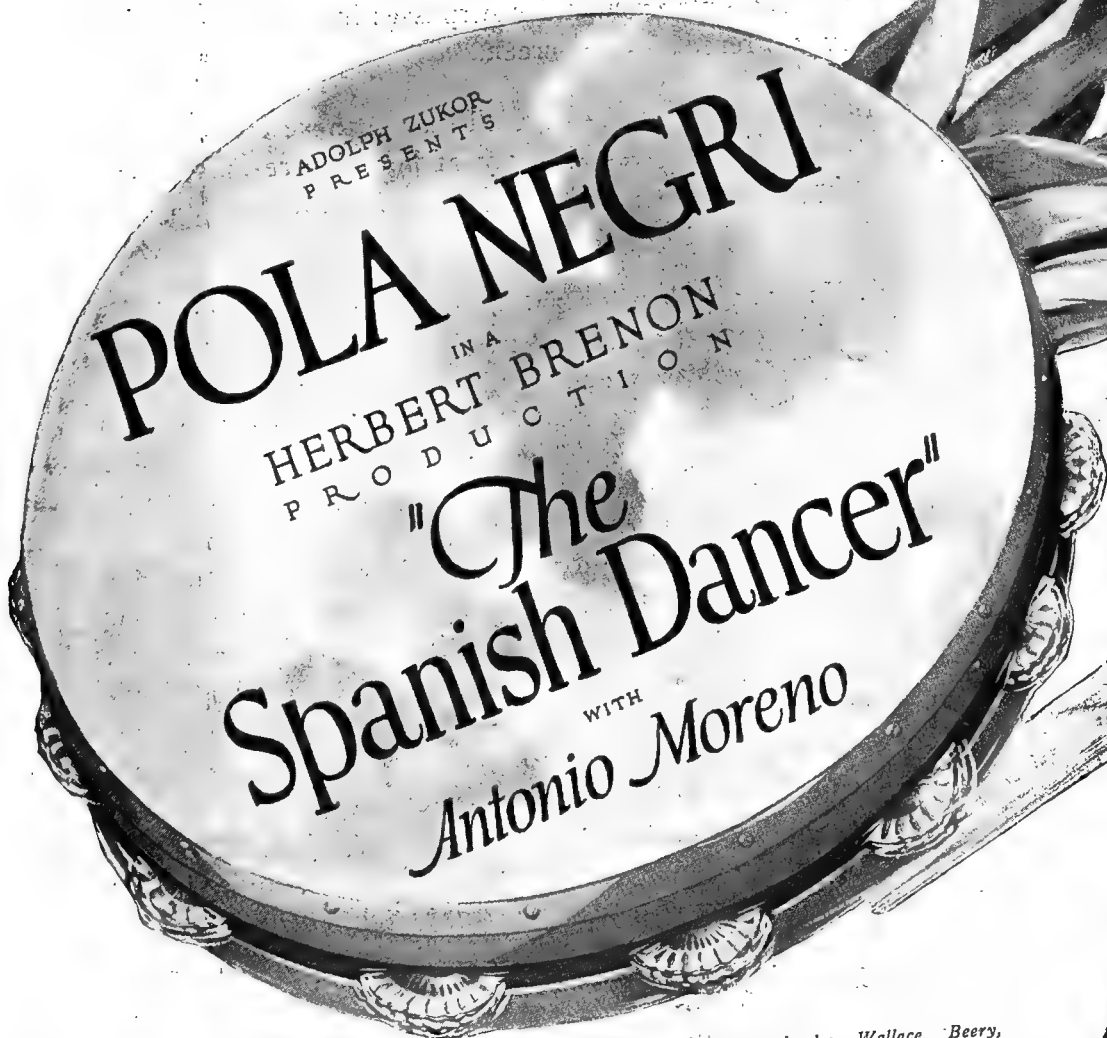
Don't miss the scene in which Pola's knightly lover, Antonio, sits at banquet with his twelve executioners-to-be!

This is the kind of photoplay that made Pola Negri famous—a fast-moving sweeping romance, veined with passion and dangerous adventure, and studded with sumptuous scenes of court life in seventeenth century Spain.

A Paramount Picture made to the highest known standard without regard to cost!

"If it's a Paramount Picture,

it's the best show in town!"



A
Paramount
Picture

Supported by Wallace Beery,
Kathlyn Williams, Gareth Hughes,
Adolphe Menjou and Robert
Agnew. Written for the screen by
June Mathis and Beulah Marie
Dix from the play "Don Cesar de
Bazan" by Adolphe D'Ennery and
P. S. P. Dumanior.



NEW PICTURES

for

SMALL TOWNS

and

HOW TO GET THEM

- ¶ It is agreed by every critic and exhibitor who has seen the pictures being released by various distributors that this season's product far surpasses in quality anything ever offered on the screen.
- ¶ At the opening of each Fall season there comes to the screen an impressive array of big pictures. Why?—simply because the majority of distributors hold the big ones for Fall release.
- ¶ We are absolutely right when we say that one distributor at least, did not need to hold up its pictures for Fall release and the subsequent increase in rental. Each picture was consistently good—several as BIG as the BIGGEST. That company maintained its distribution of quality pictures for ONE SOLID YEAR!
- ¶ Therefore, isn't he a wise exhibitor who selects his program from the distributor who guarantees your screen rare entertainment the whole year round. Isn't he wise when he plays the products of that distributor continuously, so that he is close upon release dates and gets the advantage of key city newspaper advertising. He is spoken of as a successful theatre man—no wild-cattin' for him—he's not just a movie manager—he is a legitimate business man in his community—one of those boys who will tell you,

You Can Depend on First National



Nov. 3rd, 1923

CANADIAN MOVING PICTURE DIGEST

Turn to the Back Cover First

A little novelty that will arouse
the enthusiasm of your patrons
—a chance for you to make new
friends for your theatre—a chance
to definitely settle to your satis-
faction that

You Can Depend on First National

TORONTO, CANADA
NOVEMBER 3rd, 1923

259 Spadina Ave.

Vol. 15, No. 27

PUBLISHED BY
CANADIAN MOVING PICTURE DIGEST PUBLISHING COMPANY
Go gle TORONTO, CANADA

If You Haven't Seen This Picture You Have Missed Something!

Ask Your Nearest Fox Exchange Manager to Screen It for You

A battle of bare hands
and sheer grit against the
blood thirsty fangs of an Arctic
wolf pack



William Fox
presents

of NORTH HUDSON BAY

with

Tom Mix

A JOHN FORD production

Story by JULES FURTHMAN

TORONTO

MONTREAL

ST. JOHN

WINNIPEG

CALGARY

VANCOUVER

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Original from
Before Buying Pictures Read The Digest Advertising Pages.

Now Comes Another Universal Success!

*No. 354—Straight from the Shoulder
Talk by Carl Laemmle, President of the
Universal Pictures Corporation*

AS though the most sensational year in our career were not enough excitement for us, I now have the pleasure of announcing that **another "knock-out" has just arrived from our Universal City studios.**

It is **"The Acquittal."**

The play was a corker, but the picture is so much better that there is no comparison. In the play, the very best of the action took place off the stage. In the picture the whole tale is unfolded reel by reel, and I want to tell you it is one of the best yarns ever spun!

My hat is off to the people who transformed the play into a screen story; to the entire cast, and to the clever director, as well as to every man, woman, boy or girl who had anything to do with any part of its making.

Its love scheme is unique. Its comedy is delicate. Its drama is absorbingly interesting. And its mystifying twists by which suspicion is thrown from one character to another will keep you guessing until the very end.

If **"The Acquittal"** had been a flivver, Universal would still be enjoying the most remarkable year any producing company ever had. But to have this picture pile in on top of other successes and to have it turn out to be one of the most perfect gems ever produced in any studio in any year is so gratifying that I can't help crowing about it.

Did you ever hear of such a parade of successes as Universal has brought together this year? Did you ever know of any single company following up one hit with another and so on until it seemed as though the procession would never end?

And now to get back to **"The Acquittal."** I ask you to take particular notice of the remarkable court-room scene in this production. As you know, court-room scenes are one of the hardest things to handle successfully on the screen or stage. Either they don't ring true or they bore the spectator to death. The only court-room scene I ever saw which was a hit was in **"Lightnin'"** as played on the stage by Frank Bacon. But this was due to its delicious comedy, more than to its drama. In **"The Acquittal"** the court-room scene will grip you every minute. You will not get too much of it. You will not get enough!

I am looking forward to the newspaper and trade paper criticisms on **"The Acquittal"** with keenest interest. I don't believe any critic can fail to boost it to the skies, for I never saw a production more critic-proof. But, better even than this, is the fact that this is the sort of picture which people will send their friends to see. As a word-of-mouth advertiser, it will pack any house that plays it.

The **Universal** has smashed the bulls-eye right on the button again! And still more are coming! Watch, look and listen!

"Back to the Good Old Days"



"Back to the Woods"
CHRISTIE COMEDIES
Two Reels

"WISH we could go back to the good old General Film days, when we could get pictures that were not padded and tiresome—pictures of short length, jammed with action," said an exhibitor to me at the Chicago convention.

Why, Mr. Exhibitor, there are more pictures like that available now than there were then. Every Educational Picture fits that description.

Why not "go back to the good old days" by booking a whole Short Subjects Show from your Educational Exchange every now and then during the summer?

And on all your other programs during the warm months use more of these Short Subjects. They are The Spice of the Summer Program.

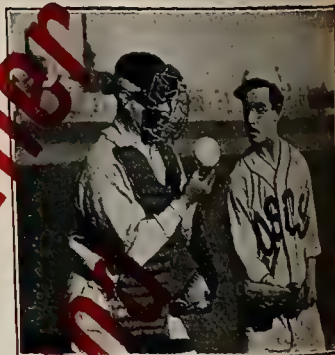
Ed. Hamilton



"F. O. B."
LLOYD HAMILTON
in
HAMILTON COMEDIES
Two Reels

WILDERNESS TALES
by Robert C. Bruce
One Reel

TIMELY SPECIALS
such as
"GOLF, AS PLAYED BY
GENE SARAZEN"
One Reel



"Three Strikes"
MERMAID COMEDIES
Jack White Productions
Two Reels



"Between Showers"
CAMEO COMEDIES
One Reel

EARL HURD COMEDIES
Presented by C. C. Burr
One Reel

LYMAN H. HOWE'S
HODGE-PODGE
Some Sense and Some
Nonsense
One Reel



Canadian Educational Films

Toronto Montreal St. John Winnipeg Calgary Vancouver

**CANADA'S
MOTION PICTURE
TRADE PAPER**

The Canadian Moving
Picture Digest

General Manager and
Editor-in-Chief

RAY LEWIS

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of Canada

VOL. 15, No. 27.

TORONTO, CANADA

NOVEMBER 3rd, 1923

"A Divided House"

MOVING Picture History is being written today. You are the scribes. The future will know that the Exhibitor existed, providing the Exhibitor of today identifies himself with the Picture History which is being written.

The entire business is being revolutionized. Into the heart of this enterprise there have come grown-ups, we can no longer hide behind the Swaddling Clothes of an Infant Industry. We can no longer excuse ourselves by saying that we did not know better. We know just where we stand, we know just what is necessary to maintain our position.

Do you want pity and charity, or do you want the respect that each man, who is "minding his own business," extends to his neighbor who is doing likewise?

The M.P.T.O. of Canada are not a charitable institution, they have not opened their doors to you through pity. They are a business proposition, interested only in facts, and in the business of carrying on their business according to a system of law and order. The business of the M.P.T.O. of which you are asked to be an active partner, is the business of enabling you to remain in business; and through a consolidation of mutual interests obtain for each exhibitor, or partner, adequate representation, in legislative matters, and in matters which are centralized within our business.

"A house divided against itself cannot stand." We know that this adage has a world-wide application. Our business will only receive the courtesies and consideration due it when we can present our needs, our requests, in a united manner. The most important unit of this business is the Exhibitor. We have said this before, we say it again, we are likely to keep on saying it until even the Exhibitor will begin to realize that, in relation to the Picture Industry, his position is ninety-five per cent.

The point of contact is the vital station. The wires leading to this station may be perfect, miraculous in their ramifications; but the Contact, if imperfect, renders all the other precautions and cautions as null and void. The Exhibitor is the Point of Contact, the producer and the distributor the wires leading to this transmission point. No matter how well organized they may be, how perfect their systems of production and distribution, the message comes through the Exhibitor. His is the power of the throne and the power behind the throne. He stands, in brick and mortar. He is the reality of this business,

as much as the Science of Finance in cold, hard cash, is a reality.

Twenty associations within this industry will not have the power to accomplish, to impress the public and the government as will one organization of exhibitors. The power of the screen, its message, its purpose, its ideals, is in the theatre of the Exhibitor. It is to the interest of distributor and producer to see that the Exhibitor is organized, to help him organize, for theirs will be the reward in proportion to their merits.

There is only one obstacle which the exhibitor has to overcome, one Dragon of Thought which will destroy him and that is—"What will I gain?". That Monster has been a reproach, a blockade to the Progress of Man throughout all ages. It does not only apply to the relationship of men to organization, but to all the principles of life which make a Man, a Man among Men, which makes life worth living. "What will we gain." One letter more than "I" in the word "we," but it takes in the sense of a number which cannot be numbered. It takes in you and your neighbor and his neighbor and so on through the entire gamut of a relationship between man and man. As soon as the Exhibitor can educate himself to say, "What will We gain?", forming an Association of Exhibitors, he automatically becomes a member of just such an association. His vision clears, and he sees with a prophetic and business eye.

Ask yourself this question, Exhibitors. No one is endeavoring to take anything from you, to lower your percentage of profits or your self-respect, or your standard in the community in which you reside. Rather are the organizers endeavoring to give you the value of their united efforts, increase your percentage of profits, your self-respect and elevate your position in the country of which you are an integral part. As you respect the business you are engaged in, in a like degree shall you and this business be respected? What have you done to keep yourself in business, to gain the respect of those within your Industry and the Public, which is indirectly a partner in the Picture Industry?

The M.P.T.O. of Canada may not be in a position to solve all your problems, but many of them will no longer be problems to you, if you and every other Exhibitor in Canada unite their efforts in the solving of each other's problems. Now is the time to join.

The Exhibitors are the last to organize, perhaps in their case it shall come to pass that "The First shall be last and the Last shall be First." RAY LEWIS.

EPIDEMIC OF DIVORCES TRACED VIVIDLY IN GREAT F.B.O. DRAMA

What Causes Divorce? Does Romance Naturally Fade Away or is the Baby Vamp to Blame? Remarkable

Exposure in New Picture.

Chester Bennett in his great social drama, "Divorce," starring Jane Novak, with the hand of a master, has painted a vivid, living series of motion paintings answering this great question which is the greatest problem civilization has been called upon to solve since the barbarians started to stamp out civilization following the fall of Rome. Bennett has exposed the fiery, baby-faced vampire who spends all her time trying to cause a married man to forget his wife.

He shows how the subtle, baby-faced vampire first starts her campaign of making the husband believe

that his wife neither understands nor appreciates him and then shows how she gradually wins him away from his life mate.

These situations form the great basic theme in "Divorce." Jane Novak, the star, is being supported by an unusually strong cast, including John Bowers, who plays the leading masculine role, James Corrigan, Edythe Chapman, Margaret Livingstone, Freenman Wood, George Fisher and Philippe de Lacy. "Divorce," an F.B.O. production is being released in Canada by United Exhibitors, through Educational Films Limited.

Inherits His Ability to Make Folks Laugh

Edwin "Poodles" Hannaford, famous New York Hippodrome clown, equestrian and juggler, will soon make his debut in motion pictures in Tuxedo Comedies, released through Educational Film Exchanges, Inc.

"Poodles," as he is generally known, is of the fifth generation of circus clowns in the Hannaford family, which has been in the circus business in England for the last 150 years. His father has had his own circus in the British Isles for forty years.

Hannaford's first picture will be titled "Handy Andy." "Poodles" will be supported by George Davis, another circus and vaudeville clown, and by Cy Jinks and pretty Molly Malone of the Hollywood film colony.

Jealous Husbands Nearing Completion

Maurice Tourneur is placing the finishing touches on his newest production for M. C. Levee, "Jealous Husbands." The picturization, an original story by the French director, is now nearing completion at the United Studios and will be ready for public presentation via First National, shortly.

The climax, a sensational automobile accident, in which a machine is smashed into smithereens, will mark the final scenes to be shot and will be photographed soon. The story, a melodrama of typical Tourneur effects, is said to offer unusual acting opportunities to Earle Williams, Jane Novak and Ben Alexander, as well as others in the leading roles.

Should Make Success of Grand Mere Venture

Val Bureau, manager of the Francais theatre, Ottawa, Ontario, for several years, has acquired the Olympia which was closed for approximately 12 months, but it has been re-opened under the new management. Mr. Bureau catered to the large French-speaking section of Ottawa at the Francais and he understands the tastes of the French-Canadians from lengthy experience with the result that he is expected to make a success of the Grand Mere house.

Norma the Favorite to Play "Juliet"

The Winnipeg Free Press is conducting a contest similar to that run in Chicago a short time ago, to enable its readers to choose their own hero and heroine to play in the forthcoming production of "Romeo and Juliet."

To date the beautiful First National star, Norma Talmadge leads by 86 votes over Canada's own Mary.

The standing for heroines and heros is as follows:—

Juliet	
Norma Talmadge	175
Mary Pickford	89
Romeo	
Rodolph Valentino	140
Eugene O'Brien	80
Joseph Schildkraut	51
Conway Tearle	30
Douglas Fairbanks	22

Former Screen Star Returns to Play Role

In Dwan Production

Winifred Allen, former star, in Triangle pictures, is returning to motion picture work after several years' absence from the screen. She has been engaged to play in Allan Dwan's new Paramount picture, "Big Brother." This will not be Miss Allen's first work under the direction of Mr. Dwan for she appeared in seven pictures which he directed for Triangle. She will have the role of Kitty Costello in the picture and will share honors with Tom Moore, Raymond Hatton, Joe King, and Mickey Bennett, the other principals in the cast.

Famous London Producer

Making Features for U.S.

Announcement is made by Hepworth Distributing Corporation that its 1923-1924 output of eight special productions will be released on an attractive and equitable franchise plan to independent exchanges.

Joseph di Lorenzo, Secretary of the Corporation and in charge of distribution, said that Cecil M. Hepworth, who has been producing pictures in London for over twenty years, is confining his activities on productions to the type of photoplay specially suited for the American market. "So confident are we of the quality and the box-office value of these productions," said Mr. di Lorenzo, "that we are opening, within the next month, our own exchange to serve the Greater New York territory."

Mr. Ed. M. Hopcraft has been appointed manager of the New York Exchange.

Departs for France Where Production is Resumed

President Albert E. Smith of Vitagraph, who sailed for Europe last week revealed in a statement that a French unit had been organized and is now producing for Vitagraph in France. Mr. Smith will inspect the recently acquired studios in Paris and progress on the picture.

The title is "The Beggar of St. Sulpice" and Charles Burguet is the director. A cast of noted French players have been engaged, headed by Desjardins and Gaby Morlay. Others in the cast are Charles Varrel, Gaston Modot, Camille Bardou, Suzanne Revonne and Andree Lionel.

This is the first French Vitagraph picture since 1914. When war was declared the Vitagraph studios and laboratories on the outskirts of Paris were turned over to the French government for war work.

WM. DESMOND'S BIG SERIAL PROVES BOX OFFICE BEST BET

"The Steel Trail," Stirring Chapter Picture, Depicting Thrilling Railroad Building Adventures of the West.

Word comes from Universal City that the last camera-work has been completed on "The Steel Trail," William Duncan's stirring chapter-picture of railroad building. This marks the breaking up of what has been one of the most notable serial companies ever assembled on the West Coast. Headed by William Duncan, star and director, and his co-star, Edith Johnson, and including a strong supporting cast and the best technical experts to be found at Universal City, the company has turned out what Universal exchange men and exhibitors say is the high-water mark of serial entertainment.

"The Steel Trail" is Duncan's first Universal chapter-picture—the first of a series of high grade serials to be made by him along lines following Mr. Carl Laemmle's announced policy of turning out chapter-pictures good for any theatre and any class of theatre-goers. He came to Universal with a big idea, and "The Steel Trail" is said to be a worthy exponent of that idea. The idea, which caused Mr. Laemmle to sign up Duncan for an unlimited period, is that there is more romance in modern business than in books. Duncan believes that the building of railroads, the installation and management of great industrial plants, the projection of big mining ventures and similar modern activities, are as thrilling, as exciting and as interesting as any "shoot-'em-up" western, murder mystery or society drama.

Duncan chose railroad building as his first field of action. "The Steel Trail," which he outlined, and which was adapted for the screen by Paul M. Bryan and George Plympton, was conceived as a spirited romance of the dangers, experiences and sentiments in the construction of a new railroad—during which the construction engineers faced human enemies as well as the hazards of nature. Duncan, besides directing the serial, plays the role of a noted railroad engineer called in to push the work on a new railroad, facing loss of franchise because of delays in building caused by unscrupulous competitors.

Not content with duplicating railroad construction in the studio and on the hills surrounding Universal City, Duncan took his entire company to Friant, Cal., where a new railroad

actually was being constructed through a terrain which offered every possible opposition to the engineers in charge.

Thus, the Universal serial star was able to get 100 per cent. atmosphere for the interesting story of "The Steel Trail." The action of the film takes place in the actual construction camps, along the line, ahead with the graders and levellers, and with the bridge men, swinging great steel beams high over torrents and mountain gorges.

In settings such as these, Duncan staged his sequences of dramatic action and romance. Miss Johnson, in the role of the daughter of the railroad's owner, who shares the dangers and successes of the construction engineer, does the best work of her career in this picture.

In the strong cast are such favorites as Ralph McCullough, Harry Carter, Harry Woods, John Cossar, Frank Whitson, Mabel Randall and Kathleen Calhoun. George Robinson handled the camera.

"The Steel Trail" was released the last of August. The last episode is due for release late in November.

TIPS for Projectionists

In most theatres using D.C. at the arc it is the custom to use a copper coated negative carbon. These copper coated carbons while they answer the purpose, also have a habit of throwing bits of copper on to the surface of the rear condenser. This can be dissolved off the surface of the glass by ordinary vinegar. The kind sold under the name of triple strength will be found best, this being harmless to glass, but a desolver of copper.

PORT HOLES

In theatres where the port holes are covered with plate glass, these must be kept clean and polished to keep down reflection which interferes with the projectionist's view of the screen. The writer has found that common gasoline is about the best thing for polishing these. Take a soft cloth and dip it in gasoline and rub thoroughly over the surface of the glass, then take a dry cloth and polish. It will be found that the glass will take on a high polish just as is wanted.

GUY E. McALLAN.

Christie Comedies Popular With British Audiences

English Market Glutted With Productions of Feature Length, But Noticeable Shortage of Comedy Subjects Reported by Educational President.

"Conditions never looked better for the American made Short Subject in England and Europe," said Mr. E. W. Hammons, president of Educational Film Exchanges, Inc., on his return October 10th from abroad where he had been conferring with his British and Continental associates.

"Practically no Short Subjects are produced in England," said Mr. Hammons. "They depend almost entirely on the American made productions. British concerns are producing longer features, but there is practically no comedy production. American made comedies are the standard."

"The feature market is glutted with American and English made productions. First class theatres are showing for the first time features released here two and three years ago, with a few exceptions, but the Short Subjects are put on the screen as soon as possible after the arrival of the negative from the United States.

"The Christie Comedies are very popular. They are firmly established, due to their consistent quality over a

number of years and Mr. Christie's efficient distributors for the British Isles, the Christie Sales, Ltd. The Mermaid and Hamilton Comedies have made wonderful progress during the past year, and the general comment on them, outside of their excellent entertainment value, was on their clean comedy plots and gags.

"The one reel Cameo Comedies are attracting a lot of attention, for there is nothing like them offered on the British market. The Bruce Wilderness Tales have established a firm foothold in England and in Europe, in spite of the millions of feet of foreign made scenic negative which can be purchased for almost nothing over there."

"I was surprised at the exploitation accorded these Short Subjects in England. Their exploitation and printed matter on Short Subjects approaches that which is issued on long features in America. As a result, our comedians are as well known in England as they are on Main Street here."

Gene Stratton-Porter's Second Story Filmed

**Gloria Grey, New Dramatic Find to Portray Fascinating Story
Book Girl—Unusually Fine Supporting Cast.**

Gloria Grey, declared by Gene Stratton-Porter to be so close to the type that she might have stepped right out of the book, is to be the Elnora Comstock of "A Girl of the Limberlost," the second of the famous books of Mrs. Porter to be prepared for the screen. Production is under way, under the personal supervision of Mrs. Porter. Miss Grey, though but 17 years of age, is one of the dramatic "finds" of the year. She has been before the public for 14 years, starting in her baby-hood as a protegee of Gus Edwards and attaining an enviable reputation as a singer and dancer on the vaudeville circuits before her entry

into pictures. James Leo Meehan, who successfully directed "Michael O'Halloran," is directing "A Girl of the Limberlost," which will be an early winter release.

The notable cast also includes:—Gertrude Olmsted, Emily Fitzroy, Raymond McKee, Cullen Landis, Alfred Allen, Virginia Boardman and Ralph Yearsley are a few of the imposing cast that is screening Gene Stratton-Porter's personally supervised production of "A Girl of the Limberlost" under the direction of James Leo Meehan. Each of the members of the cast bears the distinction of having been the featured player in one or more of the recent productions.

What's What on

The Sennett Lot

Increased facilities and the addition of new players for the several producing units on the Mack Sennett lot have thrown the operating forces of the big comedy organization into high gear.

Billy Bevan has returned after a long vacation in the Northern woods, where he and Mrs. Bevan spent many weeks hunting and fishing, to say nothing of the exploration made far into the interior of the country by motor and horseback.

Kalla Pasha, Billy Franey and Fred Spencer, all well and favorably known to patrons of the screen, have been re-assembled and with Madeliene Hurlock and Bevan, make up the principal names in the cast for a new satire, the majority of which will be taken along the rocky coast above Santa Barbara, under the direction of Earl Kenton. This comedy production which as yet has not been titled, is expected to be one of the most pretentious two-reelers ever turned out by Sennett.

A Canadian Beauty in "Six Cylinder Love"

Helen Morgan, prominent in the cast of the William Fox offering, "Six Cylinder Love," is a Canadian beauty winner. Miss Morgan, a slight charmingly proportioned brunette in her early twenties, won a trip to New York as her beauty prize. While here, she met Elmer Clifton. Mr. Clifton offered her a role in his picture, "Six Cylinder Love," which Miss Morgan accepted.

New Uniforms Secured for Dominion Attendants

Vancouver, B.C.—Manager Winning of the Dominion theatre has added a further pleasing touch to his popular house this week

The three pretty misses who guide the footsteps of the patrons down the darkened aisles are in brand new uniforms, which are very becoming. The material is corduroy, royal purple in color, trimmed with white silk, neat braiding running down the outside of the trousers and on the shoulders.

"Scaramouche" Opens New Tivoli

The Allen theatre, Richmond and Victoria streets, headquarters of the famous Ben Cronk brand of hospitality for years past, is no more.

On Saturday, November 3rd, with the magic wrought by the plasterers, and the painter, the vacuum cleaner and the floor mop, the handsome new Tivoli succeeds the famous Allen; and, in keeping with the inauguration of a new advanced policy, which will embrace the presentation, with de luxe settings, of only the outstanding production of the year, "Scaramouche" the noted Rex Ingram production made from Metro will be the premiere offering.

Dollar top prices will prevail at the Richmond and Victoria streets house and judging by the standard being set by the early presentations booked, only the very top-notch productions will be shown.

B. C. Theatre Men

Ask Taxation Cut

(Special to Digest)

Victoria, B.C., Oct. 22.—Asking that the amusement tax on moving picture houses be cut from ten per cent. to five per cent., a large delegation of theatre owners and operators, headed by Rowe Holland, appeared before Hon. John Oliver and Hon. Hart. The plea of the movie and vaudeville men was that their industry had reached the breaking point, that most of the houses were losing money and that, unless they were given relief on the amusement tax, dire results would follow. Premier Oliver pointed out that this delegation was but one of the many that had approached the government recently asking that taxes be lessened. The cost of movies, Mr. Oliver contended, may have risen greatly, but the cost of government had also risen. "We are met on every hand with requests for reduction in taxation, and, in the same breath, we are asked for more improvements," he added.

The theatre men, however, contended that the amusement tax was unjust. No other business, they urged, had a ten per cent. tax on their entire income. As it is now, they claim, they are being taxed on their losses.

Premier Oliver pointed out that he and Mr. Hart were merely acting as a committee of the executive and they would give the matter consideration, consult with the inspector of taxation and report to the executive.

Baxter Signs With F. B. O. to Stay Another Year

Warner Baxter, noted F. B. O. star, has been signed by P. A. Powers for another year.

Baxter has just finished work in "Alimony" and "Blow Your Own Horn" for Film Booking Offices and will take star parts in important subjects during the course of the next year.

Baxter's delineation of the American doughboy who wins a million in the Owen Davis comedy drama, "Blow Your Own Horn," bids fair to endear him to millions.

The husband of Winifred Bryson, herself a screen celebrity, Mr. Baxter is making swift strides toward the highest peak of stardom.

Harold Bell Wright

Writes for the Movies

Harold Bell Wright is about to make his bow to Screenland via a film version of "When a Man's a Man." It is reported that the production will be released by Princi-

pal Pictures in November.

Digest Reviews Current Attractions

"The White Rose"

D. W. GRIFFITH
UNITED ARTISTS

Sentiment revealed amid scenes of inspiring beauty, human nature's frailties and unselfishnesses portrayed exquisitely by a group of humans superbly moulded by a master technician; a simple old-fashioned love story raised to the ranks of poetry by sheer artistic conception; the gem in the perfect setting—this is "The White Rose," D. W. Griffith's latest screen production.

All the familiar "tricks" if you will; all the marvellous appreciation of detail and all the uncanny appreciation of life; all the revelations of the soul by means of a facial grimace, a bodily movement, an odd impulsive gesture—the great director has utilized the familiar formula, the old, old story without pretence at innovation and once more the public which loves simplicity—and loves beauty even more—is feasted at the Griffith board.

The presence of Mae Marsh lends unusual interest—there are many thousands who believe that with Griffith to guide her, this quaint little person possessed of a retrouse nose and a "twisty" mouth has achieved the pinnacle of motion picture stardom—unrivalled. Certainly your audiences will not be able to erase her from their memories when you have shown them "The White Rose." Carol Dempster too, is in the fairy-book cast, she of "Dream Street" fame; Ivor Novello, the young English actor, will create a sensation, although his beauty has been stressed rather than his histrionic ability at times. Neil Hamilton a new "find" at the hands of Griffith, in the inglorious role of a grocery clerk, proves equal to the occasion when he captures good fortune, becomes a success, and marries a rich and beautiful heiress. From the leading star to the most inconspicuous supernumerary perfection graces the casting.

Let the outline of the story be brief—it is typically Griffithian: Bessie Williams aptly known as "Teazie" is led to conclude that flirting and pretty clothes will unlock the gate to the garden of happiness. As she has just left the door of an orphanage behind her, the job as cashier in a popular winter resort in Louisiana has an aura of romance and Teazie, whose charm is

in adapting herself, soon gains a reputation although she really is "good." A young theological student falls deeply in love with Teazie at very short notice, but he repents after a dream-night of love and moonlight; he departs to complete his studies, and the little girl who has finally met love, becomes a mother, unknown to Joseph who enters the ministry. Later, after the world has been righteously unkind, Teazie finds her way to a negro mammy's cabin, and as death hovers near, the good colored folks send for the white minister. Joseph recognizes his sweetheart, whose wistful face has never ceased to haunt him. His fiancée Marie releases him, he voluntarily leaves the church, renouncing all to marry Teazie, his only love and serve the world's unfortunates, while Marie marries her childhood adorer—the erstwhile grocery boy.

Mae Marsh as Teazie gives a compelling performance—poignant expression is there, sincerity and undeniable appeal. America's foremost producer has released another remarkable bit of entertainment—magnificent locations, exquisite photography, gentle touches, excellent comedy relief, a wonderful cast. But—remember, "The White Rose" is a sentimental story told with a tremendous amount of detail—and there are still some people who can not think beyond that cold fact when they spend their money for entertainment. Know your audience ere you book this eight reels of ecstatic beauty.

* * * *

"Human Wreckage"

UNITED EXHIBITORS

A vivid exposure of the dread narcotic evil, dramatically depicted with the added interest of a first hand bond in the presence of Mrs. Wallace Reid, widow of the ill-fated screen idol—"Human Wreckage" gives promise of being an epoch-making presentation, and a box-office Hercules.

Wherever this remarkable production has been shown, astounding business has been recorded, proving that pictures of an educational nature (if the public be interested in the subject theme) can do real stunts at the box office. Of course the sincerity of Mrs. Reid's campaigning against the drug scourge, manifested in her effort to make personal appearances in conjunction with all the important first runs has also been great for business,

but those who were prompted by sympathetic curiosity were, without exception, profoundly impressed with the vivid story unfolded in Mrs. Reid's picture. The picture faces the facts of the dread disease—a disease, Mrs. Reid explained, just as surely as small pox or scarlet fever is a disease.

Mrs. Reid appears in an important role in the picture and her portrayal indicates the utmost sincerity, gaining for her wholesome sympathy and an understanding of no mean degree on the part of her audiences.

"Human Wreckage" is an admirably directed and delicately handled drama of intensity and pathos, of compelling interest, decrying the use of narcotics, and showing the temptations, the unhappiness and the degradation awaiting the drug addict. The story deals with the efforts of a brilliant young lawyer to save a drug "fiend" from jail; and later traces the great legal light's own fight against morphine addiction, the taste acquired innocently enough on the part of the victim of improper medical aid, when pressure of work has resulted in nerve racking tension of mind and body. The understanding and courage of his young wife, her fortitude and determination, eventually achieve the young lawyer's victory, and the dread monster is conquered.

Two million people on this continent have not this strength; for their sakes "Human Wreckage" makes an eloquent plea. Mrs. Reid's own work is the very acme of sincerity and gentleness—born of experience, surely. James Kirkwood is exceptionally fine in a role that might easily have been made objectionable by over acting. George Hackathorne, the reliable and satisfying young artist, gives a sympathetic and convincing portrayal of the very young addict. Bessie Love contributes a superb bit of work as the young mother and rises to great emotional heights in the death scene.

John Griffith Wray is in large measure responsible for the excellent handling the subject has received. He gets Mrs. Reid's message over very forcibly. The picture is well photographed and carefully produced without offence and with excellent purpose. The subject may be considered a morbid one for screen presentation, but those entertaining this view will be converted to another view point by "Human Wreckage."

H.M.B.

"NORTH OF HUDSON BAY" STARS TOM MIX IN BIG SNOW PICTURE

"Jes Sick o' the South"—Popular Fox Screen Hero Goes to Polar Regions.

Tom Mix, the popular William Fox star, is not a jealous person. But his gun-slinging, rope-twirling, horse-back-riding laurels just had to be preserved. Therefore, after viewing a South American picture in which these accomplishments were displayed by skilled vaqueros (cowboys) he determined to emigrate. The great plains of Brazil were his goal.

A communication to a large South American rancho brought a most cordial invitation. He was just about to sit down and pen a graceful acceptance when he was visited by George T. Bye, the staff correspondent of the New York World. Mr. Bye returned recently from his famous 10,000 mile airplane trip from New York to Brazil. Tom naturally was eager to learn more of the people whose cowboy championship he contended.

"They are great chaps, Tom," said friend Bye. "They ride like centaurs, shoot like streaked lightning, make love like Romeos, rope quicker and as sure as a snake strikes—and drink like hell." Bye thought to dishearten Tom in his ambition to defeat them. But Tom's ambition grew like a fad in New York.

"Doggone, they can't be that much. Tony and I are goin' down there and rope 'em into a herd, and ride 'em into eternity. And we won't drink nothin' but water, either."

"Watch your step, old hoss," warned his friend. "I've got more to tell you. They wear leather clothes, some of it's natural skin, carry two guns and a foot long knife called a facao. When these species of hardware don't work right on a man they have three iron balls joined together with long chains. They swing 'em round your neck—nice necklaces they make; little too heavy, though, for society."

"You'll have a lot of fun there, Tom," added the cheerful friend.

Tom did. At least, according to all the dust and chaos wafted north, he did. But when he returned to California he announced his intention of flying north. "Jes sick o' the south," he disgustedly ejaculated. The fruit of his disgust is "North of Hudson Bay," one of the most freezing north-erners ever filmed.



**NORTH OF HUDSON BAY with TOM MIX
A WILLIAM FOX SPECIAL PRODUCTION**

A new Fox presentation which promises popularity in Canada.

"The Covered Wagon" will be put out as a road show in the key cities of Canada before showing at the picture houses. It will be shown at the Walker in Winnipeg, the big legitimate house.

Doris Kenyon Wins Flattering Praise

Doris Kenyon, who will make her reappearance as a C. C. Burr star in "Restless Wives," is receiving enthusiastic praise from the newspaper critics for her work in "Bright Lights of Broadway" which was made by B. F. Ziedman at the Burr Glendale Studio. In Indianapolis, the "Star" said; "Doris Kenyon, as the simple country girl lured to the city in quest of a career, is one of the most refreshing personalities on the silversheet." The "News" in the same city says; "Doris Kenyon, as Irene Marley, does famously." Miss Kenyon is also receiving excellent notices for her performance in "You Are Guilty" a C. C. Burr presentation in which she co-stars with James Kirkwood.

Painted Cards Are Very Effective

For the presentation of "Six Days" at the Regent, Ottawa, during the week of October 15th, Manager Cloakey resorted to his favorite stunt of using appropriate and original window cards of hand-painted style in many shop windows on the main thoroughfares. He seized upon a special hunting display in the window of a local sporting goods store, for instance, for the display of a handsome card which referred to the "Six Days" that would be taken by many Ottawa enthusiasts for their usual week's hunting trip each fall, and to the "Six Days" as the Regent feature for the current week. Many of these window cards were very clever.

Ince Confirms Filming of Big Buffalo Stampede

By taking advantage of a round-up of 8,000 wild buffaloes arranged by the Canadian government in the enormous Buffalo Park in Alberta, Thomas H. Ince will incorporate in his new picture for First National, "The Last Frontier," scenes of the largest herd of bison ever brought together by man. Ince has been given the exclusive right to film all scenes in connection with the spectacle for "The Last Frontier" as well as for an educational and scenic picture to be preserved by the Dominion government.

Not until the arrival at Wainwright, Alberta, of the Thomas Ince staff, including two directors, John Ince and Reeves Eason, seven cameramen, expert rifle shots and riders, was any intimation given by government agents that the big buffalo round-up stampede and annihilation of 2,000 excess bulls

was to be recorded in a motion picture feature.

The buffalo, with hundreds of deer, elk, moose and antelopes roam the Alberta range within the Canadian National Buffalo park of 102,000 acres, the world's greatest preserve for wild animal life. The rapid increase of the buffalo during the past few years is resulting in a serious shortage of forage and J. G. Harkin, Commissioner of Dominion parks, has planned for several months for the slaughter of 2,000 bulls and a partial segregation of the herd.

The screen story includes in characterization many of the famous characters of Western continental history and centers about the completion of the first trans-continental railroad. It is said to be replete with thrills and is historically correct.

—IT STAGGERED TORONTO!!

Blasé Toronto—or at least that portion of it which managed to gain entrance to Loew's Theatre this week was staggered when it saw:—

Mrs. Wallace Reid in "Human Wreckage"



*Carved out of the
very soul and tis-
sue of quivering
human life.*

*Sensational!
Unparalleled!
Inspiring!
Colossal!*



It pierces through superficiality and plunges deep into the pulsing heart of humanity itself. It tears away with ruthless grasp the black veil of secrecy.

In gripping scenes of tremendous drama it hurls into your consciousness a shattering thunderbolt such as no man, woman or child who sees it can forget.

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To James A. Boyd, President, John A. Martin, General Manager, UNITED EXHIBITORS of Canada,—and Messrs. W. E. Allen—Phil Hazza—J. Macklin—F. R. Lennon—A. W. Perry — J. Ruck — C. A. Garner — George A. Graham — T. H. Davey — C. R. Dippie— of the UNITED EXHIBITORS of Canada,—Welcome to the F.B.O. fold.

You are now tied up with the liveliest wire crowd of salesmen and film men in the Industry, and we tied up with you because of the fact that you boys work with the same high pressure to serve exhibitors as do our boys in The States.

Not alone that you boys will find that F.B.O. pictures have swept the entire country with a wave of popularity among millions of fans, but that every exhibitor who has played F.B.O. pictures is a living, breathing, walking, shouting booster for the F.B.O. boys throughout the entire United States.

Canadian fans and exhibitors are already acquainted with the quality of the F.B.O. product.

Every exhibitor in Canada, whether he has played our pictures or not, knows about the powerful exploitation of F.B.O.—by far the best in the business.

They know how we put our pictures across. They know we work like hell to help every exhibitor make money with our goods. Thus has F.B.O. in 18 short months built up a reputation and a mountain of good will that spans the Continent.

You boys will find it a pleasure to work with F.B.O.—to sell the F.B.O. product and to be backed up with that intensive high pressure exploitation that is the talk of the entire country, and of Canada as well.

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We gave Exhibitors some of the biggest money makers in years. We gave them "IN THE NAME OF THE LAW"—"THE THIRD ALARM"—"WESTBOUND LIMITED"—and now soon to be released is Emory Johnson's latest and by miles greatest photodramatic smash—"THE MAIL MAN," the official giant epic of the screen that tells the big story of Postal Employees. Exhibitors have made money, and are making money, with such winners as Jane Novak in "Divorce"—Ethel Clayton in "Can A Woman Love Twice?" and "If I Were Queen"—Johnny Walker in "Cap't Fly-By-Night"—and "The 4th Musketeer"—Helen Jerome Eddy in "When Love Comes"—Mrs. Wallace Reid in "HUMAN WRECKAGE"—and now we are coming along with the big novelty "Itching Palms"—the box office mop ups "DAYTIME WIVES," "Blow Your Own Horn"—the big winner "ALIMONY"—the big stage success "Lights Out"—the magnificent gypsy story "Born Of The Cyclone." Also our De Haven and Plum Centre Comedies are going big—Best comedy bets on the market.

Our great H. C. Witwer-Collier's Weekly "FIGHTING BLOOD" series are the outstanding money getting sensation for thousands of exhibitors who are now cleaning up with them. Then we have the big super special "THE LULLABY" coming with Jane Novak promising you one of the biggest pictures in ten years. Also coming, the big epic "THE DANCER OF THE NILE" with big American cast. Also Houdini the Great in "Haldane Of The Secret Service"—and many, many other big winners. We're going to back you up to the limit with exploitation, advertising and help of every sort.

We extend the right hand of cordiality and welcome to you. It's going to be a big thing for you, for United Exhibitors of Canada, and for F.B.O. Shout the news from the housetops and don't forget we are going to let every exhibitor know that physical distribution will continue as usual through the Branches of the Canadian Educational Films (Ltd.) and that—

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The talk of the entire industry

F.B.O.'s great series of
H.C. Witwer-Collier's Weekly
Stories

FIGHTING BLOOD

Ask any exhibitor who has seen any of this series what he thinks of them—and you'll get the same answer from every one of them—that they're the biggest entertainment and the greatest box-office attraction on the market today!

They're built to order for man, woman and child of every class of society—and they'll get you more boosts than anything you could put in your theatre!

As surefire patronage builders you couldn't find a stronger proposition! From the day you show the first round, and every day thereafter on which you show a "Fighting Blood," you can gamble on a steady flow of repeaters and a raft of others that their word-of-mouth publicity will bring into your theatre.

If you happen to be one of the few who hasn't yet booked this series—DON'T WASTE ANOTHER DAY! Every minute you hesitate you're losing money!

UNITED EXHIBITORS OF CANADA, LTD.

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FABRIC OF LIFE FASHIONS DRAMA "HUMAN WRECKAGE"

United Exhibitors Through Educational Distribution Offer
Canadian Exhibitors F. B. O.'s Sensational Expose of the
Narcotic Evil—Mrs. Wallace Reid's Super Effort.

The exquisite appeal of Mrs. Wallace Reid, the power and delicate shading with which James Kirkwood has invested his role, the stark pathos of Bessie Love and the brilliant work of other members of the cast easily combine to make Mrs. Reid's anti-narcotic production, "Human Wreckage," which is being released through United Exhibitors in Canada with physical distribution through Educational Films, one of the most extraordinary photoplays in the recent history of the screen.

"Human Wreckage" is not the story of the sufferings of the lamented Wallace Reid nor is it the record of his own wife's ordeal in her courageous efforts to help him break the shackles of addiction that bound him. It is in no sense biographical. From first to last the picture is entertainment—dramatic entertainment of the most powerful and appealing character, with abundant human touches and scenes in which Mrs. Reid, Mr. Kirkwood and Miss Love, not to mention George Hackathorne and others, rise to exceptional histrionic heights.

The story has to do with the struggles of a brilliant lawyer, one MacFarland, portrayed by James Kirkwood, who becomes an addict. At the outset he is an impeccable foe of the dope ring and through his own efforts saves a boy from going to jail because of a theft committed while under the influence of an opiate. Then MacFarland himself falls prey to drugs. He is fatigued from overwork and summons a physician in the absence of his own family doctor. The one he calls is an unscrupulous user of drugs and prescribes morphine for the attorney. Then begin his troubles. MacFarland's struggle to rid himself of the loathsome habit forms one of the most dynamic passages ever projected on the screen.

Miss Love also reaches towering heights of sheer art in the death scene. It is of special note that at no time does "Human Wreckage" become morbid. It is entertainment of the most unusual character. The direction by John Griffith Wray establishes that skilful showman and artist in the very front rank of his field.

"Human Wreckage" opened to tremendous business in Toronto on Oct. 29th, with Mrs. Reid making a personal appearance at Loew's theatre.



A forthcoming F.B.O. production which will be released by United Exhibitors in Canada, through Educational Exchanges.

Arrives from Toronto

Mr. Peery has arrived from Toronto to join the F.B.O. staff in Winnipeg which is directed by George Gramham.

The "Bad Man" Holds Close to Play's Plot

Example of Sane Transference Declares New York Critic of New First National Production.

Edwin Carewe, producer and director of "The Bad Man," a First National picture, made from the famous play, changed few of the essentials. The New York World, wrote as follows on this angle of the production: "The 'Bad Man' in pictures is one of the best examples of sane transference of a stage play to the screen which we have seen, and the picture is distinctly worthy of the large patronage which it apparently is going to enjoy."

The Evening Mail said: "Many who saw the play were of the opinion that it would make an excellent movie and

If the Sun Should Commit a Murder, Who is to Blame?

Can a man be murdered by the sun? No, we do not mean if it fell on him, or if its rays exercised their blandishments too mercilessly. We mean, can it inspire something abstract to commit the deed?

Can the sun, if it were to cause the death of anyone, be accounted a murderer? We ask this merely as a matter of interesting speculation. Supposing a man were to walk down Main Street and, without any provocation, the sun were to strike him dead, would the deed be a penal validity? Of course the sun cannot be prosecuted, but in most cases an element of human agency enters into the tragedy if one looks deeply enough to find it.

In "North of Hudson Bay" the sun commits a crime for which an innocent man is condemned.

In a trading post, far out of the reaches of civilization, the governor murders a newly rich miner with the aid of powerful sun-rays. A gun placed near a window is primed with powder, a bottle filled with water is placed on a window-sill just above it. The muzzle of the gun points with unshaking emphasis at the chair which stands at the head of the table in the centre of the room. The governor invites his victim to his house on a sunshiny afternoon. The guest is seated in the chair situated at the head of the table. The sun pours into the bottle containing the water, passing through the bottle and lighting on the exposed powder of the loaded rifle. Smoke rises as the magnified sun-rays ignite the powder. An explosion, and the governor shoots his man without having touched the gun.

they were right." The Evening Telegram said: "Edwin Carewe, the motion picture director and producer, has converted the play—star, lines, et al—into a photoplay, just as absorbing as the play."

The Tribune wrote: "The Bad Man might be called a screen triumph." The Sun and Globe said: "It is a more or less faithful adaption of the play." The Evening World said: "We'll wager that when the film critics of the country make their selection of the ten best pictures of the year, 'The Bad Man' will be in the money." The Evening Journal said: "It has that whimsicality about it that a play by Browne has."

GEORGE RANDOLPH CHESTER TITLES PAUL DRESSER FEATURE

J. Stuart Blackton Completes Important Vitagraph Production Perpetuating Fame of Indiana Composer.

Prints of "On the Banks of the Wabash," the J. Stuart Blackton production for Vitagraph, have been shipped to branch offices and public presentations of this super feature based on the song classic by Paul Dresser will begin in early winter.

This picture portrays life in a little Indiana town such as Paul Dresser knew in his boyhood and was written by Elaine Sterne after many conferences with Mr. Blackton, who procured the rights for the picturization of the song from Edgar Selden.

After the picture was finished Mr. Blackton personally cut the film and George Randolph Chester was engaged to title it. This combination between producer and the noted novelist is a guarantee of splendid entertainment.

The cast is typical of Mr. Blackton's famed ability to choose realistic players and is headed by Mary Carr, Burr McIntosh, James Morrison, Mary MacLaren, Madge Evans, Lumsden Hare and others of drawing power. It is said that "On the Banks of the Wabash" will be seen on Broadway at an early date.

Burr Announces Production Plans

C. C. Burr, president of Mastodon Films, Inc., announces that this organization will make six instead of four special productions for the Independent market, the season of 1923-24. This increase of product is in line with the expansion of Mastodon following the recent announcement that Charles R. Rogers has become interested in the firm as vice-president and general manager of distribution.

The Burr Big Six will include "Restless Wives," "Youth to Sell," "The Average Woman," "Lend Me Your Husband" and two well known stories and Broadway stage successes, negotiations for which are being concluded and will be announced within ten days.

United Exhibitors Secure from C. B. C. "Only a Shop Girl"

The United Exhibitors of Canada, Ltd., have acquired the distribution rights for "Only a Shop Girl" for the entire Canadian territory.

Messrs. Jack Hunter, Bud Leonard and Phil Haza have almost completed their plans for a shop girl contest to be conducted in every city in Canada, in conjunction with the first run showing of this picture.

In addition to the newspaper tie-up, the Canadian exhibitors are arranging an exploitation campaign whereby the mercantile establishments throughout Canada will co-operate in awarding special prices to the winner of the contest in each city.

Shock is Felt at Blaine Irish's Sudden Death

Shock and deep regret is expressed this week in Toronto in connection with the sudden death of Blaine Irish, whose affable personality and persistent good nature had won him a wide circle of friends in the picture industry in Canada and in the United States.

Mr. Irish left Toronto for a week's hunting on Tuesday, Oct. 23rd, and on Saturday evening, despite every effort to allay the infection, succumbed to erysipelas at Sudbury Hospital.

Blaine Irish was best known in the business world as general manager of Filmcraft Industries, having been associated in that firm with Irwin Proctor, after first returning to Canada with Pathe about six years ago. Mr. Irish was formerly with Pathe in Chicago. He was the producer of "Satan's Paradise," the all-Canadian production dealing with an elaborate exposure of spiritualism.

The funeral was held under Masonic auspices on Tuesday Oct. 30th. Mr. Irish leaves a widow and is also survived by his mother and father, two sisters and a brother, all of Toronto. He was born in Earnesttown, Ont., thirty-two years ago.

Universal's super Jewel "The Hunchback of Notre Dame" was shown on the Empress of France for the Prince of Wales on his recent trip back to England from a month's visit to Canada. His Royal Highness warmly praised the picture.

Widow of Movie Hero Crusades Against Dread Narcotics

Profoundly impressive, eloquently sincere, with the purposefulness of a great crusader, Mrs. Wallace Reid, widow of the beloved lamented screen hero, made a new kind of "personal appearance" at Loew's theatre, Toronto, this week. The erstwhile, Dorothy Davenport, one-time popular leading lady has made what will probably prove the most unique "come back" in the history of the screen.

Because of the death of her handsome young husband, she has swallowed pride and shunned self interest; and at a time when she might have given her thoughts to self-pity and retrospection, she has dedicated her life to a great work; and, with courage and conviction, she intends to take the witness stand against the fearful enemy of homes and individuals—the "narcotic evil."

"My object," she explained "is to show that the use of drugs is a definite diseased condition and not a criminal problem, as the result of self-indulgence or vicious tastes. I want to arouse interest and strike home with vital and convincing facts." These facts the sweetly spoken young widow presented in an eloquent and feeling manner. Attired in simple black velvet costume with close fitting hat and with a bearing of charm and gentleness, Mrs. Reid commanded an almost sensational attention from her audiences, which numbered into many thousands and established new records in the history of Loew's, Toronto. The ovation accorded Mrs. Reid proved that the public is ready to listen to serious matters presented in a serious manner, even while they are essentially at the theatre to be entertained.

Book Solid Program of Universal Jewels

Mr. P. C. Taylor, General Sales Manager for the Canadian Universal Film Company, has just returned from a business visit to Montreal and St. John offices. Mr. Taylor in conversation with the Digest, stated that so far as Universal is concerned, business is exceptionally good in both districts, Merry-Go-Round and the other nine Jewel releases for 1923-24 being sold practically everywhere.

An exceptional demand is noticed for Hoot Gibson specials, "The Gumps" comedies and other subjects, so that Mr. Taylor feels certain Eastern Canada will more than hold its own in making this year the best in the history of Universal.

Mary and Pandro Are F. B. O.'s Babes

Every regiment has its child and mascot and every movie studio has its babies and favorites. Out on the Powers-R-C lot in Los Angeles Mary Beth Milford is the baby among the weaker sex while Pandro Berman leads the race among the juveniles.

Miss Milford as every one knows is the beautiful little seventeen year old girl that was selected from Irving Berlin's Music Box revue for a featured role in H. C. Witwer's "Fighting Blood," and in her short appearance before the cameras has made millions of friends throughout the country.

Pandro Berman is also a newcomer to the studio, having arrived some three months ago from New York. He is the son of H. M. Berman, general sales manager of the Film Booking Office and when offered his choice of going to the University of Pennsylvania or learning the production of pictures from the ground up, he selected the job at the studios.

Real Drawing Power Supplied by Cast in Next Paramount

The cast of William de Mille's new production, announced by Jesse L. Lasky, contains an array of players said to be one of the most brilliant which has ever appeared in a William de Mille production. They were chosen after careful study of characters in the picture and the capacity of the various players to portray these roles.

Those featured in this Paramount production are Agnes Ayres, Jack Holt, Nita Naldi, Robert Edeson and Theodore Kosloff. Others in the cast are Julia Faye and George Calligan.

Production of the picture has just commenced. It was adapted by Clara Beranger from the book "Rita Coventry" by Julian Street. It is the story of an opera singer who allows men to fall in love with her because it enables her to sing better. Like nearly all William de Mille pictures, "Everyday Love" is filled with the psychology of life.

Exhibitors in Town

Montreal.—This is the time of year when out-of-town exhibitors make their Fall journey up to the big film exchanges in Montreal and make up their selections for the winter months. A. Moisan, of the Victoria theatre, Quebec City; and E. Beaumont, of the Empire theatre, Quebec City, have both been seen around the city recently.

"MARRIED LOVE" PRESENTS FASCINATING PICTURE THEME

Remarkable Photo Production of Dr. Marie Stopes' Widely Read Novel of Domestic Conflict.

'Thousands who have read Dr. Marie Stopes' famous book "Married Love" have eagerly awaited the photo production of this remarkable story. The widespread interest which Dominion Films felt would be in evidence simultaneous with the announcement that the screen version would be shown surpassed all expectations with the announcement of the premiere showing of "Married Love," at Massey Hall, Toronto, with the result that "Married Love" opened at enormous business at that well known amusement place. Capacity business is reported for the entire week with a big turn-away on Saturday. Efforts were made to hold the film over a second week, but this was impossible owing to the previous bookings of the house by different famous musicians and opera companies.

SPECIALLY ADAPTED

"Married Love" was written especially for the screen by Dr. Marie Stopes—the author of the famous book of the same name, which has been the cynosure of public interest for the last few years. Dr. Stopes' book being as it was so startlingly original and medical, was at first the target of severe criticism and disapprobation in some quarters. However, the medical world and the more liberal minded of the public were quick to sponsor Dr. Stopes' work, and now in many countries Dr. Stopes' book has become a household word.

EXPERIENCE IS INSPIRATION

Dr. Stopes, an eminent figure in the

medical world, was the victim of many vicissitudes and whims of fortune before happiness became her lot. The first venture into matrimony was the source of great unhappiness and disappointment, and left her more or less embittered towards the opposite sex, and especially towards the institution of marriage. But time gradually healed the wounds, and in due course Dr. Stopes was wooed and won, and finally found herself once more embarked on matrimony, and this time that happiness and bliss of which the poets prate about was vouchsafed to Dr. Stopes. The fair medico however, was ever urged on by feelings of humanitarian uplift and it occurred to her that some work written with the understanding that comes from medical science on the one hand, and empirical knowledge on the other, would perhaps accomplish much to improve the conditions and results of matrimony as present extant.

For the motion picture a special story has been written which is full of dramatic intensity, pathos and human interest. And while the picture is always romance and drama, the spirit of Dr. Stopes' work is infused throughout which lends the film a power and intensity that is found in very few film dramas. Expense has not been spared in securing a cast of capable and stellar actors, and large sums were expended staging the different sets, which include cabaret episodes, big court-room and fire scenes.

"Married Love" is being released in Canada by Dominion Films Limited.

"Life" Likes "Rosita" One of the Six Best

"In the last two months, I have seen exactly twenty-six pictures, of which six can be rated as 'Excellent,' said Robert E. Sherwood, motion picture editor of 'Life' in the last issue of that periodical. 'I find in this class 'Rosita' in which Mary Pickford and Ernest Lubitsch have combined to bring great beauty to the screen.'"

Mr. Sherwood then goes on to list other features that he finds in the "excellent" group; names five that are "good"; six that are "fair," six that are "poor," and three that are "awful," and then states.

"Looking forward into the new season, the pictures that loom largest are Douglas Fairbanks' 'The Thief of Bagdad' and 'A Woman of Paris' directed by Charles Spencer Chaplin."

Emma Dunn Engaged to Play in Meighan Cast

After a quick trip to Kennebunkport, Me., where they conferred with Booth Tarkington and looked over some locations, Thomas Meighan and Alfred E. Green, his director, have returned to New York. They are making preparations now at the Paramount Long Island studio to take a company of players to Maine to film scenes for "Pied Piper Malone," Tarkington's story which Mr. Meighan will do next for Paramount.

Emma Dunn, famous as "Old Lady 31" on the stage and well known in pictures, has been signed to play one of the principal parts in the production. Other members of the cast have not yet been chosen.

THE END OF THE ROAD

was a marvellous money maker

THE SHEIK

was an unparalleled box office attraction.

AUCTION OF SOULS

will be long remembered by exhibitors as a record breaker.

THE END OF THE ROAD + THE SHEIK + AUCTION OF SOULS
= MARRIED LOVE

MARRIED LOVE

by Doctor
Marie Stopes

Author of the Celebrated Book
of the same name

*This statement is based
on actual business done
in Massey Hall by this
marvellous attraction
which bids fair to break
all Canadian box office
records.*



FROM OUT

of the haze of ignorance and reticence of the last few centuries there breaks the light of Dr. Marie Stopes' Book and Motion Picture, which is dedicated to the adolescent population of all nations, and is hoped to some small extent to increase the joys and diminish the sorrows of marriage.

MARRIED by Doctor Marie Stopes

Author of the
CELEBRATED BOOK
of the Same Name



MARRIED by Doctor Marie Stopes

Author of the Celebrated Book
of the Same Name



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LOUISE AND TRAINED SEAL

WHAT MORE COULD YOU ASK!

Thomas H. Ince Promises a Laugh a Minute in New Comedy Offering—Better Than the "Hottentot."

Los Angeles, Calif. — Louise Fazenda and Freddie, a trained seal, will be the headliners in Thomas H. Ince's next offering, a big comedy special which the producer declares confidently "will knock the spots off the record hit scored by "The Hottentot" last year.

"The Galloping Fish" is the title of the new Ince production, a story for laughing purposes only. With "Anna Christie" in the cutting room, the producer has turned to an entirely different field and proposes to put out a comedy special that will laugh its

name and fame around the world.

An elephant and a horse have played leading roles in recent Ince pictures—"The Hottentot" and "Soul of the Beast"—and Ince has now signed up a seal which rejoices in the name of Freddie and does everything but talk. Del Andrews who directed the remarkable steeplechase in "The Hottentot" has been chosen to megaphone the production for which he has written the continuity. The story was adapted by Will Lambert from Frank R. Adams story "Friend Wife."

Supporting Miss Fazenda will be an all star cast now being chosen by Ince. A feature of the production will be spectacular water stunts and underwater sequences that promise a laugh a minute.

Talented English Girl Joins Century Pictures

Doris Stone, who is playing ingenue leads in Century Comedies, is the second English beauty to have been engaged by Stern Brothers for their pictures. Miss Stone has only been in the United States a little more than one year, but has appeared in many important attractions to date, many of them not yet released.

Her first big part since she left England was opposite Neal Hart in a five reel Universal picture. Later she was engaged by William de Mille for Paramount's "Marriage Market," in which she did all the important dancing this story calls for. At another time she played a prominent part in "Mothers-in-Law."

She has been placed in the permanent stock company of the Century Film Corporation.

A Thrilling Romance in New Carey Picture

A love story as thrilling, as vital and lyrical as grace the pages of the classics of literature is contained in "Desert Driven," Harry Carey's virile drama of the west, produced for F.B.O. and which is being released in Canada by United Exhibitors, through Educational Exchanges.

The love story is born and gains its inception at a waterhole when an escaped convict sees a beautiful girl for the first time. It suffers and survives in a sick chamber. It smiles and is rosiely confident when breasting the dangers of a big Bohemian San Francisco cafe, and emerges finally, victorious, almost at the very portals of the great beyond when the man stands ready to give his life that a child might live.

"Desert Driven" was adapted by Wyndham Gittens from Wyndham Martyn's story of the same name appearing in "Action" Magazine, and was directed by Val Paul.

Exchange Movements

E. Doyle, of Toronto, has been appointed travelling salesman for the Hodgkinson Montreal Exchange and will travel throughout the province. Jake Macklin, formerly salesman with United Exhibitors of Canada, has been appointed as salesman with the Regal Films Limited.

THEATRES FOR SALE Vancouver, B. C.

SUBURBAN THEATRE—Has an excellent steady family patronage in good district, present lessee in possession 4 years. Equipment consists of two power machines, 6A and 6B, 400 opera chairs, screen and all fixtures, draperies, etc. Fotoplayer organ, purchaser to assume balance payments. Three year lease, subject to renewal, rent \$125 per month. \$5,500 takes all equipment, \$3,500 cash, balance arranged.

A. K. MacMARTIN,
501 Pender St. West
Vancouver, B. C.

THEATRES Bought and Sold

Listings Wanted, for a Quick Sale
List Your Theatre with me.

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THEATRE LEASE FOR SALE

Fine little suburban theatre in Vancouver doing a good business, has never been dark since it was built 8 years ago. Vancouver is now coming into an era of exceptional prosperity—this is your opportunity. \$4750.00 takes 320 good opera seats, two simplex machines, generator, \$600.00 Heintzman piano and all fixtures including 5 year lease, subject to renewal. Act quickly, this has not been offered for sale in Vancouver.

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Regal Offers Advantage of Varied Entertainment

Affiliation With Leading Producing Concerns Insures Economy and Satisfaction to Exhibitors

Regal Films Ltd., of Toronto, with its extensive affiliations, is today distributing the output of a very imposing array of big producing companies and a large number of favorite screen stars.

Regal Films, through its branch offices in Toronto, Montreal, St. John, Winnipeg, Calgary and Vancouver, distributes the output of such important companies as Metro Pictures Corp., Goldwyn-Cosmopolitan Pictures, Warner Bros., Pathe, Selznick and the Welsh-Pearson Betty Balfour Pictures.

Regal Films, with these important affiliations, is in a position to furnish exhibitors with two complete changes of program every week in the year. This includes everything needed for a well balanced entertainment, features, comedies, serials, news reels, magazines, cartoons, travelogues, scen-

ics, novelties and educationals.

This matter of securing an entire program from one exchange is one that has manifold advantages for exhibitors. With the tremendous output of Regal Films, Ltd., exhibitors are assured of a sufficient variety of subjects to suit any class of theatre. They are saved considerable time and worry in doing business with several exchanges and there is no small saving in the course of a year in express charges when films and advertising accessories are received in a single shipment instead of coming from three or four exchanges, with a duplication of carrying charges on each.

Regal Films, Ltd., has won its position as a leading film distributing company of Canada by handling the best line of motion pictures possible to procure and backing these up with real service and square dealing with exhibitors.

A Regal customer is a satisfied customer—a Regal contract means business insurance for exhibitors.

Rene Marier

Goes to Hull as Director

Rene Marier, until recently a member of the Regent theatre concert orchestra, Ottawa, has become director of the orchestra of the Eden theatre, Hull, Quebec. Mr. Marier has been with the Regent orchestra for five years, substituting as conductor during the absence of Rodolph Pelisek in Europe for several months last summer. Mr. Marier has also been providing special Sunday evening concerts at the Eden theatre, Hull, during the past two years, in addition to his work at the Regent. Mrs. Marier will have the piano in the new Eden orchestra.

Holds Them a Week

Sam Weiner, owner of the Colonial and Regent theatres in Winnipeg, and the Rose in Regina, reports business as picking up. The Regent now holds a second run big production an entire week. It is centrally located on Main street.

Tom Mix Back in

His Favorite Role

In "North of Hudson Bay" Tom Mix again is found in his favorite role. The William Fox production stars the popular player in a part for which he has every aptitude. During his enactment he rides and shoots, romances and captivates with all the vigor of old.

Exhibitors Wire

Unstinted Praise

for Pioneer Trails

Splendid reports of the immediate success of "Pioneer Trails," the Vitagraph special of the early settlers in the West and Middle West, are reaching the executive offices from all parts of the country. This David Smith production, only recently released and now showing only in the larger and more important theatres, has so impressed many of the exhibitors that they have not waited to write their approval of the picture, but have telegraphed. One of the first to wire what he thought of "Pioneer Trails" was J. Greenbaum, of the New State theatre, Lorain, Ohio. He said:

"'Pioneer Trails' broke all records. The picture was enthusiastically received and applauded by audience. Opposition 'The Spoilers,' 'Going Up,' 'Brass Bottle,' local Style Show and benefit boxing show at Elk's Auditorium. We topped receipts of all other Lorain theatres."

First National Signs

Up Benny Alexander

Ben Alexander, the ten-year-old hero of J. K. McDonald's "Penrod and Sam," has been placed under a long term contract by First National. He will appear first in Maurice Tourneur's forthcoming picture, "Jealous Fools," and then in "Old Fathers and Young Sons," to be produced by Mr. McDonald.

Ben Alexander is the youngest actor today to have five years' screen experience. He came first into prominence as the baby in "Hearts of the World." Following this he appeared in child roles in many independent pictures until he passed the age of curly-headed kindergarten cuteness and developed into a perfect hero for Booth Tarkington's "Penrod and Sam." This picture established him in the foremost ranks of boy actors, and his characterization, one of the outstanding of the year, was partly responsible for the huge success which has been bestowed upon Mr. McDonald's production.

"We, Too!"

Pat Dowling, purveyor of publicity extraordinary to the Al. and Charles Christie forces in Los Angeles, is back on the Pacific Coast.

Dowling has made the swing around the circle this year, covering almost every city of importance in the United States and Canada. He has a backslapping and handshaking acquaintance with practically every large exhibitor and prominent motion picture critic in the country.

United Artists Fix

Province First Runs

Irving Sourkes, Montreal manager of United Artists, has been busily engaged up and down the province lately arranging first run representation of "Richard the Lion-Hearted," one of this exchange's super-specials in connection with this and reports that everything points to an early showing of the picture both here and outside the city.

Sidney Olcott

Starts Out Right

in Paramount Picture

In order to be sure that the French atmosphere shall be correct in his first picture for Paramount, "The Humming Bird," starring Gloria Swanson, Sidney Olcott has engaged Jacques d'Auray, of Nice, France, to act as a technical advisor. The story of "The Humming Bird" deals with life in Paris from 1914 to 1918 during the war period and it is most necessary that all the details of the picture be correct. Mr. d'Auray was in the French army and knows the military angle as well as the civilian life of the French capital. He has been working in pictures on the Coast since 1918, having acted as technical advisor of "The Four Horsemen" and played the part of Gaston with Gloria Swanson in "My American Wife."

**Must be Asleep
If They Pass Up
First National Pictures**

Wonderland Theatre,
Joggins Mines, N.S. Oct. 11, 1923.
Associated First National Pictures,
St. John, N.B.

Dear Sirs:—

Mr. Teel your representative was here yesterday and I am glad to state that we have booked up the balance of your 20 pictures available now for use. You have the goods and I'm sure any exhibitor who does not run First National pictures, must be asleep or else he doesn't know good pictures when he sees them.

Yours truly,

for First National pictures
(Signed) Herbert A. Hood.

Both Houses Favored

The Unique Theatre, St. John, N. B., is to have a new manager in the person of Thomas Daley. Mr. Daley has been for the past seven years, manager of the Casino Theatre, Halifax, and has made a large number of friends in that city who will regret his departure. St. John is Mr. Daley's native town, he being the son of Mr. and Mrs. Thomas A. Daley of Union Street, St. John. As an advertising man, Mr. Daley has gained recognition in the Moving Picture business. Mr. Daley will not only act as manager of the Unique Theatre, St. John, but will also select pictures for F. G. Spencer's chain of theatres throughout the Maritime Provinces.

A. L. Gaudet, former manager of the Unique is in charge of the St. John Opera House.

**"Damned" Now Being
Adapted for the Screen**

"Damned," the novel written anonymously and which has been one of the best sellers of the current year, is making a systematic search for big to the screen, at Universal City.

As supervisor of all Jewel productions at the big film city, Bernard McConville, is at work on this novel in cooperation with Edward Lowe. They are also working on the screen adaptation of Gaston Leroux's "The Phantom of the Opera." These two big stories will be produced as Universal Super-Jewels.

In addition to this work McConville is making a systematic search for big starring vehicles for Mary Philbin. He has chosen and written stories for the Gish sisters, Mae Marsh, and Mary Pickford and believes that Miss Philbin's dramatic and emotional status rates with these older and long favored artists.

**Old Timers Charmed
by Screen Production
of Glorious Classic**

Richard Walton Tully's picturization of Du Maurier's "Trilby," which is a current First National picture, has the advantage of drawing to the box office a great number of patrons whose visits to the theatre are usually very rare. This fact, which is reported from several First National branches, is explained by the tremendous popularity of the novel ever

since its publication twenty-eight years ago. Many of the older generation have been attracted to theatres to see the picturization of their favorite novel.

"Trilby" was directed by James Young under the supervision of Mr. Tully. Andree Lafayette, a French actress of ability and rare charm, plays the title role, and Creighton Hale, enacts the character of "Little Billee." Both as a novel and as a play, "Trilby" has been popular since 1895.



**Quality + Real Humor +
Right Rentals = PROFITS**

**NEW EDITION
KEYSTONE COMEDIES**

**have the first three and the
Profits are yours for the taking**

Quality is high. The National Board of Review listed one of them on its "Pictures for Selected Programs" and had this to say: "HOGAN'S ARISTOCRATIC DREAM—Hobo dreams he is Louis XIV with amusing results."

Humor is real. The dramatic critic of the St. Louis Globe Democrat said of one of them: "Charlie Chaplin in the re-edited edition of his famous comedy, 'His Trysting Places,' kept the audience in a continual uproar with his funny antics and expressions."

Rental is right. Talk to the manager of the nearest exchange listed below and be surprised at the prices at which you can procure these best of all short subjects comedies.

UNITED EXHIBITORS OF CANADA, LTD.

Toronto, Ont. 277 Victoria Street
Montreal, Que. 12 Mayer Street
St. John, N.B. 39 Waterloo Street
Winnipeg, Man. 504 Film Exchange Bldg.
Calgary, Alta. 316 Eighth Avenue East
Vancouver, B.C. 553 Granville Street

**THRU EXCHANGE CONTRACTS WITH
TRI-STONE PICTURES, INC.**
Oscar A. Price President...H.E. Aitken Vice-President and General Manager.
365 Fifth Avenue. New York City.

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SPECIAL CARBONS

SILENT alternating
arcs are now easy to
secure. The use of Columbia
White A.C. Carbons is making
excellent, silent a.c. projec-
tion at low cost possible
in theatres everywhere.

*And it is never necessary to spend
a cent for extra equipment*

Write for information
CANADIAN NATIONAL CARBON CO.
LIMITED
Toronto, Canada

A challenge to you—to every distributor of motion pictures

We used several thousand printed words endeavoring to prove that First National Pictures are the best pictures made. Several thousand exhibitors have told unbiased trade papers that First National Pictures are the best pictures made, still there's a few of the boys who won't even credit the fact that Columbus sailed in 1492 and discovered America.

We're through talking to the few skeptical ones—we're going to "let down" on the "we tell you stuff" and let their patrons do the telling. The idea is this—

LET YOUR PATRONS DECIDE FOR THEMSELVES WHAT PICTURES THEY WANT TO SEE. Get closer to them—make them feel that you are allowing them to guide you in the selection of pictures and stars for your screen. This can be accomplished by conducting a contest in your theatre. WE WILL SUPPLY THE CONTESTANT'S COUPONS TO ANY THEATRE FREE OF CHARGE. EVERY DISTRIBUTOR WILL RECEIVE EQUAL PROMINENCE AND THE RESULT OF YOUR CONTEST WILL BE PUBLISHED IN "THE DIGEST" IF REQUESTED.

Here's a chance to give your patrons a little extra amusement and an opportunity to cement the friendship between you at no cost whatever. It will settle to your satisfaction the question of who distributes the best pictures and who has the most popular stars under contract. Get busy today. Write the Canadian Advertising and Publicity Department, Associated First National Pictures, 91 Queen St. E., Toronto, stating the number of contest blanks you require.

It's some challenge but we know

You Can Depend on First National

Nov. 10th, 1923

CANADIAN MOVING PICTURE DIGEST

IT'S COMING!

GEORGE M. COHAN'S

famous stage play

"The Meanest Man in the World"

BERT LYTEL

BLANCHE SWEET

A FIRST NATIONAL PICTURE

TORONTO, CANADA
NOVEMBER 10th, 1923

259 Spadina Ave.

Vol. 15, No. 28

PUBLISHED BY
CANADIAN MOVING PICTURE DIGEST PUBLISHING COMPANY

William Fox presents

AL ST. JOHN

in

FULL SPEED AHEAD

Two reels of
side-splitting
laughs

Play
WILLIAM FOX
SHORT FEATURES
for
LONG BOX OFFICE
RETURNS

For
Immediate
Release



WILLIAM FOX
presents

CLYDE COOK

in *The*

PINHEAD

For
Immediate
Release

*A
snappy
comedy
special*



Imperial Comedies

*A new brand of
high class fun*

For Immediate Release

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Coming Soon —
The **MONKEY
FARM**

Book Now



20 YEARS OF PROGRESS



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INDEPENDENCE
& STRENGTH

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MOTION PICTURE
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The Canadian Moving
Picture Digest

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Editor-in-Chief
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**ESTABLISHED
1915
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Associate Editor
HARRIETT M. BALL

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of Canada

VOL. 15, No. 28.

TORONTO, CANADA

NOVEMBER 10th, 1923

"None So Blind"

THE M. P. T. O. of Canada have started their constructive work for the good of the entire Industry. The Convention of the Ontario Motion Picture Theatre Owners of Canada in Toronto, at the King Edward Hotel, Thursday and Friday, November 1st and 2nd, presented Motion Pictures to the officials of Toronto as they should be presented.

On that occasion Mayor Maguire of the City of Toronto, together with members of the Board of Control and other officials of the municipal government with whom representatives of our Industry come into direct or indirect contact were given an opportunity to hear us talk good English and conduct ourselves in accordance with the customs of gentlemen.

There is an idea back in the heads of the public that Motion Pictures are all that has crept into the press about them, mostly the unsavoury stories. We are supposed to be "Just Movie people" from whom neither breeding, good manners nor constructive ideas and ideals can be expected. For this impression we have been partly to blame, our too eager desire for publicity, publicity of any kind just to get newspaper space, our indifference to attack, and our general reticence in becoming a part of the community in which we are domiciled, our indifference to any attempt to cement the various units of our industry, so that we might be able to gather around a round table and, working together, evolve and build up an industry of which we could gladly state we were a component part.

Mayor Maguire after listening to a most eloquent dissertation from the screen and international angle, from our toastmaster, Mr. J. O'Toole, one of the officers of the M.P.T.O. of America, congratulated the association on having among its leaders, gentlemen who could so ably present the case of the M.P.T.O. and represent the Picture Industry to such excellent advantage. Mayor Maguire further stated that he was delighted and honored to welcome on behalf of the citizens of Toronto, conventions of such importance as the M.P.T.O., and that he had observed that courtesy toward the public and clean pictures was the rule in Toronto.

Since all pictures released in Canada, with but few exceptions, are exhibited in Toronto, such a statement is significant and implies that clean pictures are the rule throughout Canada; and since Canada receives the greater percentage of its pictures from the U. S. clean pictures are representative of this industry.

In view of the propaganda which has relentlessly and insidiously been disseminated in regard to this industry and having for its weapon of attack "unclean pictures," a statement of this kind by the head of the government, representative of the people of an important city in the Dominion of Canada, cannot help but silence the maligners and add new friends from among the public to our industry.

In addition to this statement Mayor Maguire on the subject of "clean pictures" further stated that he had enough confidence in the representatives of our industry to believe that even without a Censor Board "clean pictures" would be the rule. Controller Hiltz added his words of good-will, appreciation and sympathy, by endorsing what the Mayor had said.

If our Industry received more publicity of this order, for the convention was reviewed by the prominent and leading newspapers of Toronto, the public would soon be persuaded to look upon Moving Pictures as a necessity, of community value and service; and legislation detrimental to our interests would soon be out-voted and not tolerated.

The Convention of Exhibitors in addition to this method of getting acquainted with officialdom, had as their guests the representatives of the various exchanges; and at one of their sessions these gentlemen were invited to express their opinions.

Perhaps in citing Col. Cooper's comment, as Chairman of the Advisory Board of the M. P. Distributors' Association of Canada, the attitude of the Exchanges toward the M.P.T.O. association can best be explained. Col. Cooper enumerated several instances where through the efforts of their association and their co-operation with exhibitors, marked advantages had been obtained and unnecessary restrictions removed for this industry. Col. Cooper further stated that should this association of exhibitors grow in strength and numbers, a joint board of distributors could be appointed, a board which would be capable of dealing with internal and external difficulties, a board which would receive the respect and dignity from the officials with whom it was necessary to come in contact. Exhibitors' and distributors' conventions are necessary. Conventions where this industry is adequately represented, and united, conventions where the press and the government officials have an opportunity to hear us express the purpose of such conven-

(Continued on Page 7.)

Steps Being Taken to Secure Pictures for Montreal Schools (Special to Digest)

Montreal. — Educational moving pictures in schools as an auxiliary means of imparting instruction to pupils were given the stamp of approval at a meeting last week of the Catholic School Commission of this city. As the financial outlay required to install a system of this auxiliary instruction for the pupils of the 190 schools of the Commission in Montreal would be considerable, the question of its introduction would need careful and extensive study by members of the commission and other parties involved, including the provincial government. This was the reception of the report of Ives le Rouzes, teacher in one of the schools here, who in the course of a trip to France this year, made a study of the moving pictures in schools on the continent.

Professor le Rouzes was voted a sum of money by the Catholic School Commission of Montreal to carry out this investigation and submitted a sixteen page report on the matter, strongly advocating the adoption here of the moving picture system as an auxiliary means of teaching.

Judge Lafontaine, chairman of the Board, and Monseigneur Piette both pronounced in favor of the plan, the only obstacle being the cost. This matter of the cost of installation is however being met by the formation of a company here to further the scheme and among the people interested are some of the best known names in the province. Mr. H. de Maublanc, with offices in the Albee Building, is the prime mover behind the formation of a company and it is probable that before much longer there will be stock on the market in connection with the venture. Extension to Protestant schools and to the institutions throughout the province would of course mean a very wide extension of the plan involving considerable organization.

Canadian Club Thanks Theatre for Co-operation

At the annual meeting of the Woman's Canadian Club, public thanks were extended to Mr. W. H. Golding manager and the staff of the theatre for many courtesies and privileges extended to members throughout the year. This is just another instance of recognition for splendid spirit of co-operation and community spirit always shown by the Maritime theatre managers in the good work of their fellow citizens in St. John.

Tully to Produce "Bird of Paradise" So There You Are!

When the picturization of Rex Beach's "Flowing Gold" is completed, Richard Walton Tully, producing for Associated First National Pictures, Inc., will bring to the screen the world famous "Bird of Paradise," his Hawaiian love drama which as a stage play has enjoyed a coast-to-coast success seldom equalled in the history of American dramatics.

Tully plans to start the filming of "The Bird," as the play is known in dramatic circles, about the first of the new year. The picture will be made in the Hawaiian Islands. The story of the play is laid in the period 1890 and Tully, in bringing this South Sea epic to the screen, will also be producing a picture of historic and educational interest inasmuch as all the quaint customs and traditions which once prevailed will be picturized.

Famous Singer to Star as Russian Bandit in New Gorky Film

Chaliapin, the great Russian singer, will be the hero in the super-film for which Maxim Gorkey is writing the scenario, it is reported. Chaliapin will, it is said, play the chief part, that of Stenka Rasin, a Russian bandit of folklore, a sort of a Muscovite Robin Hood, who preceded Robin Hood by many years.

During the period when Russia was swaying between European and Asiatic influences, Stenka Rasin collected a vast following of farmers and Cossacks and formed a sort of national party.

The film will deal with Rasin's marriage to a Persian Princess whom he carried off on one of his raids. The robber chief and his bride spent their honeymoon sailing up and down the Volga on a magnificent ship.

This lasted too long, in the opinion of Rasin's followers, who charged him with neglecting their cause for his wife. Rasin thereupon seized the princess round her waist and cast her overboard.

The filming will be done in various Volga districts.

Orchestra Pit

Calls Fred Leduc

Fred Leduc, former owner and manager of the Laurier theatre, Hull, Quebec, has become a member of the all-star Chateau Laurier orchestra at Ottawa, thus, once more, giving opportunity for the use of his musical talent. Mr. Leduc is an aggressive member of the Kiwanis Club.

Hugh W. Wallace Appointed Manager for Vancouver Allen's (Special to Digest)

Vancouver, B.C. — J. H. Allen, for the past year manager of the Globe theatre, leaves next week for Calgary, where he will join his brother, H. J. Allen. The Allens are operating the Dominion Film Exchanges, with offices in all the Canadian key cities. The business has grown so rapidly during the past year that H. J. Allen has called in his brother, who is an experienced film salesman, to assist him in handling their releases in the west. Mr. Allen this week has transferred the management of the Globe theatre to Hugh W. Wallace, an experienced theatre manager from Swift Current, Sask. The Swift Current Sun has the following to say about Mr. Wallace:

"Mr. and Mrs. Hugh Wallace are leaving this week-end for Vancouver, where he has received an appointment as manager of the Globe theatre, one of the popular picture houses of the coast metropolis."

"Mr. Wallace has been seven years in Swift Current with the exception of a part of one year, spent in Regina, where he was orchestra leader at the Rex theatre. He came back to take over the management of the Lyric, a position which he leaves to accept his new appointment. From pianist to house manager is a considerable accomplishment, and the Vancouver move is a step along the pathway of a successful theatrical career. Hugh has a personality for the show business and is of well balanced temperament; he has a few hobbies and recreations, including football and golfing; he is also a dog fancier."

Minneapolis Manager Appointed to Canada

Mr. P. H. Reisman, formerly district manager of the Famous-Lasky Paramount interests, with headquarters at Minneapolis, has been appointed general manager for Canada, and is now at his Canadian offices in the Toronto branch, 206 Victoria street.

Mr. Reisman succeeds Mr. Akers, former Canadian manager for Famous-Lasky.

Footlights Conquer

Alla Nazimova, now on an Orpheum tour on the Pacific coast in a one act playlet called "Collusion" has scored the biggest success of her career since she gave up Ibsen several years ago. She will not make any pictures this season but will take her

"Her Reputation"**Winning Praise**

Newspaper critics throughout the country have given praise to Thomas H. Ince's "Her Reputation," for its rapid action and "thriller" situations.

"The events, in 'Her Reputation,' are set forth convincingly and the fine acting, especially that of May McVoy, gives the play an atmosphere of realism rare, in such an exciting feature," is the criticism of the Chicago Post.

"Thomas H. Ince has acquired his reputation for thrills honestly," comments the Portland Oregonian. "The flood and fire scenes in 'Her Reputation' are convincing and marked with a genuineness in their enactment seldom attained in similar screen efforts."

**The "Picadilly" Opens
Old Strand Passes**

The historic Strand, which has witnessed the evolution of motion picture projection in Toronto from the ragtime nickle show stages to the classic de luxe presentation in an amusement palace, is about to enter the ranks of the four hundred, in the matter of screen entertainment.

Commencing Saturday, November 10th, the Strand will open under the intriguing name of "Picadilly," and the name will stand back of what it presents in the matter of the very finest British made productions and some of the outstanding releases made in the larger American studios. These productions will frequently be shown in the Toronto theatre simultaneously with the inaugural runs in England and the United States.

Among the early releases booked by the "Picadilly" are the following important pictures: "The Sign of Four" Stoll's colossal English production based on one of Sherlock Holmes' best known stories, "Stop Your Tickling Jock," from the famous play, "The Virginian" Preferred Pictures' noteworthy adaption, "Waverley of Mafeking" made by G. B. Samuelson with a South African setting of historic accuracy.

"Wee Macgregor's Sweetheart" featuring the irresistible Betty Balfour, "Mothers-in-Law" — already conceded a winner, and "Young Lock-invar," a superb dramatization of the famous romance in poetry.

Popular prices will prevail at the "Picadilly" — Matinees 25 cents. Evenings 35 cents and 50 cents top.

FOX NAMES RELEASE DATES FOR EIGHT MORE PRODUCTIONS

**Brief Summaries of Features Produced to Satisfy Taste
Established by Previously Released Fox Features.**

Release dates have been arranged for the second series of specials announced in Fox Film Corporation's seventy-two page book for the season of 1923-24. These pictures, eight in number, follow the first eleven releases and include "Six Cylinder Love," "The Temple of Venus," "North of Hudson Bay," "The Shepherd King," "The Net," "You Can't Get Away With It," "Hoodman Blind," and "Gentle Julia."

"Six Cylinder Love" is the William Anthony McGuire stage play which ran for two years in New York and Chicago, with Ernest Truex featured. The screen version was directed by Elmer Clifton, who came to the front this year with his masterly handling of "Down to the Sea in Ships."

"The Temple of Venus" is a novelty entertainment in which youth, romance and pretty women have the centre of the scenes. It was written by Katherine Carr and directed by Henry Otta. The leading players are Phyllis Haver, Mary Philbin, David Butler and Leon Barry. "North of Hudson Bay" is a drama of thrills, heart throbs and scenic beauty. It is a John Ford production with Tom

Mix. The story was written by Jules Furtherman.

"The Shepherd King" is a J. Gordon Edwards production made in Egypt and the Holy Land. Originally a stage play by Wright Lorimer and Arnold Reeves, it had a long and successful career behind the footlights. "The Net" is called by its producer a 1923 drama of mystery and thrills. A J. Gordon Edwards production, it is founded on the stage play written by Maravene Thompson. The cast is headed by Barbara Castleton and Albert Roscoe.

"You Can't Get Away With It" is a Rowland V. Lee production. Its author is Gouverneur Morris, and it is called a page from a social diary. It is the story of three sisters, told with all the deep insight into modern life for which Mr. Morris is noted in the field of fiction.

"Hoodman Blind" is a strong melodrama, written by Henry Arthur Jones and Wilson Barrett, that was popular on the stage in this country and in England when produced a generation ago. The screen version is a John Ford production. Charles Kenyon wrote the scenario.

STORY OF "BLACK OXEN" IS WIDELY DISTRIBUTED

**Famous Story of Restored Youth Given Excellent
Support by Serialization Plan.**

That newspaper serialization of a photoplay story has been attained to an extent hitherto unrealized is the claim of Associated First National Pictures, Inc., in announcing the full details of its "Black Oxen" serialization plan.

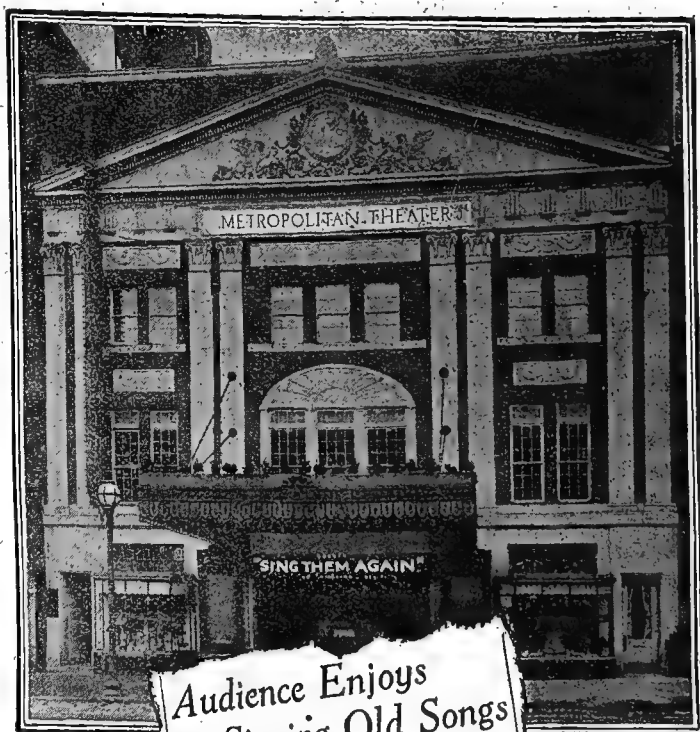
"Black Oxen," a Gertrude Atherton novel, which is among the year's best sellers, is to be offered by First National as a Frank Lloyd production. In laying out its campaign for newspaper serialization, the company aimed at obtaining the maximum value to the exhibitor. The serialization rights were released so that upon completion of the novel, which was issued in full, the picture would be ready for release in the local theatre. In addition to this every installment in the newspaper carried an announcement of the forthcoming Frank Lloyd production which features Corinne Griffith and Conway Tearle.

At the present time one hundred and thirty daily newspapers are carrying the serialization, including a number of Canadian papers. A list of these will appear in a later issue of the Digest.

**Mary Pickford
in "Rosita"
Makes Record**

It is understood that "Rosita" grossed \$12,470.00 at the Capitol theatre, New York, on Sunday, thereby establishing a new Sunday record at that house. The previous high figure was reached by "Robin Hood," but the "Rosita" total tops it by over \$800.00.

"Salvos of Applause"



Audience Enjoys Singing Old Songs At Metropolitan

The overflow crowds that packed Crandall's Metropolitan theater yesterday had the time of their lives. They took part in the entertainment, so they know it was good. It was this way: Following hard on the heels of last week's "Beside a Babbling Brook" musical novelty, the Metropolitan this week presents for the first time in Washington a reel called "Close Harmony," which visualizes a group of old song hits as first release in a "Sing Them Again" series. The lyrics are flashed on the screen at intervals and the entire house joins in the songfest. Yesterday's audiences greeted this innovation with salvos of applause and, as implied, had the time of their lives. This is never so wanted but one

from overflow crowds
greeted the first of the

"SING THEM AGAIN" Series

By Norman Jefferies

"CLOSE HARMONY"

at

Crandall's METROPOLITAN, Washington, D.C.

Read what THE WASHINGTON POST
says about this innovation

■
**TWO
MORE RELEASES
BOOKING**
■

"COMPANIONS"

Introducing

"Comrades"

"The Curse of an Aching Heart"

"When You and I Were Young, Maggie"

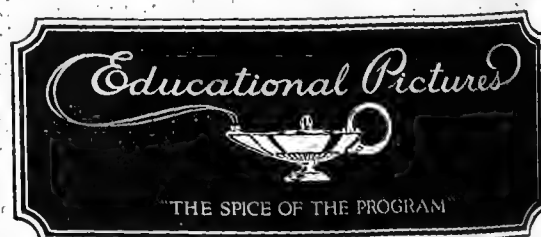
"GOLDEN GEMS"

Introducing

"Put On Your Old Gray Bonnet"

"Father, Dear Father, Come Home"

"The Old Oaken Bucket"



J. O'Toole Addresses Exhibitors at First Ontario Convention M.P.T.O

Chairman, Department Public Service M. P. T. O. America is Able Toastmaster—Mayor and Municipal Officials Congratulate Convention.

Mr. J. O'Toole, Chairman of the Dept. of Public Service, an officer of the M.P.T.O. of America was a guest at the Convention of the Ontario Exhibitors of the M.P.T.O. of Canada. To Mr. O'Toole was allotted the task of being Toastmaster upon the occasion of the Convention Luncheon, held in the Pompeian Room of the King Edward Hotel, Toronto on Friday, November 2nd, the second day of the sessions.

To endeavor to explain in detail how ably Mr. O'Toole filled his position needs the eloquence of an O'Toole, in quoting from his opening address we can more graphically give our readers an opportunity to judge why Mayor Maguire and the other Municipal Government representatives found occasion to so sincerely state that "O'Toole's gift of oratory possessed the magnetism, charm and force, the poetry of the Celtic races."

Mr. O'Toole said in part: "Canada is vast in its territorial extent, great in its present national attainments and with economic, industrial, agricultural, and other development possibilities almost beyond the power of those living today to comprehend. You have an area equal to, if not greater than the States. You have a land filled with all the natural elements which lead to the enrichment of a nation and contributes to the welfare and happiness of its people. I see a great future for Canada."

"I believe that we can aid this development through the Motion Picture Theatre Screen. We have over 3,000 miles of border, that imaginary line

which divides Canadian and American Domains. Yet no canon encumbers the Frontier and no frowning forts challenge the peaceful purposes of our people. We have common life plans, our aspirations are the same, our hope similar and our international activities and relations should be of the most mutual character. Canada is closer territorially to the United States than to any other nation and the logic of the situation is that our trade, social and personal relations should be equally as close and secure. Without forsaking any obligation Canada may rightfully owe to others, we should be able to work out programs between the people of the States and Canadians whereby this intimate affiliation would add to the material worth of both nations and contribute immeasurably to the peace, prosperity and well-being of the people.

We misunderstand each other along some lines. Elements in both countries tend to foster contention as against the natural trend toward a greater mutuality of purpose. The sensible, substantial people of both nations should assert their dominion and make this most auspicious natural situation operate in greater measure to the general advantage of all concerned.

Appeals to prejudice, passion, and other destructive elements in our nature have held us apart. It was and is the cause we did not and some yet do not understand the true situation. I know more about Canada and its people now than I did last week, I hope to increase this appreciation of your great national and personal work as time advances. Yet all Americans cannot go to Canada to affect these thought transformations. Neither can all Canadians visit the States. But we have an instrumentality that can bring and is bringing Canada closer to the

States and the States closer to Canada,—The Motion Picture Theatre Screen. I sat in our Theatres in my home city in Pennsylvania and saw the greatness of Canada unfolded to view. I looked with awe and wonder at the bewildering beauty of your mountain scenery, your vast lakes, and other water wave and the substantial elements of your great agricultural domain and your cities and towns. I saw Canada as never before, a neighbor nation with a neighborly people, actuated by the same purpose and desires as animate us. We speak the same language. We live on the same soil. Our national aspirations and our personal ambitions are the same. We differ from every other nation in the important relation that there is not one American who has designs on the territory of Canada and not one Canadian who seeks to impeach the National integrity of the United States.

Therefore, let the screens be at your service, at the call of the people of both nations to develop this great natural opportunity to advance the interests of both countries. The Motion Picture Theatre Screens are a service institution, non-partisan and non-political. The story is told there with photographic accuracy. There can be no delusions no misunderstandings. Other agencies may cling to party and becloud rather than clarify the situation. But the Motion Picture Theatre Screen tells a story direct and with unerring precision.

Make the Screens your servants to development of nation greatness and a mutuality of trade and other relations between the people of these great North American nations. It can be done. It will be done if you will avail yourselves of the greatest of all opportunities, for national and international amity and progress.

(Continued from Page 3.)

tions, where they can hear us talk about our industry much more clearly and truly than those who talk about us, having seen one, two or even a few moving pictures.

Exchanges, the revenue of your business depends on to what extent the exhibitor can sell your product to his public, remember that it is your product he is marketing. He is only a renter, has paid you for the use of your product for a certain limited time. The product is yours, remains yours. You are in the business of making and selling pictures. It is your sole source of revenue, whereas the exhibitor owns or rents his theatre and can sell to the public on his premises such product as he desires, not necessarily Motion Pictures. The field of entertainment presents for the use of the exhibitor various form of entertainment. Therefore to protect

your interests, to keep the market open for motion pictures, it is necessary for you to endeavor to strengthen the exhibitor's standing before the public, to make his position one of strength; and you know that for this purpose he needs an Association; and you further know that the strongest association of exhibitors which has yet been formed, the first association of exhibitors who are doing constructive work publicly and for the exhibitors, which naturally reflects itself to your advantage, is the Motion Picture Theatre Owners of America with which the Canadian Association is affiliated. Therefore do not stand in your own light for the sake of a mistaken advantage. Boost the Association, it is not necessary to advise exhibitors in this respect. "There are none so blind as those who WILL NOT SEE."

RAY LEWIS.

THE GREATEST FUN IN THIS BUSINESS

No. 356. *Straight-from-the-Shoulder-Talk.*

By **CARL LAEMMLE**

President of the Universal Pictures Corporation

AT a time when exhibitors are refusing to book the pictures of other producers until they can actually see the pictures, they are giving exactly the opposite treatment to Universal and I'm here to say that such an expression of confidence warms the cockles of my heart. **I thank you!**

For years I have been preaching "Look before you book." This slogan has finally taken hold. It has got underneath the exhibitors' skin. They have learned that it pays to look before booking. But at the same time they have learned that they can book Universal pictures before they even leave the studio!

Read the next paragraph carefully:

In our New York exchange alone, nearly \$200,000 worth of contracts were signed on three Jewel pictures, "A Lady of Quality," "Thundering Dawn" and "The Acquittal" before any one of these three pictures was completed!

Not a single exhibitor saw one of these pictures or any part of them before signing up. In some cases we did not even have still photographs to show.

All our salesmen had to sell was the news from our studio that the pictures were great! They told the exhibitors that our studio staff had promised three corking good pictures. Well, many a studio has made promises of this sort. The exhibitors have heard such things before, only to learn afterwards that the pictures were not so good.

But they took our unsupported word for it. All we had ready to sell was our word. And it goes without saying that the word will be made good.

Just as soon as the story began going the rounds that "**Universal has the pictures,**" the flood of contracts began to pour in. In spite of the fact that this was the company which had urged exhibitors to look before booking, this was the very company in which exhibitors had such supreme confidence that they booked blindly.

Confidence! It has taken years to earn such confidence and we'll never shake it!

Trust! I have more fun running this company as a sort of sacred trust for the thousands of exhibitors who lean on us than you will ever know. The fact that I can look you in the eye and can know that you and I are making money for each other is a deep rooted joy which cannot be described in words.

So I'll continue to say it with pictures and you can answer with contracts.

From current issue of "THE UNIVERSAL WEEKLY"

Universal's Big Ten Jewels

MERRY GO ROUND

with **MARY PHILBIN**
and **NORMAN KERRY**

* *

A Chapter in Her Life

A **LOIS WEBER PRODUCTION**

* *

DRIFTING

starring

PRISCILLA DEAN

* *

THUNDERING DAWN

with **J. Warren Kerrigan**
and **Anna Q. Nilsson**

* *

THE ACQUITTAL

with **CLAIRE WINDSOR**
and **NORMAN KERRY**

* *

BABY PEGGY

in my first big feature

The **DARLING** of **NEW YORK**

* *

WHITE TIGER

starring

PRISCILLA DEAN

* *

A LADY OF QUALITY

starring **VIRGINIA VALLI**

with **MILTON SILLS** and an
extraordinary cast

* *

Byron Morgan's Great Racing Story

Title to be Announced

starring **REGINALD DENNY**

Universal Jewel

* *

MY MAMIE ROSE

starring **MARY PHILBIN**

Hoot Gibson
Productions---

BLINKY

RAMBLIN' KID

THE THRILL CHASER

Comedies Coming Into Their Own

By AL CHRISTIE

Written by the President of Christie Films Company, whose products are Distributed through Educational Films.

This is going to be a big year for comedy, and the laughmakers will come into their own more than ever before in the history of the motion picture business. The tide of long boresome features has been turned and exhibitors everywhere have demanded in certain tones their desire for *Pure Entertainment*; whether it comes in large or small packages.

What will our part in this be?

Our entire organization has been concentrating these last few months on new ideas, new situations, new gags, building up a type of comedy for laughing purposes only, without detracting one particle from the standard we have set for quality production.

We are starting on our fourth year of distribution through Educational Film Exchanges, Inc., our eighth year as independent producers, and my own thirteenth year of directing behind a camera, and I want to say that I fully believe there is nothing unlucky about the latter number. It has always spelled good fortune before, and this should be our most successful period.

We are encouraged everywhere by exhibitors who believe in the two-reel comedy as a regular diet on all programs. The comedy has been likened to the funny page and the daily funny strip in the successful newspapers.

Publishers have long realized that the cartoon strip is the biggest single circulation builder in the paper. Likewise real motion picture exhibitors know that the building of a steady clientele is dependent to a large degree, on the showing of comedies which put their patrons in good humor, which give them good fun for their money. They know that running a picture theatre without high-class comedy is like printing a newspaper which is all editorials and reading matter concerning the business, the crime, the grief and the strife of the world.

And there's enough grief in the world without going to a theatre to get more. The whole world loves a laugh, and the most successful theatre men are taking advantage of this universal demand by making the comedy part of their program one of the biggest advertising assets.

Allen is Palace Now There's One for Montrealers

Change of Policy Brings Very Special Pictures at Very Special Prices—"Scaramouche" for Week of Nov. 11th.

Montreal.—The item of outstanding interest in moving picture circles here is the change of policy at the Allen theatre which goes into effect November 11th. George Rotsky, the Manager announces, that on and after that date his theatre will be known as the "Palace" and that \$1.50 top prices will be charged. This will be for Loges, the orchestra being charged at \$1.00 and the Balcony 50c. and 75c. At Matinees the top price will be \$1.00 and for orchestra and balcony 75c. and 50c. The first release under the new arrangement will be "Scaramouche" with which the guarantee is given that the picture will not thereafter be shown in this city for at least a year. Rex Ingram's masterpiece is a recognized world beater and the Palace will, it is understood, run it for an indefinite period. The outstanding feature of the new arrangement is that the former Allen and now Palace theatre enters the ranks of legitimate theatres by reason of all seats being reserved, as is the case at all vaudeville and drama theatres. The experiment will be watched with interest and in any case Mr. Rotsky is to be congratulated on his acumen.

"Mitsi" Purchased

for Mary Philbin

Universal announces the purchase of "Mitsi," the celebrated French novel by Delly, or Marie Petitjean de la Rosiere, published last year by Ernest Flammarion. The novel came to the attention of Carl Laemmle during his recent trip to Europe. Immediately upon his return he instructed Robert F. Roden, Universal's eastern scenario editor, to arrange for its acquisition. The sale was made by Bory Osso, New York agent for the French Society of Authors.

"Mitsi," is scheduled as a vehicle for Mary Philbin, the Universal find who jumped to stardom as a result of her work in "Merry-Go-Round," and who now is completing her first starring picture, "My Mamie's Rose," a story of New York in the late Nineteenth Century, from the pen of Owen Kildare.

The Delly story is the romance of a beautiful and appealing French orphan and the Vicomte de Tarlay, one of the greatest and richest lords in France.

Politics and Finance in "A Tale of Red Roses"

Two Brilliant Stars to Illuminate Second Vitagraph Production on Whitman Bennett Program.

Two stars of international fame have been engaged for "A Tale of Red Roses," the next David Smith production picturized from the novel by George Randolph Chester which will be released by Vitagraph. Dustin Farnum, and Patsy Ruth Miller now playing a leading role in one of Broadway's successes, "The Hunchback of Notre Dame" will head the cast.

Dustin Farnum will play the role of the politician and financier whose love story is the theme of this remarkable picture drama. It is a thoroughly modern story of city life dealing with the variety of human personalities who are caught in the network of politics, finance and society.

No writer of modern life equals in vigor George Randolph Chester. He

knows American politics and finance and the chicanery that corrupts both. His characters are penned deftly and lend themselves with exceptional facility to translation on the screen. It is this vigor in character delineation and dramatic plot that makes "A Tale of Red Roses" one of the most promising screen dramas available by American writers.

Dustin Farnum's career is one of huge stage and screen success. From the days when he played in "The Littlest Rebel" until his most recent screen successes his name has ranked high as a sterling actor. Patsy Ruth Miller is winning new laurels with every release as one of the most beautiful and vivacious present day screen stars.

Three Big Super Feat

A
Great
Picture
With a
Great Cast
of Players.

Sir Anthony Hope's
celebrated romance

"Rupert of Hentzau"

The entire production
under the personal
supervision of
Myron Selznick

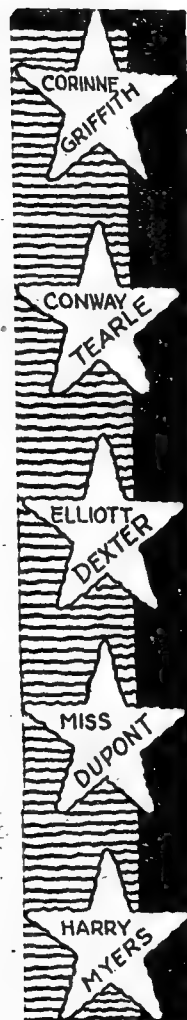
A Victor Heerman
Production



SELZNICK
DISTRIBUTING
CORPORATION

A sequel to "THE PRISONER OF ZENDA."

One of the most elaborate productions of the season.
Unlimited exploitation chances and a box-office attrac-
tion of the highest calibre.



You've never played
dorsed by the Press and
The most elaborate
ever saw.

The Wiae-awake
Good

"IN THE SHADOWS OF WHITECHAPEL"

One of the Greatest Pictures ever pro-
duced in England.

BOOK IT — YOU'LL BE GLAD.

REGAL FILM

TORONTO — MONTREAL — ST. JOHN

Ready for You NOW

ON

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baud

ay of Stars

Photoplay.

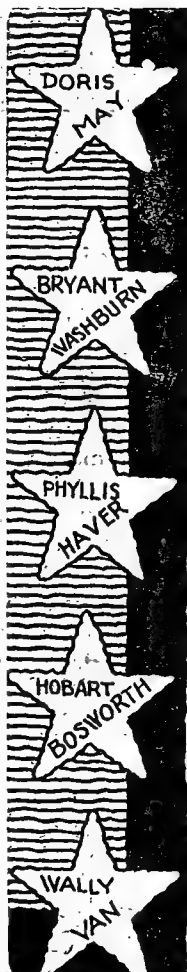
modernists;

AL?"

as been more heartily en-

vertising accessories you

will Never Miss as
This.



The REGINALD BARKER Production The ETERNAL STRUGGLE



Adapted by
J.G. Hawks and Monte M. Katterjohn
KATTERJOHN
From
G.B. Lancaster's "The Law-Bringers"
BRINGERS"

With

WALLACE BEERY
BARBARA LA MARR
EARLE WILLIAMS

RENEE ADOREE
PAT O'MALLEY
JOSEF SWICKARD

An electrifying spectacular picture of the Far North. A Canadian Romance, and a true epic, packed with thrills, adventure and romance.

It's a picture your patrons want to see.

S LIMITED

PEG

CALGARY

VANCOUVER

HAROLD LLOYD in
"WHY WORRY?"

His Newest and Best Feature Comedy.
It's a Clean-up Everywhere.

YOU CAN BOOK IT NOW.

Digest Reviews Current Attractions

"If Winter Comes"

FOX

Percy Marmont has made such a hit with the reviewer that the role of Mark Sabre would be in danger of an attack of superlatives, if the entire production "If Winter Comes" were not so deserving of generous commendation. William Fox has made a truly remarkable screen adaptation of A. S. M. Hutchinson's noteworthy book, and the fact that the producers have succeeded so admirably in their colossal undertaking is a reflection of credit not only upon the illustrious Percy Marmont in the stellar role, but upon the most microscopic extra who joins the mob at Tidborough court house.

It has been claimed that the characters walked right out of the book. Every reader supplies his own dream personality to the characters which he encounters in the books he enjoys, so if Effie Bright is not just as you pictured her, if you expected that Mabel would be a blonde, don't think that Mr. Fox has claimed too much. The thing to decide is whether or not the picture "affects" you the same way as did the book. If it does, and we think it will, then the William Fox claim is justified.

Personally we felt as if we were meeting again some very dear friends.

All the splendid characteristics of Hutchinson's people were conveyed, all their emotions inspired by the times and all the realities of life in its myriad grooves just as Hutchinson laid them bare in the homes of the little Cathedral town.

Harry Millarde directed the picture which shows unmistakable signs of the utmost care. Very few departures from the book are noted and these could have been omitted. The better your patrons know the book, the more they will like the picture, for it is an inspiring delineation of a beautiful character, brave yet shy, fearless yet modest, noble yet most cruelly degraded. No director could have brought "Mark Sabre" to the screen without a Mark Sabre already living and breathing. Thus we applaud Percy Marmont to the echo. It is the finest thing he has ever done, and we reluctantly visualize him in another role—just yet.

Of the characters, "Mabel" played by Margeret Fielding ranked next in fidelity to that of "Sabre" contributed by Marmont. Deserving of honor-

able mention are the following: Gladys Leslie as "Effie," Dorothy Allen as High Jinks and Eleanor Daniels as "Low." Anna Forrest played the delightful "Nona." We enjoyed her, but have heard varying comments on this particular role. Perhaps she missed in tone at times, but she was always sympathetic and most gratifying in her understanding of what the part demanded in the way of suppressed emotion. Sydney Herbert seemed to caricature "Twining," but his work was nevertheless telling. Eugenie Woodward and Russell Sedgwick provided the tender atmosphere of the Perch home.

Many of the beautiful locations were undeniably English, and the care of appointments and details to achieve the true English atmosphere were successful. You have in "If Winter Comes" a most excellent screen presentation of a very well-known novel, you should be able to stage box-office acrobatics. The picture is very long, and there are more titles than are necessary, but the remarkable work of Marmont alone is worth the price and the time, so there you have it!

* * * *

"Sing Them Again"

EDUCATIONAL

Educational Pictures are making it easier for the small exhibitor to deliver the goods, and one of the latest acquisitions to the "spice of the program" which promises universal popularity is the new "Sing Them Again" series, the first two of which your reviewer has just seen. We were not wildly enthusiastic about these song pictures when we first heard of them to be perfectly frank with you, but if ever "seeing is believing" the old adage applies here. These are just about the brightest little screen novelties that we have seen this year. They are presented with unlimited originality and humor, they make the heart beat quicker for the folks who remember the good old songs and they simply compel your audience to sing. If you want a real community spirit to prevail in your house Mr. Exhibitor, get after this series quick, none of the old standing on the stage and singing a solo stuff, "plant" a couple of good singers in the house and let'er go. The first series, "Close Harmony" with delightful illustrations, includes the well-known ditties: "Sweet Rosie O'Grady," "In the Shade of the Old Apple Tree" and "Sweet Adeline." This kind of thing

will do for you what the special presentations do in the first run houses of the key cities. You've got to have something—why not the spice of the program?

* * * *

"The Bright Shawl"

ASSOC. FIRST NATIONAL

The names of Richard Barthelmess and Dorothy Gish individually are effective magnets for the regular picture fans; collectively, they are a sure guarantee of doings at the box-office.

Announce Barthelmess at his best and the alluring Dorothy as a captivating Spanish dancer in "The Bright Shawl" and dust off your S. R. O. sign; for although the story itself doesn't amount to a row of pins, there is a pictorial feast in store for your patrons and an unusually attractive promise of romance.

John S. Robertson has been entrusted with the business of converting the Hergesheimer story of revolution in Cuba into a palatable screen offering and a suitable vehicle for the co-starring of the romantic Richard and delectable Dorothy. He he succeeded admirably, though it has taken considerable footage to keep the background picturesque at the same time providing a theme stripped of the war ingredients.

The story tells of a young American in quest of adventure in Cuba. His friends are Cuban patriots who resent the Spanish influence. By residing at their home on his arrival he becomes involved in all manner of intrigue before he has fairly got his bearings. A Spanish coquette who is a professional dancer falls in love with him and gladly tells the Spanish army's secrets to the young intruder. She eventually gives her butterfly life in payment for her activities in espionage; and the young American rescuing the mother and daughter of the Cuban family whose friend he had tried to be, sails back to the land of liberty, with his intended bride, wearing the bright shawl given him by the brave little dancer as a keepsake from Cuba. A splendid supporting cast, beautiful photography and colorful settings, really glorious exteriors, careful direction and well achieved climaxes, render "The Bright Shawl" excellent entertainment—it will certainly give them "something" to look at.

H.M.B.

"Rambling Kid" Triumphs In Last Minute Booking

**Hoot Gibson Western Gets Broadway Presentation Through
Odd Accident—Wins Over Stiff Opposition
Without Advance Advertising.**

Hoot Gibson, Universal's popular western star has established a premiere record on Broadway that goes far towards putting him in the superstar class. His latest picture, "The Ramblin' Kid," broke into the Broadway theatre cold, without any advance advertising, and in the face of the severest opposition ever seen on Broadway, including "The Hunchback of Notre Dame," "Rosita," "If Winter Comes," and other big specials. Yet, the Gibson picture went over the top with a whoop, and did exceptional business all the week, so Charles McDonald, managing director of the Broadway theatre, reports.

The sudden booking of "The Ramblin' Kid" into the Broadway is an interesting bit of theatre psychology. McDonald was visiting W. C. Herrman, manager of Universal's New York exchange, when a pre-review showing of "The Ramblin' Kid" was held for Mr. Herrman's benefit. Mr. McDonald accompanied him into the projection room to talk over another matter, not being interested in the Gibson picture because of the Broadway's policy against western pictures.

After a while, McDonald said:

"I would like to shelve everything else this coming Sunday if you will let me have this picture." He got it.

"The Ramblin' Kid" is said to be the best of Gibson's series of box-office successes, including "Out of Luck," "Blinky," "The Gentleman from America" and similar pictures, directed by Edward Sedgwick. Universal characterizes this latest Sedgwick-Gibson picture as the greatest outdoor romance that company ever made.

It is not a typical western picture but a stirring story of real characters laid in a western atmosphere. Laura LaPlante has the chief supporting role. Other well known players in the cast are Harold Goodwin, William Welsh and Raymond Nye.

Gibson now is working on the funniest picture of his career, "The Extra Man," a hilarious comedy on the "Merton of the Movies" and "Hollywood" style but with a laugh in every foot of film. Everyone at Universal City from the general manager down to the lowly assistant directors, were pressed into service in various scenes of this picture.

"Tay Pay" Complimented Hays on U. S. Pictures

Will H. Hays has returned to America after an absence of six weeks, most of which time was spent in England, where the film head was the guest of Colonel George Harvey, U.S. Ambassador to Great Britain.

The "dynamic advisor" as he is aptly known, plunged immediately into a sea of work, using as is his custom two stenographers and two telephones simultaneously to facilitate his work.

While he was in England, Mr. Hays observed with great interest motion picture conditions there, and he came back filled with enthusiasm over one outstanding fact—that ninety per cent. of all motion pictures shown in England are American made pictures, and that they please the great number of Britons who go to see them.

"Thus it is that the efforts of the motion picture industry in America toward its own continued improvement is of quite as much interest over there as it is here," said Mr. Hays.

One of the largest functions which Mr. Hays attended in England was a dinner given in honor of T. P. O'Connor, who, in addition to being a distinguished parliamentarian and journalist, is the censor for all motion pictures shown over there. Mr. Hays said he was greatly pleased with the complimentary remarks concerning American-made photoplays, uttered by the famous "Tay Pay."

Say It With— A Subscription

Tillsonburg, Ontario, Oct. 24, 1923
The Motion Picture Digest,
Toronto, Ontario,

Dear Miss Lewis:

We are enclosing cheque for our subscription to THE DIGEST.

We certainly appreciate your paper very highly, and think that your efforts on behalf of the industry, merit the support of every exhibitor in the country.

Wishing you every success, we remain,

Yours very truly,
RMT, White Star Theatre,
ENCL, (Signed) R. M. TEALL.

Briefly on the Boards

Larry Semon, Mr. and Mrs. Carter de Haven are three stars who are likely to take short jaunts into vaudeville this season.

George E. Kann

Resigns Office

George E. Kann, Foreign Manager for Goldwyn Cosmopolitan has resigned from the organization. Mr. Kann's headquarters were at the New York offices.

"FLAMING YOUTH" ANNOUNCED ON LIST OF NOVEMBER TOUR

First National Will Release Daring and Illuminating Modern-Day Story Featuring Colleen Moore.

"Flaming Youth," a current best seller in the world of fiction, a daring and sensational story of present-day society life, which combines strength of plot and dramatic action with delicate tracings of flapper psychology, is announced by Associated First National Pictures, Inc., as one of the four pictures which will be issued by it during the month of November.

The company's schedule for the month is completed by "Jealous Husbands," a Maurice Tourneur drama presented by M. C. Levee; "The Dangerous Maid," Constance Talmadge's first contribution to the field

The Rialto of Winnipeg will add a large syncopated orchestra from Chicago to its entertainment program, starting Oct. 22nd. Among the pictures secured is Nazimova in "Salome" and the new Charles Ray productions. Walter Deering is the manager.

of romantic comedy-drama and "The Wanters," a society drama which John M. Stahl has made.

In "Flaming Youth" Colleen Moore has the featured role. John Francis Dillon directed "The Dangerous Maid," Constance Talmadge, was directed by Victor Heerman. "Jealous Husbands" affords Ben Alexander, the boy hero of "Penrod and Sam," an important part. Earle Williams plays the husband and Jane Novak the wife. "The Wanters" is represented by Louis B. Mayer. The story is interpreted by Marie Prevost and Robert Ellis in the featured roles.

ONTARIO EXHIBITORS EXTEND THANKS TO SYDNEY S. COHEN

Heartily Endorse Motion of Thanks for Splendid Co-operation of American Body at First Ontario Convention.

Whereas: It has been our pleasure to have with us on the occasion of the first annual convention of the Ontario division of the Moving Picture Theatre Owners of Canada, held at the King Edward Hotel in the city of Toronto, Canada. Mr. Sydney Cohen, President of The Moving Picture Theatre Owners of America, and Whereas: Mr. Cohen has in the course of our deliberation assisted, advanced, and otherwise co-operated in the formation of The Moving Picture Theatre Owners of America to advance the interest and general well-fare of The Theatre Owners of the Dominion of Canada, and

Whereas: Mr. Cohen has therefore lent his support, good-will and co-operation in the solidifying of the Motion Picture Theatre Owners of Canada by again giving his support to the Exhibitors of the Ontario division for the purpose of making this unit of the Dominion organization one of the strongest centres of the Moving Picture Theatre Owners of Canada.

Therefore be it resolved that we extend to him our sincere Thanks in appreciation for his tremendous activities in our behalf, and

Be it further resolved that a copy of this resolution be given to his and the same recorded in the minutes.

The following resolution was also unanimously adopted:

Whereas: It has been our pleasure to have with us on the occasion of the first annual convention of The Ontario division of the Motion Picture Theatre Owners of Canada, held at the King Edward Hotel in the city of Toronto, Canada; the following men:

George P. Aarons, Philadelphia
Mr. J. O'Toole, Scranton
Sam Bullock, Cleveland

Officials of the Motion Picture Theatre Owners of America, and

Whereas: These men have in the course of our formation and deliberation assisted, advanced, and otherwise co-operated in the solidifying of the Ontario division of the Motion Picture Theatre Owners of Canada, to advance the interest and general well-fare of The Theatre Owners, of the Dominion of Canada.

Therefore be it resolved that we extend to them our sincere Thanks in appreciation for their activities in our behalf, and

Be it further resolved that a copy of this resolution be given to each of them and the same recorded in the minutes.

Mr. J. C. Brady, Toronto President Ontario M.P.T.O.

J. Cohen, Toronto, Treasurer, Ray Lewis
Elected Secretary at Convention.

At the second day sessions of the Convention of the Ontario Exhibitors of the M.P.T.O. of Canada, it was decided to elect officers to carry on local and provincial work as was planned and approved at the previous convention in Montreal, Sept. 7th.

Accordingly Mr. J. C. Brady, who has been appointed First Vice-President of the M.P.T.O. of Canada at Montreal was further elected unanimously, President of the Ontario Ex-

hibitors of the M.P.T.O. of Canada. Mr. J. Cohen was elected treasurer and Ray Lewis, secretary.

These elections do not in any way conflict with the elections made in Montreal, but simply carry out the plans for a concentration of efforts locally in order to secure members.

The reports of the Ontario Convention will be completed in the issue of November 17th.

Serials Going Strong

An interesting development of the present season is the strong hold serials seem to have on movie fans. From all parts of the Dominion come reports that these chapter plays are proving the means of increasing attendance at theatres. In this connection exhibitors will be glad to know that Ruth Roland's new serial, "Ruth of the Range," will be released in December. It is said to be by far the best serial she has ever made. At present "Speed," the Charles Hutchinson serial, is proving real money-getter for exhibitors.



Frank Mayo and Corinne Griffith in

Elimor Glyn's "SIX DAYS"

A Goldwyn Picture

Distributed by Goldwyn-Cosmopolitan

Capitol theatre, Montreal, recently broke its house record with this great attraction. Regal Films, Ltd., are distributing it in Canada.

Announcing 19 New

Paramount Pictures

1. "The Spanish Dancer"

starring Pola Negri

A Herbert Brenon Production. With Antonio Moreno. Supported by Wallace Beery, Kathlyn Williams, Robert Agnew, Gareth Hughes and Adolphe Menjou.

2. "The Light That Failed"

A George Melford Production. From Rudyard Kipling's famous novel. With Jacqueline Logan, Percy Marmont, Sigrid Holmquist and David Torrence.

3. "His Children's Children"

A Sam Wood Production. With Bebe Daniels, Dorothy Mackaill, James Rennie, George Fawcett, Mahlon Hamilton, Hale Hamilton, Mary Eaton, Warner Oland, John Davidson and Lawrence D'Orsay. From the novel by Arthur Train.

4. "Stephen Steps Out"

starring Douglas Fairbanks, Jr.

With Theodore Roberts. Supported by Noah Beery, Harry Myers and Frank Currier. From "The Grand Cross of the Crescent" by Richard Harding Davis. Directed by Joseph Henabery.

5. "Around the World in the Speejacks"

An amazing film record of A. Y. Gowen's cruise around the world in a 90-foot boat.

6. "Wild Bill Hickok"

starring William S. Hart

By William S. Hart. Adapted by J. G. Hawks. Directed by Clifford Smith. A William S. Hart Production.

7. "To the Ladies"

A James Cruze Production. With Edward Horton, Theodore Roberts, Helen Jerome Eddy and Louise Dresser. From the play by Kaufman and Connelly.

8. "The Call of the Canyon"

A Zane Grey Production. With Richard Dix, Lois Wilson and Marjorie Daw. Supported by Noah Beery, Ricardo Cortez and Fred Huntley. Directed by Victor Fleming.

9. "Big Brother"

By Rex Beach. An Allan Dwan Production. With Tom Moore, Edith Roberts and Raymond Hatton.

10. "Holiday Love"

A William deMille Production. With Agnes Ayres, Jack Holt, Nita Naldi, Theodore Kosloff and Rod LaRocque. From the novel "Rita Coventry" by Julian Street.

11. "West of the Water Tower"

starring Glen Hunter

With Ernest Torrence and May McAvoy. Supported by George Fawcett and Zasu Pitts. From the novel by Homer Croy. Directed by Rollin Sturgeon.

12. "The Humming Bird"

starring Gloria Swanson

A Sidney Olcott Production. From the play by Maude Fulton.

Zane Grey's

13. "The Heritage of the Desert"

An Irvin Willat Production. With Bebe Daniels, Ernest Torrence, Noah Beery and Lloyd Hughes.

14. "Flaming Barriers"

A George Melford Production. With Jacqueline Logan, Antonio Moreno, Walter Hiers, Charles Ogle and Luke Cosgrave. By Byron Morgan.

15. "My Man"

starring Pola Negri

A Herbert Brenon Production. Supported by Charles deRoche, Huntley Gordon and Adolphe Menjou. From the play "Mon Homme" by Andre Picard.

16. "Pied Piper Malone"

starring Thomas Meighan

Supported by Lois Wilson, George Fawcett and Emma Dunn. By Booth Tarkington. Directed by Alfred E. Green.

17. "The Stranger"

A Joseph Henabery Production. With Betty Compson, Richard Dix and Lewis Stone. From the story "The First and the Last" by John Galsworthy.

18. "Singer Jim McKee"

starring William S. Hart

By William S. Hart. Supported by Phyllis Haver and a great cast. Adapted by J. G. Hawks. Directed by Clifford Smith. A William S. Hart Production.

19. "The Next Corner"

By Kate Jordon. A Sam Wood Production. With Conway Tearle, Dorothy Mackaill and Lon Chaney. Supported by Louise Dresser, Ricardo Cortez and others.

Announcement of the foregoing Paramount Pictures appears as a two-color spread in the Saturday Evening Post this week—November 3rd; in the November Ladies' Home Journal, now on the news stands, and in all the fan magazines.

These pictures are now completed. They will be released one a week beginning Nov. 4th.

Prints of the first four:

"THE SPANISH DANCER"
"THE LIGHT THAT FAILED"
"HIS CHILDREN'S CHILDREN"
"STEPHEN STEPS OUT"

are now in the Paramount exchanges.

Splendid Support Given Loew's Film Presentations

Special Stunts Arranged by Manager Goodale to Celebrate House's Birthday—Ottawa In- terested in Anti-Narcotic Film.

These have been busy days for Capt. Frank Goodale, manager of Loew's Ottawa theatre, Ottawa, Ont. For the presentation of "Red Lights" as the feature of the week of October 29th. Manager Goodale put on a number of special stunts one of which was particularly good. This consisted of the use of a powerful searchlight from the roof of the theatre, which projected beams of light, alternately white and red, over the sky and on high buildings throughout the city.

The week of November 5th was observed as the third anniversary week of the Loew house and Manager Goodale decorated the whole exterior of the building in brilliant fashion.

Theatres are Popular On All Saints' Day Prices Popular, Too

The numerous theatres of Ottawa, the Canadian Capital, cashed in with extensive box-office returns through the observance of All Saints' Day, Thursday, November 1st, as a Government holiday. Coming right at the time of the Government pay day at the end of the month, thousands of Government employes and others took advantage of the holiday to attend theatre performances both afternoon and night. The exhibitors did not charge holiday prices for either matinee or evening shows, because of the fact that many people were not given the benefit of the Government holiday. Incidentally, theatres in Ottawa get a special slice of business because of the recognition of church holidays by the Canadian Government.

A special combination page was published in The Ottawa Citizen to boost the event as well and there was other special advertising.

Capt. Goodale also conducted a special advance screening of "Human Wreckage" at the theatre on Thursday morning, November 1st, to which clergymen, professional, civic officials and others were present as guests. This feature is being presented during the week of November 12th. Capt. Goodale arranged with Mayor Frank Plant for the starting of an anti-narcotic campaign in the Canadian Capital in conjunction with the presentation of the feature and with the personal appearances locally of Mrs. Wallace Reid. At the suggestion of local clergymen, he made arrangements for a special performance on Saturday morning, November 17th, for school children as part of the campaign.

Ince Denies Rumor

Thomas H. Ince has no intention of entering the field of theatrical production, despite a report which was recently published that he intended to stage a big musical comedy. He states:

"My interests are centered in motion pictures and I am entirely too busy producing big dramatic pictures to devote any of my time to theatrical production. The report may have been inspired by the fact that I have recently negotiated for the purchase of some big plays. These plays are for pictures."

FOR SALE.

THEATRE fully equipped, three hundred and fifty seats, 2 machines, one Powers 6B and one Powers 6A. Town of 16,000, in the heart of the Great Lakes district of Ontario. Address, Manager of Theatre, care of the Digest.

Montreal Comedian to be Starred in New Arsin Feature

Jean Arsin, the local picture producer who had a big success with La Primeur Volee shown at Loew's early in the year under the auspices of the biggest French language newspaper, La Presse, is in negotiation with Jos. Guimond the extremely popular comedian known to all Montrealers under the name of "Tizouine." Mr. Guimond has been under engagement at the Francais and is now giving French-English comedies at the Starland theatre. He will be the star of a two-reeler Comedy to be produced and directed by Mr. Arsin, following which he will star in a series of twelve two-reel comedies along the same lines as the first. Production of the first comedy has commenced at Mr. Arsin's studio on the corner of St. Catherine and St. Denis streets. Manager Vance of Starland will assist with advice.

Warner Film Nearing Finish

Within the fortnight Ernst Lubitsch will have completed the filming of the major portion of his second American production, "The Marriage Circle," which he is making for the Warner Brothers.

While nothing of a definite nature is known regarding Lubitsch's next production for the Warners under the terms of the contract in which the director will produce two features annually, it is intimated that the story under consideration will be of a sensational nature.

FOR SALE.

Power's 6A, projector equipped with roller pin intermittent; 2 110 volt, 60 cycle rhostats; 1 exhaust fan, 3 straight blow fans; 2 square pianos; 8x8x8 portable booth; ticket chopper; 6 14" reels, rewind, screens and complete equipment; as a going concern in two towns or sell equipment separately. Act quickly.

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Regent Theatre
Markdale, Ontario

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"COURTESY with SERVICE"

Elk's Hallowe'en Party Held in Theatre Bldg.

The Ottawa Lodge of the Elks opened its new assembly hall in the Loew theatre building, Ottawa, with the holding of a fine Hallowe'en Party. This hall occupies the whole of the second floor over the entrance and foyer of the theatre and has a capacity for 500 people with an excellent dance floor, stage and other facilities. Entertainment provided included a number of the acts from the Loew and Franklin theatres. Among those who assisted in making arrangements for the evening's programme were Mr. O. D. Cloakey, manager of the Regent theatre, Capt. Frank Goodale of Loew's theatre, manager J. M. Franklin of the Franklin theatre, and Frank Badgley of the Canadian Government's moving picture studio.

Extraordinary Story Work of Remarkable Woman

Whitman Bennett, producer of "The Leavenworth Case," which is being released by Vitagraph will introduce one of the most interesting novelties in the film that has been offered to exhibitors. After the main title there will be a hundred feet of Anna Katharine Green, the author of this famous detective mystery story. Miss Green is now seventy-seven years old and is still actively engaged in writing, having published only recently a new novel. She lives in Rochester, New York, and is the wife of Charles Rohlf, once a distinguished and popular actor who played in "The Leavenworth Case" when it was dramatised in 1891. He is living and is now a designer of furniture.

No writer of today boasts the immense following won by Anna Katharine Green. Expert librarians have estimated that more than ten million persons have read "The Leavenworth Case" alone and she is the author of a score of other novels. Showing this interesting woman, vigorous and active although more than seventy-five years old, will be one of the attractive features of this extraordinary story.

Motion Pictures and Schools Celebrate National Week

The M.P.T.O. of America has secured the cooperation of the U.S. Board of Education in exploiting National Motion Picture Day, November 19th, which falls in American Educational week. In New York the film delivery services are all carrying banners advising the public of the event.

Maritime Fans Enjoy "The Game of Life"

(Special from St. John)

The English production "The Game of Life" drew large crowds to the Imperial theatre when shown recently there. The delightful playing of the Imperial Orchestra under the direction of A. Jones was an added pleasure. While there are some historical pictures which do not appeal to the masses of Movie fans, one wonders if it is not worth while to have certain pictures shown which draw those artistically or "literary" inclined and who thus gain the Movie habit finally becoming regular attendants. The patriotic messages of "The Game of Life" (Dominion Films Ltd.) could not fail to have a strong appeal and many spoke of the joy of seeing our own flag displayed and our British traditions so well illustrated. The finale is a magnificent spectacle and evoked loud applause.

A Theatre Incident That Might Have Resulted in Tragedy

Slowly the asbestos curtain descended, to stop several feet before it reached the level of the stage. From behind it came the music the orchestra was desperately playing, while the curtain beyond them burned away.

An official appeared and announced that there was no danger, but more convincing to the audience was the steady line of feet visible below the curtain, which indicated that the conductor and his men were still at their posts on the stage.

All at once the audience realized what this meant and a volley of applause sounded through the theatre, even while the glare, visible below the curtain, became stronger.

The blaze was extinguished soon afterwards, but it was announced that there would be no further performance, and the theatre quietly emptied itself, largely through the emergency doors, which had been thrown open at the first sign of danger, the pipe-organ playing the audience out.

The fire, which was confined to the cyclorama curtain, is said to have been caused by a short circuit. The fire department was quickly on the scene, but the theatre crew had already extinguished the flames with the equipment on the premises.

Thus Cal Winters leader of the Capitol theatre, Vancouver, B.C., was "largely instrumental" in averting what might have been a tragedy, had panic taken hold of the crowded theatre.

TIPS

for Projectionists

THE TEN COMMANDMENTS

1. Thou shalt clean thy condensers every day for verily a dirty condenser obscures the light.
2. Thou shalt keep thy switch blades and contacts clean and tight for verily a loose and dirty switch is an abomination.
3. Thou shalt not splice film with tacks, nor nails nor yet railway spikes for remember thy brother projectionist and spare his feelings.
4. Thou shalt ever keep the government regulations in mind for thy government is a jealous government and it smites them that disobey.
5. Thou shalt keep thy lamp house in a clean and neat condition for verily a dirty lamp house reveals a slack projectionist.
6. Thou shalt not entertain thy friends in the projection room or it may happen that friend boss shall fall on thee like a ton of bricks.
7. Thou shalt not change over, out of frame, for verily such conduct calls forth sarcastic remarks from the audience.
8. Remember the eyes of thine audience and keep them holy.
9. Thou shalt use one drop of oil per bearing and one only for verily an oily film passes little light.
10. And last but not least thou shalt keep up to date.

Police Protection for Mrs. Wallace Reid on Montreal Visit

Montreal.—Mrs. Wallace Reid, widow of the unfortunate moving picture actor who is devoting her life to combatting the drug menace, arrived here over the week-end for her seven-day stay in this city in connection with the picture "Human Wreckage" which was shown at the Allen theatre. Chief of Police Pierre Belanger, of this city, assured Mrs. Reid that she would be personally protected in this city by the local police, because of the many threatening letters she has received since she first started her fight against narcotics. The Allen was crowded during her week here.

Ideal to Distribute Hepworth Productions

An agreement between Ideal Films, Ltd., and Hepworth Picture Plays, Ltd., has been reached, by which all film productions of the latter concern will be handled by the Ideal Film Company.

PARAMOUNT STUDIOS WITNESS UNPRECEDENTED ACTIVITIES

Busy Week With Four Companies Arriving and Departing for Locations—James Cruze Directing "To the Ladies."

Without losing its identity as an exceedingly busy motion picture production centre, Paramount's West Coast studio has taken on the added appearance of a railway depot during the rush hour.

Six pictures are in the making and four of this number of companies either returned from or started for location or both started and returned during the past seven days. Personnel and equipment have been flowing in and out of the studio gates in a steady stream.

Members of the company engaged in the filming of the Zane Grey production, "The Call of the Canyon," which Victor Fleming is directing returned from a three weeks' stay in Arizona, where the story was filmed in the actual locale of the author's story. Headquarters were maintained forty miles from the city of Flagstaff and all of the exterior scenes of the picture were photographed there.

Richard Dix and Lois Wilson are featured in "The Call of the Canyon," with Noah Beery, Ricardo Cortez and Fred Huntley in support. The entire company is now engaged in filming the interiors of the story at the studio.

Hardly had the members of this unit unpacked their trunks before a second company departed for Arizona, where another Zane Grey story, "The Heritage of the Desert," will be made as an Irvin Willat production for Paramount.

Many of the exteriors of this story will be filmed in a section of Arizona seldom visited by white men and into which all travel is restricted to Horseback.

Bebe Daniels has the leading feminine role and Ernest Torrence the chief masculine part. Lloyd Hughes plays opposite Miss Daniels and Noah Beery is the heavy.

George Melford and the big company of players and staff-workers engaged in the making of "Flaming Barriers," after ten days of studio work, left in mid-week for Sonora, California, where the exciting forest fire scenes and other exteriors of the story will be filmed.

Byron Morgan wrote this original story for the screen and the featured players are Jacqueline Logan, Antonio Moreno, Walter Hiers, Charles Ogle and Robert McKim.

The James Cruze unit engaged in the making of "To the Ladies," with Edward Horton, Helen Jerome Eddy,

Theodore Roberts and Louise Dresser, made two short location excursions during the week—one to a dangerous grade crossing near Downey and the other to a factory on the outskirts of the city.

Of the remaining companies, both William de Mille's unit producing "Everyday Love" with Agnes Ayres, Jack Holt, Nita Naldi, Theodore Kosloff and Robert Edeson, and the Herbert Brenon production, "My Man," starring Poli Negri, with Charles de Roche and Huntly Gordon, remained in the studio throughout the week.

Prince of Wales to Lend Auspices for National British Film Week

It has now been announced that H.R.H. The Prince of Wales has consented to attend the luncheon to be held in London in the middle of November with the idea of inaugurating the British Film Week. The interest of the Prince of Wales in the efforts of the League to push British films will no doubt be of the greatest possible advantage to the British films industry and will ensure the success of the British Film Week, during which it is hoped that all theatres in the United Kingdom will exhibit British films. The film week has been postponed to the end of February, 1924, and arrangements are being made for devoting the whole of November, 1923, to special trade shows of British productions.

George A. Balsdon Vitagraph Head Visits Maritimes

Mr. George A. Balsdon, assistant general manager of Vitagraph, has been a recent visitor to St. John and with Mr. R. Romney of the St. John office went to Halifax. Vitagraph is keeping up their splendid record of fine pictures and promise the new ones shall be even better.

Montreal Close-Up

Phil Hazza isn't getting all the luck he is entitled to. Lately he acquired a Cadillac and before he had had time to insure it against theft it was stolen. He is now offering a reward of \$100 for information as to its whereabouts. Another little win by Forge Ahead will he needed shortly at this rate. Original

English Feature Making Money

Regal reports a big demand for bookings on the English production "In the Shadows of Whitechapel." Many of the larger houses of the Dominion have already played the picture and without exception report that it drew splendid business. Regal predicts that "In the Shadows of Whitechapel" will prove one of the season's prize money-getters for exhibitors.

Baby Peggy to Celebrate "Day" in Lil' Ol' New York

Baby Peggy Montgomery, the world famous movie starlet, has arrived in New York. This is her first trip east and not only does it mark her initial entrance into Gotham, but marks the celebration of her fifth birthday. The little star, who is now under the Principal Pictures Corporation banner for a period of years, was accompanied by her parents, Mr. and Mrs. Jack Montgomery, her sister and nurse. They are residing at the Biltmore during their stay east.

Brighton Theatre Opens Under New Auspices

Messrs. C. L. and W. N. Welsman, have purchased the Brighton theatre, 127 Roncesvalles Avenue, from Mrs. Griesman, the former owner having planned to go abroad. The theatre opened with Universal's Jewel—"Bavu."



This splendid feature is a real screen epic of the north. All the action of the story is laid on Canadian soil. Rin-Tin-Tin, the famous canine actor, does marvelous work in the production. Distributed in Canada by Regal.



THE LEAVENWORTH CASE

By ANNA KATHARINE GREEN
DIRECTED By CHARLES GIBLYN

WITH AN ALL-STAR CAST

Including

SEENA OWEN, MARTHA MANSFIELD,
WILFRED LYTELL and BRADLEY BARKER
A WHITMAN BENNETT PRODUCTION

The Mystery Story that Hypnotized Millions!

"The Leavenworth Case", now transferred to the screen, will break its long record of success as a best-seller and a stage success as a film masterpiece.

Mystery! Thrills! Suspense!

"The Leavenworth Case" holds spectators breathless with excitement as the finger of suspicion moves from one character to another and then swings back to give an unexpected climax and denouement!



Mystery! A wealthy recluse found murdered in the sound-proof study in his home in the Whirling City!

A handkerchief, dainty, scented, with the initials of one of his nieces on the floor!

A strange caller in the night! A hidden love! A threat!

A charred letter in the grate of a girl's room!

A story so baffling in details all will want to see it lived on the screen! A story written by the master of modern mystery fiction and played by a superb all-star cast including Martha Mansfield, Wilfred Lytell, Seena Owen and Bradley Barker!



The Greatest Mystery Story Ever Screened!

A Whitman Bennett Production

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MAURICE TOURNEUR'S
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ANDREE LAFAYETTE
in
"TRILBY"

JACKIE COOGAN
in
"CIRCUS DAYS"

RICHARD BARTHELMESS
in
"THE FIGHTING BLADE"

CONSTANCE TALMADGE
in
"DULCY"

MAY MacAVOY
in
"HER REPUTATION"

***Quality of Coming Releases
is Another Reason***

NORMA TALMADGE
in
"ASHES of VENGEANCE"

COLLEEN MOORE
in
"THE HUNTRESS"

MAURICE TOURNEUR'S
production
"JEALOUS HUSBANDS"

JOHN M. STAHL'S
production
"THE WANTERS"

CARR and BERNARD
in
"POTASH and PERLMUTTER"

HOLBROOK BLINN
in
"THE BAD MAN"

THE SCREEN'S GREATEST CAST
in
"FLAMING YOUTH"

CORRINE GRIFFITH
in
"BLACK OXEN"

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Nov. 17th, 1923

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family---soon they'll all be shouting

You Can Depend on First National

TORONTO, CANADA
NOVEMBER 17th, 1923

259 Spadina Ave.

Vol. 15, No. 29

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TORONTO, CANADA

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COVETED
DRAWING



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Florence Martin-Bela Lugosi

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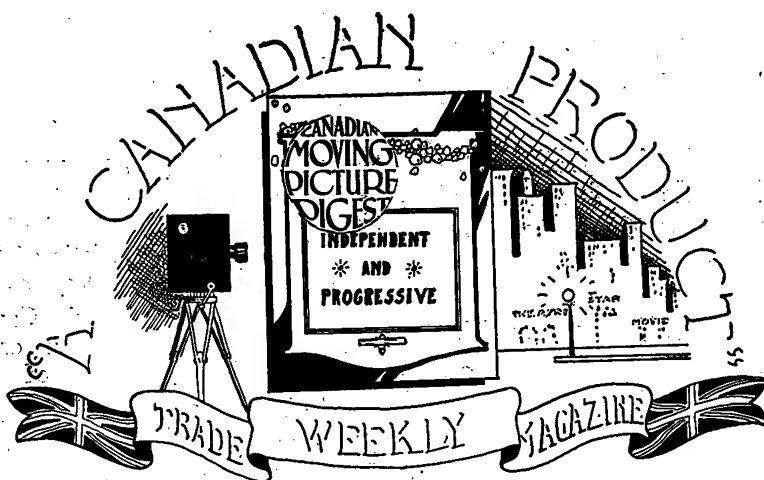
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"How to Kill Any Organization"

THE Mount Royal Hotel in Montreal furnishes its guests with a free copy of "Current Events." Since we are so interested in the M.P.T.O. of Canada; and the members are in the throes of adjusting themselves to the conditions of organization, a special article headed "How To Kill Any Organization" appears particularly apropos.

"Get sore if you are not appointed on a committee, but if you are, do not attend committee meetings.

If you are asked by the chairman to give your opinion regarding some important matters, tell him you have nothing to say. After the meeting, tell everyone how things ought to be.

Do nothing more than is absolutely necessary; but when other members roll up their sleeves and willingly, unselfishly, use their ability to help matters along, howl that the organization is run by a clique.

Hold back your dues as long as possible, or don't pay at all.

Don't bother about getting new members. Let the secretary do it.

Don't ask for a dinner ticket until all are sold.

Then swear you've been cheated out of yours.

If asked to sit at the speaker's table, modestly refuse.

If you are not asked, resign from the association.

Don't tell the organization how it can help you; but if it doesn't help you, resign.

If you receive service without joining, don't think of joining.

If the association does not correct abuses in your neighbor's business, howl that nothing is done.

If it calls attention to abuses in your own, resign from the association.

Keep your eyes open for something wrong, and when you find it, resign.

At every opportunity threaten to resign and then get your friends to.

When you attend a meeting, vote to do something, and then go home and do the opposite.

Agree with everything said at the meeting and disagree with it outside.

When asked for information, don't give it.

Curse the association for the incompleteness of its information.

Get all the association gives you, but don't give it anything.

When everything else fails, cuss the secretary."

Elmira, N.Y., Chamber of Commerce.

We might add to this list that a very effective way of disorganizing an association is to endeavor to use the association to your particular advantage. Lest you mistake our meaning what we mean is this, if you happen

to have a theatre to sell, or a theatre which you desire to buy, if you are desirous of becoming the "pet" of some exchange; and if these people with whom you wish to establish yourself have a certain aversion to your organization, tell them everything that your organization intends doing, before your organization gets an opportunity to accomplish its aims; and what is particularly effective, if these people hate organization, an organization of exhibitors in particular, and you are anxious to secure the friendship of these people above everybody else, try and get an office in your organization, for having an office you will be in a better position to do destructive work. You see the members of an organization have a certain respect for their officers, give them their confidence and if you are not overscrupulous about being a traitor, it is the simplest thing in the world to break up the organization in which you hold office.

Of course there is the danger of being found out. It is not a nice business to be found out, not nice for those who find you out, for they are called upon to perform a task as unpleasant as that of a court-martial, not pleasant for you either, for you stand branded as a traitor; and having been found out, those who are indirectly responsible for your position, have not much respect for you since you bungled things so badly.

We might offer this bit of caution, when you make up your mind that you are willing to be used to break up an organization, be certain that your camouflage is "fool-proof." To fool an organization of grown-ups is rather difficult, and somewhat of a strain. It takes a consistent "crook" to be able to do this consistently. If you are part time playing the role of an "honest" man, you will find that the "double," that is playing both parts, is confusing. You will be honest when you mean to be "crooked" and vice versa; and during the interchange of roles, those who look on will undoubtedly discover your inefficiency and call you a "bad actor."

RAY LEWIS.

Mayor and Civic Officials Attend Banquet Ontario Convention M.P.T.O. at Toronto

Inauguration of Ontario Division M.P.T.O. of Canada — J. C. Brady Elected President for Ontario—Sydney S. Cohen and American Delegates Warmly Welcomed—Two Day Session of Value to Exhibitors.

One hundred and fifty Exhibitors from Ontario and Quebec attended the first Ontario Convention of the M.P.T.O. of Canada at the King Edward Hotel on November 2nd and 3rd. National President of the M.P.T.O. of America, Sydney S. Cohen was appointed chairman of the convention by J. C. Brady, first vice-president of the M.P.T.O. of Canada.

Mr. Cohen introduced Mr. J. O'Toole, Scranton, Mr. Sam Bullock, Cleveland and Mr. George P. Aarons, Philadelphia.

Mr. Cohen in his opening address spoke on the value of organization and the work of the M.P.T.O. in endeavoring to bring films to exhibitors on an equitable basis. He also dealt with the difficulties confronting the exhibitors in Great Britain, and discussed at length the mutual problems of amusement tax, high rentals and copyrights with regard to music. He asserted that National Motion Picture Day had been given official recognition in the U.S. by receiving endorsement from the mayors and government officials.

Mr. Aarons declared that the screen is being instrumental in solving the economic problems of this continent. Mr. Bullock originator of the screen slide plan for payment of dues, addressed the convention from the public service angle and pointed out the value of the M.P.T.O. and its association with the screen.

THE THURSDAY SESSION

The exhibitors attending the opening session of the Convention on Thursday, included President Geo. B. Sparrow, of the Canadian M.P.T.O. Messrs. A. Sperdakos, treasurer, Vincent Gould, secretary, A. W. Denis, Montreal; P. Guennette, Montreal; P. J. Greenless, Princess theatre, Woodstock; Mayor Cooper, Lyceum, Huntsville; R. M. Teale, White Star, Tillsonburg; A. A. Huttelmyer, Niagara Falls; G. Swanwick and C. Montag, Princess, Hamilton; W. H. McMullan, Castle, Guelph; Mrs. B. K. Moore, Grimsby, Ont.; P. Desvenick, Moss Park, Toronto; S. Pringle, Kenwood, Toronto; W. G. Reeves, Kitchener; W. D. Ferguson, National, Toronto; Messrs. Bloom, Academy; S. Friedman, Monarch; Goldstein, Oriental; I. R. Joy, Won-

derland; M. Gebirtig, Bluebell; J. Smith, Cum C; Frank Worth, St. Julien; Isbell, Rex; J. A. Boyd, Model; A. Mental, Park; Hudson, Aster; G. Lester, King; Messrs. H. Alexander and J. Cohen, Classic; J. Aber, Colleges Playhouse; M. Goldhart, Duchess; Sam Bloom, Christie; Sam Fine, Mavety; A. Pollakoff, La Plaza, all of Toronto.

MRS. WALLACE REID, GUEST

A delightful theatre party and after theatre supper-dance concluded the opening day's activities.

Mrs. Wallace Reid, who was in Toronto in connection with the showing of her picture "Human Wreckage" was the guest of the convention at the evening festivities, as were also the representative heads of the different exchanges.

Luigi Romanelli presented a delightful musical program with his accustomed finesse and generosity as to encores.

FRIDAY A.M. SESSIONS

The Friday morning sessions were inaugurated with unanimously endorsed resolutions of appreciation to National President Sydney S. Cohen, to the visiting American officers and to the President and officers of the Canadian M.P.T.O. The session was followed by a luncheon in the Pompeian Room, President J. C. Brady proposing the toast to the King. Mr. J. O'Toole was introduced as toastmaster, giving an eloquent address in which he outlined the aims and ideals of the M.P.T.O. and its possibilities as a medium of community service, declaring that the screen by sane management and with the aid of fair legislation could be made a valuable aid in the economic life of the civilized world. The screen through fostering a wider understanding between the United States and Canada could play the role of a Universal Ambassador of Good Will.

Mayor Maguire gave the address of welcome to the visiting delegates declaring that he deemed conventions of this kind, of the utmost importance in the life of the community. He was pleased to welcome conventions of importance to Toronto on behalf of the citizens. He referred to the courtesy

of exhibitors as he had met them and complimented the industry on the "clean" pictures which were characteristic of Toronto theatres.

Col. Cooper, chairman advisory board Canadian M. P. Distributors gave a constructive address on the value of organization. He hoped there would be committees formed to facilitate the adjustment of matters between all units of the industry.

Mr. Bertram of the customs department spoke in laudatory terms of good pictures and promised to aid in effecting releases at the customs.

Raymond Peck of the Dominion Government Motion Picture department at Ottawa, spoke of Canadian Government Films, and their distribution to all parts of the world.

The Convention closed with the Friday afternoon session at which J. C. Brady was elected Ontario President, J. Cohen, treasurer and Ray Lewis, managing editor of the Canadian Moving Picture Digest, secretary.

It was decided that provincial matters would be handled by the local executives, and that all matters of Dominion wide significance should be dealt with by the Dominion Board. Each provincial member of the M.P.T.O. automatically becomes a member of the M.P.T.O. of America, Canadian Division.

Ticket Selling Ideas Given Special Stress

An exceptionally attractive press book is being compiled at Vitagraph for Whitman Bennett's great mystery detective story, "The Leavenworth Case" by Anna Katharine Green. Special attention has been directed to the preparation of ticket-selling advertisements for the use of the exhibitor. The engrossing mystery of the murder of Ira Leavenworth is vividly illustrated with daring advertising cuts. Mr. Bennett has defied any film fan who has never read "The Leavenworth Case" to successfully solve the mystery until the confession of the guilty person reveals the ingenious murder. A cast of surprising strength and box office pulling power interpret the roles and the press book carries splendid scene cuts of these players, among whom are Seena Owen, Martha Mansfield, Bradley Barker, Paul Doucet and others whom exhibitors know to be box office winners.

You "had" us right!

YOU "had" us right, all right. You "had" us right when you started the word going 'round that "UNIVERSAL HAS THE PICTURES." We not only appropriated the slogan as our own, after you had popularized it until it had become a household word with every exhibitor, but we have let it be our beacon, lighting the way to bigger and better pictures than have ever been offered to exhibitors by any producer.

You "had" us right, all right—and we want to thank you for the great way in which you spread the good news that "UNIVERSAL HAS THE PICTURES."

"MERRY GO ROUND"

Universal Super-Jewel
Directed by RUPERT JULIAN

"A CHAPTER in HER LIFE"

Universal-Jewel
A LOIS WEBER PRODUCTION
with a brilliant cast. Based on the story of "JEWEL," by Clara Louise Burnham.

"DRIFTING"

Universal-Jewel
Starring PRISCILLA DEAN
From the play by John Colton and Daisy H. Andrews. Directed by Tod Browning from Wm. A. Brady's production.

"THUNDERING DAWN"

Universal Super-Jewel
with J. Warren Kerrigan and Anna Q. Nilsson. A Harry Garson Production.

"A LADY OF QUALITY"

Universal Super-Jewel
Starring VIRGINIA VALLI
with MILTON SILLS

BYRON MORGAN'S

Great Racing Story
(Title to be announced)

Starring REGINALD DENNY
Directed by Harry Pollard.
Universal-Jewel

"THE ACQUITTAL"

Universal Super-Jewel
with CLAIRE WINDSOR and NORMAN KERRY
Directed by Clarence Brown. From COHAN & HARRIS' production of Rita Weiman's play.

"WHITE TIGER"

Universal-Jewel
Starring PRISCILLA DEAN
Directed by TOD BROWNING

Me — Baby Peggy

Universal-Jewel
in my first big feature
"THE DARLING OF NEW YORK"
Directed by KING BAGGOT

HOOT GIBSON PRODUCTIONS

"THE THRILL CHASER"

A story of unusual adventure and romance with interesting flashes of Mary Philbin, Norman Kerry, Reginald Denny, Hobart Henley, King Baggot, Billy Dove and Laura LaPlante.

"THE RAMBLIN' KID"

One of the greatest western pictures ever produced.
"BLINKEY"—one more reason for Gibson's jump to an enviable popularity.

Universal has the pictures

RARE ENTERTAINMENT AND INSTRUCTION ARE COMBINED

Tolhurst Will Do For Screen What Maeterlinck and Fabre Accomplished in Books.

The recent announcement by Educational Film Exchanges, Inc., that the Tolhurst microscopic pictures produced by Principal Pictures Corporation, would be distributed by that organization, marks a forward and significant step in the future of the screen—that of providing rare entertainment and instruction in a manner that will be welcomed by the theatre going public as enthusiastically as have the works of Maeterlinck and Fabre on insects been acclaimed by the world of literature.

"Once the public accepts the presence of scientific demonstrations on the screen as seemly addition to news reels, scenic pictures and regular photoplay productions, the general education of humanity may fairly be said to have begun," states Louis H. Tolhurst, the young California scientist who perfected the process of making these pictures after eight years of painstaking work and experiment.

"In my efforts to present to the public the intimate lives of familiar insects, I have sought to keep the element of entertainment uppermost. I believe no scientist or educator familiar with Maeterlinck's 'The Life of the Bee,' or better still, Fabre's charming books, will quarrel with me or my methods when I say that without doubt more people have learned of the habits of the bee from these romantic works than through scientific text-books.

"To achieve in pictures, with their wider appeal, what these celebrities have done with their literary style, is my ambition. Just as Maeterlinck robs the study of the bee of all pedantic angles, so I hope, in pictures, to accomplish presentation robbed of the flavor of class room study and scholastic investigation. Properly titled, the lives of insects are capable of an infinite variety of treatment. Tragedy, comedy, epic struggle, satire, humor and sensational action are all to be found, while the social relations of 'colonies' are so complex and interesting as to supply a never failing field of investigation and exploitation."

Shaw Benefits by Wide Experience in Genuine Atmosphere

With two great historical photoplays to his credit, Harold Shaw is now looking forward to another. Australia is his goal. He wants to tell the story of the making of that great island continent in the pictures. Mr. Shaw is now directing an adaptation from William J. Locke's novel, "The Tale of Triona." It is the last of a series of three Metro pictures. The first two were "Rouged Lips," in which his sister-in-law, Viola Dana starred and "Held to Answer," starring House Peters and James Morrison.

Shaw's first great historical photoplay was "De Voortrekkers," or, "Winning a Continent." It told the story of the Boers in their settling of South Africa. Percy Marmont was star in that film. Shaw's second story was "The Land of Mystery," made in Lithuania, formerly part of Russia, in 1920, and dealing with the life of Lenin.

Phyllis Haver

Defends Sisters

Feminine characteristics, so called for ages by the mere male, appear to be dying out, according to Phyllis Haver, beauty prize winner in the William Fox production of "The Temple of Venus," a spectacular love drama with a thousand beautiful girls in the cast.

"In all that cast of pretty girls, there was not a word of gossip, nor a single jealous quarrel all the time we were playing," she said. "I claim that's something out of the ordinary." Henry Otto, who directed the picture, corroborated Miss Haver, who, with Mary Philbin, leads the beauty cast.

To Foreign Clime

For Inspiration

Bradley King, Thomas H. Ince's chief scenario writer, is in New York City, taking in all the Broadway productions in hopes of finding one which will be suitable for her next adaption for Ince. Miss King will sail shortly for Europe where she will visit England, France, Italy, Greece and Turkey before returning to the Ince studios the first of the year for work.

ADVENTURE AT SEA THEME OF FOX'S 'SILENT COMMAND'

Locale of Fascinating Story Directed by J. Gordon Edwards Shifts From New York to Panama.

William Fox in offering "The Silent Command" promises something new in the way of thrills. The picture was adapted from a story by Rufus King. J. Gordon Edwards was the director. The combined skill of these two motion picture experts has been centred on telling a vital and unusual story with a vigor and novelty of treatment that would insure its flattering reception by the mass of picture goers.

The principal note struck by the author is loyalty. It shows Captain Richard Decatur, a hero of the drama, beset on every side by the traps and snares of a relentless foe bent on removing the young naval officer from his path. Every manner of temptation is set before him. His life is endangered; the very sanctity of his home is invaded. While these plots and counter plots are being waged against

him, he is forced into a series of adventures that would furnish plots for a dozen ordinary motion pictures.

The locale of the story shifts from New York and Washington to the Panama Canal. There are remarkable examples of the working of the wireless at sea. A terrific fight during a storm between Decatur and the chief of the plotters is followed by a shipwreck that is the acme of thrilling realism. Through the entire plot runs a beautiful thread of love and affection.

The cast is finely balanced. Edmund Lowe, who has won high praise for his acting on stage and screen, plays Captain Richard Decatur. Opposite him in the leading female role is Alma Tell, a beautiful and accomplished actress with a splendid list of successes to her credit. The trio of conspirators are acted by Bela Lugosi, Carl Harbaugh and Martin Faust. Martha Mansfield, of Ziegfeld Follies fame, is the lovely enchantress employed by the conspirators to ensnare the captain, a line of impersonation for which she has the physical charm and artistic skill.

Digest Reviews Current Attractions

"The Sign of Four"

DOMINION FILMS

A most interesting program enables the new Picadilly in Toronto to make its bow, attended by record audiences inspite of the stiff opposition provided by the other established first-run houses. The Picadilly, extensively renovated and with new lighting and appointments, opened to the public on Saturday, November 10th, with "The Sign of Four," Stoll's splendid photo production based on the fascinating Sherlock Holmes story by England's renowned writer of mystery, adventure and detectives—Sir Arthur Conan Doyle.

The production is a thoroughly thrilling one, splendidly enacted by a cast of noted British screen stars, and is enhanced by scenes in "London town" and many picturesque "shots" of the famous old Thames, the docks, the embankment and the main thoroughfares of the world's metropolis.

"The Sign of Four" reveals the famous detective of fiction in a most intriguing and fast moving story, in which a wicked Hindu plans and almost accomplishes the kidnapping of a beautiful English girl whose father, a Government official is murdered the night of his arrival in England from India.

The chase through the streets of London, the mad race up the Thames in speed boats, the rescue of the girl from a burning yacht and the capture of the Hindu, provide a series of adventurous episodes of a highly thrilling nature. The pearl grey of the atmosphere hovering over the city enhances to realism many of the scenes. The general excellence of the picture will establish the Picadilly with the increasing number of fans who are demanding English pictures of high calibre.

In view of the fact that it is the policy of this house to run only the best of British productions as well as some of the outstanding products of the American studios, it is easy to prophecy a steadily increasing patronage for this popularly located theatre.

* * * *

"Soft Boiled"

FOX

Doug's throne is in danger! The usurper is Tom Mix. The cause is "Soft Boiled." Few people will believe all the good things they hear

about this new Mix feature until they prove them by seeing for themselves. It was certainly the surprise of the reviewer's life to hear as shrewd a showman as Manager Bernstein say, "This is the best picture I have ever shown in the house." We went-in, we saw the picture, and Mix won. We tried hard to think of a better one we had seen on the Loew program and gave it up.

"Soft Boiled" is a picture that the Mix admirers will go wild about and that will give the regular run of fans a real treat. It is something quite different from the usual Tom Mix stories. "Tony" the wonder horse only appears for a very few moments, but the picture is "there" and it is one more notch in favor of comedy features for entertainment. We still maintain that it is high-power, high-quality humor that is going to keep the screen in vogue.

Now as for "Soft Boiled" and its story, it is a flimsy one, but who cares. Tom plays the role of the nephew and heir of a very bad tempered old gent whose life is one series of outbursts recorded in each instance by the breaking of a brand new walking stick. Uncle decides that the family fortunes must go to a moral reformer (against his better judgement) if the nephew can't curb the honorable temper handed down intact from one generation to the other. The dough looks good to the would-be-tamed young wild-man and he triumphs in the thirty-day wager of peace. The smouldering fire leaps to life the day after the wager is won, and the newly made angel almost kills the author of a whole April's annoyances. Thus May Day sees a near murder, a romance verging on matrimony, and one of the most gorgeous fights (in which the heroine is rescued from the villain by the hero,) that has ever been our privilege to witness.

There are some genuine hair raisers but there is a glow of humor just around the corner always making "Soft Boiled," as we said before, the acme of comedy-thriller entertainment.

* * * *

"Scaramouche"

REX INGRAM'S-METRO

"Scaramouche?" It's close to picture perfection. "Scaramouche" has all and more than all that any program needs: stars, direction, story; photography, sets; romance, adventure,

thrills, comedy, love and beauty; treachery, spectacle; history; revelry, suspense, dissipation; self-sacrifice; every conceivable element is woven into this remarkable production, every emotion capable of expression.

Rex Ingram, who gave your patrons "The Four Horsemen of the Apocalypse" has given them Rafael Sabatini's magnificent romance reproduced from the pages of the great novelist with all the color, atmosphere and emotion, not only faithfully reproduced, but superbly intensified. Rex Ingram's faculty is that which makes it possible for him to "register" the French Revolution without a close-up of a guillotine. It is decidedly telling. Don't overlook what his name means when you announce "Scaramouche." The young director has not rested on his laurels—he has given lovers of pictorial beauty another screen contribution which is a self-guarantee that fidelity in reproduction is its own reward.

To be a comprehensive photo version of Sabatini's story, Ingram's production must necessarily give but the briefest flashes (in many instances) of the really great events in the book. While the writer developed the character of a cynical young man—old beyond his years—whose smile belied a sensitive heart, whose movements were important only in so much as they related to the greater movements of the on-sweeping Revolution, the director elevates the character, makes the Revolution just a marvelous background and recreates the famous hero a romantic young fellow with his heart well displayed.

Such departures as these are incidental in view of the imposing array of splendid stars whose graces, charms and attributes have been directed to enhance the Ingram production.

Ramon Novarro is a captivating and sympathy compelling "Scaramouche," Alice Terry, Rex Ingram's beautiful wife as Aline, looks more "divinely fair" than ever and is gorgeously photographed, Lewis Stone contributes a fine characterization of the Marquis de d'Azzr and Edith Allen as Climene is one of the cleverest actresses, and one of the most perfectly cast, we have seen this year. So on down the long list of artists, each one seems perfectly suited to the picture and each lavish sequence reveals them to greater advantage. There is no denying the merit of "Scaramouche," it is truly a great picture.

H.M.B.

Before Buying Pictures Read The Digest Advertising Pages.

The talk of the entire industry

F.B.O.'s great series of
H.C. Witwer-Collier's Weekly
Stories

FIGHTING BLOOD

Ask any exhibitor who has seen any of this series what he thinks of them—and you'll get the same answer from every one of them—that they're the biggest entertainment and the greatest box-office attraction on the market today!

They're built to order for man, woman and child of every class and society—and they'll get you more boosts than anything you could put in your theatre!

As surefire patronage builders you couldn't find a stronger proposition! From the day you show the first round, and every day thereafter on which you show a "Fighting Blood," you can gamble on a steady flow of repeaters and a raft of others that their word-of-mouth publicity will bring into your theatre.

If you happen to be one of the few who hasn't yet booked this series—DON'T WASTE ANOTHER DAY! Every minute you hesitate you're losing money!

UNITED EXHIBITORS OF CANADA, LTD.

TORONTO

MONTREAL

ST. JOHN

CALGARY

VANCOUVER

WINNIPEG

**LET YOUR
AUDIENCES
MEET ME
FACE
TO
FACE**

*I'll show 'em something they've never
seen before in my big Mystery Photodrama
"Haldane of the Secret Service"*

HOUDINI

**Now touring the entire country from coast to coast
on the Keith Circuit backed by worlds of publicity**

Play Houdini in his greatest photodrama "HALDANE OF THE SECRET SERVICE" now while the great HOUDINI is on tour from coast to coast backed by oceans of publicity that makes people want to see him. HOUDINI is one of the biggest "draws" in the show business. That's why Keith pays him an enormous salary. You can pack your house with HOUDINI right now. Great posters, great advertising, everything ready for you with which to get the big time dough. Write or wire your nearest F. B. O. exchange for play dates.

United Exhibitors of Canada, Ltd. - 277 Victoria St., Toronto, Ontario, Canada

"Ashes of Vengeance" Held Second Week in Montreal

Montreal Capitol Has Tremendous Success With Great Norma Talmadge Picture Offered by Associated First National.

Norma Talmadge's latest picture "Ashes of Vengeance" has proven worthy of the advance praise given it by opening at the Capitol theatre in Montreal against the strongest opposition and personal appearance of a former screen star, and established records of attendance which warranted its being held over for the second week.

The picture was given a heavy exploitation campaign under the direction of Harry S. Dahn, manager of the Capitol, working in conjunction with Clare Appel of First National. The bulk of the publicity was obtained through newspaper channels together with a huge billboard campaign consisting of 24 stands, six's and three's together with 20,000 heralds printed in French and English. Wires were received from Miss Talmadge, Mr. Conway Tearle and four other members of the cast congratulating Mr. Dahn on securing the picture for the premiere Canadian showing. A number of copies were made of these wires and used on special art cards for prominent window displays. The cards also carried a still of Norma Talmadge. The song "Ashes of Vengeance" which is just now appearing on the Canadian market was also used for window tie-ups.

The Montreal "Herald" opened a contest a week in advance of the picture, offering a cash prize of \$25.00 for the best 200 word review of the picture. Mention was also made in the "Herald" of the Capitol prize offered by the Robt. M. McBride Co. of New York of \$1,000.00 for the best review of the book or picture.

On the Friday preceding the opening of the picture an open letter was addressed to the Honorable Mederic Martin, Mayor of Montreal and appeared in the press. We quote the letter as follows:—

AN OPEN LETTER TO THE MAYOR

The Honorable Mederic Martin,
M.L.C.
Mayor, City of Montreal,
City.

Dear Sir:

In this town and others—from the Atlantic to the Pacific—people are invited to witness the splendid progress of the times. When a great personage is a guest of our city, great personages attend the reception. In

short, great people meet great people, and by general contact and observation, develop a broadening knowledge of world activities.

We regret that we cannot introduce to you in person two who have greatly assisted in the advance registered in the delicate and technical operation of building entertainment. We refer to Miss Norma Talmadge and the producer of "Ashes of Vengeance," Joseph M. Schenck.

We are proud, however, that we are favored with the opportunity of inviting you to the premiere Canadian presentation of the photoplay, and we trust that you will give important consideration to our request for your presence on the day of the opening performance Sunday, November 4th.

In a word, we promise you one of the most entertaining evenings you have ever enjoyed. And the success of the recent New York showing of "Ashes of Vengeance" a romance of old France is a crowning evidence that you, the Chief Executive of our city, will pronounce it a startling example of screen art, for "Ashes of Vengeance" is truly inspired by what is termed the world's greatest story of romance.

Respectfully yours,

CAPITOL THEATRE

Harry S. Dahn,
Manager.

At this time of writing we have learned that the engagement of "Ashes of Vengeance" at The Capitol was an extremely satisfying one, both from an exhibitor's viewpoint and that of the public.

Exhibitors Will Urge Congressmen's Interest

Believing that local appeal will have more weight with congress than long distant advices from headquarters, the M.P.T.O. of America are approaching Congress through direct representation on the matter of tax repeal which this body is urging. Local exhibitors are therefore to petition the congressmen representing their own town. Sam Berman, secretary of the New York branch is organizing the drive on behalf of the repeal.

Goes to Gotham for New Features (Special to Digest)

St. John, N.B.—Walter H. Golding manager of the Imperial theatre St. John, accompanied by his son Jack, has recently returned from a trip to New York and Montreal.

Mr. Golding was conferring with Supt. H. L. Watkins and Messrs. Albee and Lauder, President and Executive Manager of the Keith interests in regard to the season's program. Mr. Golding was met in New York by Phil Kauffman, Louis Rosenfeld, H. C. Allan, and others from Toronto.

Mr. Golding bought all leading lines—Goldwyn, Cosmopolitan, Warner's, Metro, Paramount, English productions (Dominion Films Ltd.), First National and others which will comprise one of the most comprehensive line-ups of which any house in Canada can boast.

One More Reason Why We Need THE M. P. T. O.

Des Moines sends a despatch covering a feature of the recent convention of the Iowa State Methodists who gave considerable time to the business of damning films.

A resolution was passed calling for the establishment of a strict state censorship law, protesting "the vicious and unblushing display of crime and vile suggestions."

This comes as a shock to exhibitors away up here in Canada who scarcely see any but very fine pictures—and certainly clean, wholesome subjects. In fact they have been of such a high standard lately, that Toronto's Mayor commented on the high tone of the movies at the first Ontario Convention of the M.P.T.O., during his luncheon speech at which he was guest of honor.

He also stressed the valuable work that the industry could do in community and national affairs. Yes, even in world matters, the screen could be an invaluable medium to the people.

Foregoes Stage Tour for New Movie Role

With plans all made to go on the road starring in a dramatic vaudeville sketch, Henry B. Walthall, famous stage and screen player, gave them up temporarily when he was offered an opportunity to play an important role in the next new Booth Tarkington picture which J. K. McDonald will produce for First National.

UNITED EXHIBITORS CLOSE WITH NATHANSON'S CANADIAN HOUSES

"Human Wreckage" to Have Coast to Coast Presentation—Mrs. Wallace Reid Likely to Appear in Winnipeg and Vancouver.

As a result of a four-cornered conference in Toronto last week between Harry M. Berman, general manager of Exchanges of Film Booking Offices, J. L. Hunter, General manager of United Exhibitors of Canada (Canadian Distributors of F.B.O.), N. L. Nathanson and Colvin W. Brown, representing Thos. Inc., announcement is made of the contracting for "Human Wreckage," the big F.B.O., U.E. Special for the entire Nathanson Circuit.

In conjunction with this deal, Mrs. Reid may possibly visit several of the larger Nathanson theatres, carrying on her dramatic expose of the narcotic curse.

Mrs. Reid whose many business and domestic duties demanded her presence in Los Angeles, cancelled her return trip to her home, to remain in Canada to hold herself in readiness for several engagements.

Mr. Berman was highly elated over the entire transaction and spoke in glowing terms of the progress Canadians are making in the picture field.

"Canada has some of the most

beautiful theatres I have ever seen, vieing with many of the more prominent New York, Chicago, and California theatres. They are well conducted too, and many of our American managers will have to keep on the move to maintain the pace with the advertising and exploitation brains they have.

"We have only been distributing directly in Canada for a few months, yet the strides that have been made absolutely amazed me," continued Mr. Berman. "Our bookings have been highly gratifying and we are well pleased with the treatment the exhibitors have given us."

Mrs. Reid was very enthusiastic over the prospect of extending her visit in Canada.

The decision arrived at at the meeting, puts an end to the rumors afloat that "Human Wreckage" would be road-showed through Canada, it being Mrs. Reid's desire that popular prices be maintained to enable all to see the picture.

Birthday Parties

Arranged by Theatre

Nova Scotian Idea

The enterprising manager of the Royal theatre, Dartmouth, Nova Scotia, has organized a Birthday Club, which will insure the good-will of the boys and girls of Nova Scotia for his house.

The primary reason for the club's existence is to organize the boys and girls for mutual benefit.

Complimentary tickets, inspection of theatre and parties provided on special occasions by the theatres, election of officers of the various clubs by ballot are some of the features. "Service" plays a big part in the scheme.

Occupy New Offices

Hodkinson Canadian Corporation are opening splendid new offices in Toronto, and will be located in the Tivoli Theatre Building, Richmond and Victoria streets. Hodkinson will handle the exclusive distribution in Canada of Distinctive Pictures.

Resignations in M. P. T. O. of Canada

Geo. B. Sparrow has resigned as President of the Canadian Division of the M.P.T.O., and is succeeded by A. Denis of the Arcade, Montreal.

The resignation of Vincent Gould as secretary has been accepted, Mr. West of Burpee and West Montreal having been elected to this office.

Mr. Guinette of Montreal, takes Mr. Denis' place on the Board of Directors.

"Scaramouche" Draws Big

Tivoli theatre, Toronto, which was formerly the Allen down-town house, is making a big success of its new policy. It shows only super-features, giving an afternoon and evening performance, with the entire house given over to reserved seats. Prices range from \$1.50 to 75 cents. "Scaramouche" is now in its third week at this theatre and is still going strong. This is a Rex Ingram-Metro production and critics have been almost unanimous in declaring it a screen masterpiece.

Canadian Directs

The Silent Command

J. Gordon Edwards, who directed "The Silent Command," is known as the dean of the William Fox directorial staff. Since supervising "Life's Shop Window," the first of the William Fox screen output, he has added forty-eight other pictures to the list. These include some of the greatest screen successes ever made, among them "Cleopatra," "Salome," "Du Barry," "A Tale of Two Cities," "Wings of the Morning" and "Nero."

Mr. Edwards was born in Montreal, Canada, and educated in Quebec. He has been associated with the dramatic art ever since a child and was an actor of twenty years' experience before he became a stage director. The story of his work as a director of big film productions is virtually the story of the motion picture art itself.

"Strangers of the Night"

Reviewed by Dramatic Critic of the
Toronto Daily Star.

It was only necessary to attend the Hippodrome yesterday to realize just how a picture like "Strangers of the Night," the fine screen version of the great London and New York stage success by Walter Hackett, "Captain Applejack," could appeal to Toronto. Everybody was there. And no wonder. For combined in this fine picture is everything that the heart could desire in the drama of the screen. Love, adventure, romance, thrills, suspense, drama, comedy, mystery, and what not. So that for entertainment and variety there is as fine a picture as can be imagined. For those who have not seen the stage play it could well be suggested that they ought not miss the fine film version. They would like it even better than the stage play. Particularly is this so when it is said that in the well selected cast there is to be seen Matt Moore, he would see life, and gets more than he bargained for; Enid Bennett, the fair maid Marion of the "Three Musketeers"; Barbara La Marr, Robert McKim, the polished villain, and others.

"Strangers of the Night" is a Metro picture and is distributed in Canada by Regal Films, Ltd.

Lloyd Breaks Records

Parkdale theatre, Toronto, broke its house record recently with Harold Lloyd in "Why Worry?" This has been the case with many theatres that have run this feature-comedy.

HODKINSON PICTURES

W. W. Hodkinson Corp. (Canada) Ltd.

Canadian Rights on Premier Film Productions

**Positively the Greatest Special Feature
Productions on the Market To-day**

The World's a Stage—Story by Elinore Glyn. Featuring Dorothy Phillips.
6 reels.

Temporary Marriage—All star cast, including Mrs. Harold Lloyd. 7 reels.

Bright Lights of Broadway—All star cast. 7 reels.

Spider and The Rose—With the greatest all star cast ever assembled in one picture. 7 reels.

East Side, West Side—A real melodrama. Thrills and action, 6 reels.

Don't Marry for Money—House Peters and an all star cast. 6 reels.

Marriage Morals—A modern society drama that will pack your theatre.
6 reels.

The Passionate Friends—A British Production. Story by H. G. Wells,
world famous British Author.

**HODKINSON
PICTURES**

Thru

Canadian Educational Films Limited

Toronto Montreal St. John Winnipeg Calgary Vancouver

BABY PEGGY SCORES IN FIRST UNIVERSAL JEWEL FEATURE

Diminutive Star Proves Equal to Big Production—Handles Dramatic Role With Remarkable Understanding.

"The Darling of New York," Baby Peggy's first feature length production, has been received in New York and reviewed by the Universal home office executives and by critics from the trade press. It has met with unanimous favor and is heralded as a picture which will make good money for those who show it and definitely establish its diminutive star as a name to be reckoned with in the feature field.

It is a Universal Jewel production, directed by King Baggot from a story written by Baggot and Raymond L. Schrock, scenario chief at Universal City. Although it marks a definite change for Baby Peggy from short reel comedies to dramatic vehicles of long length and high quality in production, the results prove that Carl Laemmle and the Stern brothers, Julius and Abe, who sponsored the Baby's appearance in features, had keen foresight and the courage of their convictions.

The role played by Baby Peggy is that of a mite of an immigrant girl, orphaned in Italy and started to this country to find her wealthy American grandfather. By accident she falls into the hands of a band of diamond smugglers who use her to smuggle gems through the U.S. Customs. The story is told clearly and in homely sequences. Although there is no well developed love interest, the heart interest never lags, especially when Baby Peggy is on the screen.

Those who have seen the picture say that Baggot has not missed a single opportunity to catch the little screen prodigy in her best and most lovable moods. Outstanding above all the other praiseworthy qualities of the picture, is said to be the starlet's ability to portray real emotion—simple emotions, it is true, such as fear, joy, affection, curiosity, wonder, —but emotions, nevertheless, which definitely make a character of her and help to build the story.

The other players in the picture are all sterling performers and contribute much to the excellence of the film. The cast includes Sheldon Lewis, Gladys Brockwell, Pat Hartigan, Carl Stockdale, William H. Turner, Frank Currier, William J. Quinn, Max Davidson, Minnie Steels, J. Gorman Rex and Walter O'Donnell.

The climax of "The Darling of New York" comes with a big apartment house fire, in which Baby Peggy

is trapped in an upper floor, and rescued by Gladys Brockwell in a three story jump into a life-net. The fire ranks near the top in the history of screen fires, and the suspense of the leap for life, carefully shot from above, gives a thrill to the climax which is said to assure for the picture the hearty approval of the public.

NOT MILLION DOLLAR FILMS MONEY GETTERS JUST THE SAME

Major Thomson Assumes Control of F. B. O.—Announces Sane Policy of Producing Good Pictures and Standing Behind Them — No Extravagant Claims Made.

Major H. C. S. Thomson who succeeded P. A. Powers as managing director of the Film Booking Offices at the instigation of the capital represented in the corporation stated that there would be no drastic changes made in the personnel of the F. B. O. forces or policies and that the "open booking" principal adopted by the company at its inception will be carried through but on a much larger scale and with a greater variety and assortment of productions for the exhibitor to select from.

"The principals of showmanship," said Major Thomson, "that the F.B.O. have been following in the twenty months it has been in existence has proven itself a worthy one."

"It is not the idea of the F. B. O. to load itself with overspent productions and then pass the burden along to the exhibitor. It is the purpose of the F. B. O. to make productions that the exhibitor can sell his patrons at a reasonable profit to his theatre.

"The first consideration of the Film Booking Offices, and the Robertson-Cole Company will be the amusement of the public, then the profit of the exhibitor. Every production made at the Robertson-Cole studios will be made from an angle of showmanship and not from the angle that it is good publicity to say a production cost a million dollars to produce.

"To the exhibitor, it is not what a picture cost in production that he is mostly interested in, but he does want to know about the finished product and what it will bring into his box-office.

"The pictures I have in mind are

Paid Stiff Rental But Maintained Prices for "Rosita" Showing

Harry Brouse, proprietor of the Imperial theatre, Ottawa, made good with a vengeance with the first presentation of Mary Pickford's "Rosita" in Canada in the showing of this attraction at the Imperial during the seven days ending November 3rd. The theatre drew big houses at every performance, the matinee shows having patronage that had particular increase over previous weeks. Mr. Brouse paid a stiff rental for "Rosita" but stuck to his policy of never increasing prices for any attraction at the theatre.

such as 'The Third Alarm,' 'West-bound Limited,' 'In the Name of the Law,' 'Human Wreckage' and a score of other F. B. O. pictures. None of these productions I have mentioned cost a million dollars to produce or even a half million dollars. Coupled with a campaign of real showmanship these pictures have brought business to the exhibitor at a price to him well within his reach.

"It is the purpose of the F. B. O. to continue to sell the product twice. First to the exhibitor and then to the public. Our publicity and promotional departments will continue to function as they have in the past with a wide free hand to help the exhibitor.

"The program plans of the F. B. O. have been announced some time and there will be no drastic changes in these with the possible exception of changing a release date here and there as the occasion may demand. Our plan is to give the exhibitor who uses our product one very big picture each month in addition to two very good ones. As a start along these policy lines the next big F.B.O. special will be Chester Bennett's 'The Lullaby' starring Jane Novak. The next special to follow this will be Emory Johnson's, 'The Mailman.'"

A new star has been created. Laura LaPlante, one of the most beautiful screen ingenues ever developed by Carl Laemmle, after serving an apprenticeship of some two and a half or three years at Universal City, will be starred in her own right. Her first starring vehicle will be "The Thrill Girl" by Crosby George.

INTEREST MOUNTS TO FEVER HEAT MOTION PICTURE DAY CATCHES ON

New York Promises Biggest Parade in History—M.P.T.O. Right Behind Movement—Old and New Ways to be Contrasted.

Sydney S. Cohen, President of the Motion Picture Theatre Owners of America, returned to New York this week with glowing reports of the special meeting held by the Motion Picture Theatre Owners of Western New York at Rochester. National Motion Picture Day was endorsed unanimously, with every theatre owner present pledging his written support to participate in the country-sweeping celebration on November 19. Another highlight of the meeting was the speech of Congressman MacGregor in which he promised to re-introduce his Admission Tax Bill. Congressman Snyder in a spirited declaration, pledged his aid to the bill, amid the applause of the body.

A meeting of the National Officers and Board of Directors of the M.P.T.O.A. was likewise held at Rochester. This body presented an embossed testimonial to Mr. George Eastman in appreciation of his services to the industry.

It was voted to hold the next Officers and Board of Directors meeting at Washington, D.C., in December at the time Congress convenes. This meeting will also be attended by state leaders and prominent theatre owners.

PLEDGE SUPPORT

Another development of tremendous importance occurred during the past week in which several men of national standing in the industry, who control circuits of theatres, pledged their support to National Motion Picture Day and agreed to turn over to the national treasury of the M.P.T.O.A. twenty five per cent. of the day's receipts from all of their theatres. This list includes, among others, Wilmer and Vincent with twenty theatres,

Bouquets

The First National office at Toronto is in receipt of a letter from Mr. George T. Stead, proprietor of the Classic theatre at Walkerton, which reads as follows:—

"I can't let this opportunity go by without expressing myself regarding Lorna Doone. It is one grand picture, and the two nights I showed it I had to turn hundreds away. My theatre was not large enough to accommodate half the people that wanted to see it.

Yours

(Signed) G. T. Stead.

Rowland and Clark with twenty-five theatres, M. E. Comerford with fifty theatres, Robert A. McNeill of San Francisco with thirty theatres, Charles E. Whitehurst with all the representative houses of Baltimore, Noli's Circuit with approximately twenty theatres in New England and W. C. Hunt with a string of houses in Pennsylvania and New Jersey.

A giant mass meeting of theatre owners of all New England is being held in Boston on November 8th, for the purpose of centring on a definite campaign, the enthusiasm which animates the theatre owners of New England. This will be attended by President Cohen of the M.P.T.O.A., Harry Davis of Pittsburgh, Pa., C. E. Whitehurst of Baltimore, R. F. Woodhull of New Jersey and E. M. Fay of Providence, R. I., officials of the National body.

A similar gathering is being held in Cleveland on November 9th. Work is under way to duplicate in Boston and Cleveland the campaign which has been put over in Pittsburgh where the

Mayor, Hon. William Magee, has endorsed the day by public proclamation, and the Chamber of Commerce is campaigning on behalf of the theatre owners, in recognition of their service in promoting movements of civic importance.

The giant campaign in New York will overshadow all other events on November 19th. With the co-operation of the exploitation men of the various producers and distributors, who are working at top speed on behalf of the exhibitors, a monster street parade is planned for November 17th, consisting of bands, floats representing the advance of the industry, representations from all division of the industry, banners and all similar exploitation. This parade will be the biggest thing of its kind ever held in New York.

OLD TIME MOVIE SHOWS

For the actual show on November 19th, the theatres are preparing special programs of outstanding excellence. Many will present an "Old Fashioned Movie Show," in which the presentation of a complete show ten years ago, will be contrasted with a typical program of to-day. Old-time single reelers, with all the accompanying methods of years gone by, will be used again. Lobby displays will likewise contrast the old and the new. As far as it is possible, depending upon their presence in New York, several stars will visit the theatres for personal appearances.

Montreal Will See

"Darling of New York"

Canadian Universal Film Co., Ltd., have booked into Montreal the first six-reeler ever produced featuring Baby Peggy. This is the "Darling of New York" which will be released at one of the major theatres here shortly. One of this Exchange's big releases which is booked for the Imperial, November 18th, is the Lois Weber production "A Chapter in Her Life."

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The
Spice
of the
Program

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One Week
METROPOLITAN THEATRE
 Atlanta, Ga.

Two Weeks
RIVOLI THEATRE
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Six Weeks
ROOSEVELT THEATRE
 Chicago, Ill.

Four Weeks
APOLLO THEATRE
 New York

One Week
RIVOLI THEATRE
 New York

One Week
RIALTO THEATRE
 New York

Two Weeks
WALNUT THEATRE
 Cincinnati, O.

One Week
LIBERTY THEATRE
 Pittsburgh, Pa.

One Week
STILLMAN THEATRE
 Cleveland, O.

One Week
BRANFORD THEATRE
 Newark, N.Y.

Indefinite
STANTON THEATRE
 Philadelphia, Pa.

Two Weeks
LIBERTY THEATRE
 Kansas City, Mo.

One Week
HIPPODROME THEATRE
 Toronto, Ont.

Two Weeks
CAPITOL THEATRE
 Montreal, Que.

One Week
METROPOLITAN THEATRE
 Winnipeg, Man.

One Week
STRAND THEATRE
 Vancouver, B.C.

One Week
IMPERIAL THEATRE
 St. John, N.B.

One Week
CENTRE THEATRE
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-that's why they booked Norma's latest!

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Nov. 24th, 1923

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TORONTO, CANADA
NOVEMBER 24th, 1923

Vol. 15, No. 30

259 Spadina Ave.

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CANADIAN MOVING PICTURE DIGEST PUBLISHING COMPANY

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William Fox
presents

The

NET



*A drama of
mystery and thrills*

DIRECTED BY

J. GORDON EDWARDS

STORY BY

MARAVENE THOMPSON

*With a notable cast including
Barbara Castleton, Albert Roscoe,
Raymond Bloomer and William H. Toomey*

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TORONTO, CANADA

NOVEMBER 24th, 1923

The \$1.50 Picture

CAN it be done? Will the Tivoli put it over? These appear to be leading questions in Toronto to-day. The Tivoli happens to be the former Allen, Richmond street theatre, renamed. It is now, under the management of the Famous Players Corporation, and it is playing pictures at \$1.50 top.

Scaramouche, a Metro feature, presenting Ramon Novarro, Alice Terry, Lewis Stone and a "picked cast" was the opening bill. The picture is excellent, a romantic drama based upon perhaps a period which more than any other in modern History, lends itself to romance and fiction, to dramatic incidents, namely the French Revolution. But is the entertainment the Tivoli offers worth \$1.50? And will the public continue to signify their willingness to pay "the price" when they can go to the Hippodrome, hear an orchestra under the able directorship and musicianship of Jack Arthurs, see a presentation by way of a prologue that is usually an artistic delight, see a clean, rollicking, merry comedy, a News Review and feature picture which upon many, many occasions ranks in quality with "Scaramouche?"

It will not be the fault of the features if the management of the Tivoli cannot convince the public that \$1.50 at the Tivoli is worth twice as much as the show at the Hippodrome. As it happens the Hippodrome has space, atmosphere, you can do things properly there.

The fact that it can be done in New York is no alibi that it can be done in Toronto. The ratio of values between these two cities is a nickel to \$1.50. Which means that every time we spend a nickel for entertainment, a New Yorker spends \$1.50 with about as much concern. Besides all the "rubes" from the West come to New York for the sole purpose of spending money, they have been cutting Alfalfa all season just for the joy of being able to "blow in" the proceeds in "Li'l Old New York." Give them Barnum's slogan "The Biggest Show On Earth" and they will jostle and trample over each other in an effort to "part with their money." But in Toronto the "rubes" pass on their way to New York if they have developed the "spending habit"; and if prompted to remain here they hunt up all their thirty-second cousins to save expense of a hotel bill. Therefore our "floating population" is not to be depended upon for the \$1.50 picture show, when as previously stated the other theatres give them more for less money.

"The Covered Wagon" is worth \$1.50 top. It is about the most outstanding picture I have seen, in that it has struck a new note; and that is a great accomplishment for a Moving Picture. When I saw it presented at the Criterion, New York, that's the name of the theatre I believe, some six months ago, it was presented with a very important prologue, which certainly helped to put this picture over. The entire atmosphere of the theatre was in keeping with the period of this pioneer stage of Making America. No one thought that two dollars was too much for so much value, but will the Tivoli with its presentation on a par with the presentation

of "Scaramouche," be in a position to give this super-production a setting equal to its merit; and if not will the public be satisfied to "pay the price" when they can go and see pictures like "Ashes of Vengeance," "The Merry-Go-Round," "Robin Hood," "If Winter Comes," "Three Wise Fools," "Orphans of the Storm," "Enemies of Women," "Masters of Men," etc., etc., all shown first run at popular prices?

One situation needs no philosopher to grow grey over and that is that, the "nickle public" has been educated to "better pictures" and that this same public has been educated into spending more money for its entertainment. But it has also developed an enormous "bump" for "getting its money's worth."

The Tivoli has not a \$1.50 look. When you get into the theatre you do not feel "exclusive." When you get into the Hippodrome you realize that the management of this theatre have, together with the art of Jack Arthurs, introduced "Atmosphere." The old Regent had this same quality. It is indescribable, intangible, but it is very concrete, for one feels it and relaxes under its soothing presence.

If the Tivoli can be made a \$1.50 house then every exhibitor big and small, should take in a few notches in his belt and turn his attention to his house, not for the purpose of making his price \$1.50 top, but for the purpose of increasing his receipts by the Tivoli example of showmanship. For it will be showmanship that will stamp this much discussed theatre's success under the new regime, if the programme is carried out.

All the other houses will feel the reaction if the Tivoli advertises that "The picture presented will not be shown at any other theatre during the year." Such advertising helps to put this theatre over, but think of all the other houses which immediately deteriorate into second class houses under such a policy; and the standing of the other pictures which do not get into the Tivoli is also to be considered.

There must be a solution to the picture-problem. The public want super-pictures, and super-pictures are expensive, but perhaps too expensive for popular prices, because the expenses involved have been abnormal.

Consider the art of the stage. Stars whose names will live hundreds of years hence, whose names have lived for hundreds of years, Booth, Barrett, Kean, Kemble, Rachel, Garrick, the list is formidable; and the more recent celebrities, Bernhardt, Rejane, Rehan, Mansfield, Sothorn, Marlow, Sir Martin Harvey, Sir Johnston Forbes Robertson, Walter Hampden, Schildkraut. Again, among the living and those who have passed away in our time, the list presents a glittering array as studded as the Milky Way. Compare their incomes and those of the "pretty screen faces of to-day." And among the great producers, such names as, Sir Henry Irving, Sir Beerbohm Tree, and with apologies to the host I have not space to name, compare their art and salaries with some of the three thousand dollars a week directors of the screen. Not forgetting the million a year salaries of the "men higher up" who manipulate the finance of the screen with the income the manager of a stage production usually had left for personal use. Super-pictures can be produced at a normal cost and exhibited at a normal price, if the magnates of our business will not stampede in their conception of how the problem can be solved as is their usual custom.

First National Schedule for Current Six Months

Production Program Announced by John McCormick on Authority of Richard A. Rowland—Amazing Array of Subjects.

First National's production program for the next six months is definitely set. The schedule as announced by John McCormick, Western representative, after a telegraphic conference with Richard A. Rowland, the company's general manager, includes the picturization of the best efforts of the literary world and of the stage. The program is to follow the First National announced plan to produce only that class of pictures worthy of showing in the highest grade theatres.

Enhancing the program of production to be made by the various independent producers releasing through First National is a series of comedy and dramatic plays by the company's own producing units, which are directly under the supervision of Earl J. Hudson, production manager of those units. First in this list is "The Swamp Angel," a screen version of Richard Connell's story of the same title, now in production, featuring Colleen Moore and directed by Clarence Badger.

Also in production now at the East Coast studios is a Norma Talmadge feature, "Secrets," a picturization of the sensational New York stage play. Joseph M. Schenck has entrusted the direction of this dramatic gem to Frank Borzage, who during the past two years has piloted several First National pictures to success. A screen version of "Romeo and Juliet" also is included in Miss Talmadge's forthcoming schedule.

Another stirring feature in production is a Maurice Tourneur special, being produced by M. C. Levee. This is William Dudley Pelley's "Torment," with Owen Moore and Bessie Love in the leading roles.

A Thomas H. Ince offering is a farcical comedy, "The Galloping Fish," featuring Louise Fazenda. From that same unit also will come a historical epic, "The Last Frontier," a drama of the West dealing with the building of the first transcontinental railroad.

The Principal Pictures program to be released by First National comprises "The Meanest Man in the World" and "When a Man's a Man," a screen adaption of Harold Bell Wright's famous story.

A second production of the First National's own units is to be a picturization of William Hurlburt's emo-

tional stage drama, "Lilies of the Field," featuring Corinne Griffith. John Francis Dillon, who handled the directorial reins of "Flaming Youth," will direct it. Another dramatic type of picture to be made by the same organization is to be "The Woman on the Jury," a version of the play which proved popular on Broadway.

A fourth in the series will be the history-reflecting epic of the fast-fading cattle country, "Sundown," written by Earl J. Hudson. To film this picture the company will go into Mexico, where most of the scenes will be taken on the largest fenced-in ranch in the world.

Constance Talmadge, who just finished the star role in "The Dangerous Maid," is to be seen in two brilliant screen comedy dramas. These are "Alias Nora O'Brien" and "The Mirage," both adapted from outstanding stage successes.

Frank Lloyd, whose first independent production, "Black Oxen," co-featuring Conway Tearle and Corinne Griffith, is being edited and titled, will produce "The Sea Hawk," Raphael Sabatini's glorious sea story, a book which for months has stood as one of the six best sellers of fiction.

Rex Beach's story of the oil fields, "Flowing Gold," will go into immediate production by Richard Walton Tully. Joseph De Grasse will direct it and the two principal parts will be in the hands of Milton Sills and Anna Q. Nilsson.

From the Edwin Carewe unit will come "A Son of the Sahara" and "Snake Bite." The Los Angeles producing director is to make the former in Algiers. A company, including Bert Lytell, Claire Windsor, Walter McGrail and Rosemary Theby, will leave for Africa within two weeks to begin on this virile story of the desert.

Eastern studios also will make a conspicuous contribution to the program. George Fitzmaurice, just returned from Rome after filming Hall Cane's masterpiece, "The Eternal City," is to immediately begin "Cytherea," a highly dramatic feature, at the Fort Lee Studios.

The Richard Barthelmess offerings include "Twenty-one," now being completed; "The Enchanted Cottage" and a historical feature, "Nathan Hale."

Two Special Units

Work Side by Side

Within thirty feet of each other on one of the Universal City's big stages, two of the most elaborate productions which will be offered by Universal Pictures Corporation in the coming year, are well into production. These are "My Mamie Rose" and "The Turmoil."

"My Mamie Rose" is the first starring vehicle of the "Merry-Go-Round" girl, Mary Philbin, whose sensational rise to fame has been the talk of papers and public alike. Irving Cummings is directing the filming of the Owen Kildare novel, with Katie Price, Pat O'Malley, William Collier, jr., Max Davidson, Edwin Brady, Charlie Murray and other notable players in support of the young star.

"The Turmoil" is the Hobart Henley production which will follow "A Lady of Quality" on the screen. It is Booth Tarkington's novel, which will be produced with the purpose of making it twice as big a success as "The Flirt," another Tarkington story which Henley made some time ago and which was an exceptional success. George Hackathorne of "Merry-Go-Round," Emmett Corrigan, a New York stage star, Eleanor Boardman, Pauline Garon, Eileen Percy, Edward Hearn, Bert Roach, Buddy Messinger, Kenneth Gibson, Theodore Von Eltz and others of the screen's best known players will be seen in the production.

To Face Charge of Selling Fake Stock to Innocent Serbs

Siberians all over Canada have been defrauded by a fellow-countryman, Milan Gnjalovitch of Montreal, it is alleged, in the sale of fake stock certificates for Loew's Ottawa theatre, Limited, and Loew's Metropolitan theatres, Limited, Montreal. The offender was traced to Calgary, Alberta, where he was arrested at the request of the Federal authorities. When taken by the Calgary detectives, he was found to have a considerable number of counterfeit share certificates of the theatres. The Serbian Consul for Canada recently issued circulars to Serbians throughout the country to warn them not to buy any stocks offered by the alleged fake seller. Gnjalovitch is to be returned to Eastern Canada for court proceedings.

W. R. MacLaren of MacLaren's theatre, Grand Falls, N.B., was a visitor in St. John recently, visiting the exchanges and seeing about his winter program.

Universal Has No New Selling Plan

*No. 349—Straight from the Shoulder
Talk by Carl Laemmle, President of the
Universal Pictures Corporation*

I CAN'T figure out to save my life why this business should be confronted with some "new plan" for selling goods every year or every season.

I can't figure out why exhibitors will seriously debate and discuss every new selling method adopted by one company or another. I can't take it seriously. I can't see any mystery about the fundamentals of business. I can't see that it is necessary to strain the old bean trying to think up some new way of selling goods when the old way has been demonstrated to be satisfactory to everybody.

The Universal has no new selling plan. **It never had a new one.** Our policy has been to make the best pictures we knew how and then sell them to every exhibitor who felt like buying them.

We never have said to any exhibitor, "You can't have this unless you jump through a **hoop.**" We never have tried any stunt calculated to make the exhibitor blind to what sort of a deal he was getting.

It isn't necessary. It isn't strictly on the square. And it isn't a good policy on which to base a permanent institution. Whenever it works successfully it is only temporarily so, and it always has a bad kick-back.

Naturally I want to sell as many pictures as I can to as many exhibitors as I can. And I want to get the best price I can and still keep my customer friendly and on a profit-making basis. He, on the other hand, wants to get them for as little as he can and still not put me out of business.

Any other basis is a false one!

There are no ifs, ands or buts about our selling plan. We'll sell on the basis of your needs and your requirements. We have no hard and fast rule.

Most of the exhibitors this year are booking every blessed one of our big productions without seeing them in spite of the fact that I have always cried "Look before you book." Whether they are willing to book Universal pictures on faith, the fact remains that they are booking **THE WAY THEY WANT TO BOOK** and not according to any fixed plan of ours.

I'm glad to see other producers discussing "plans" and "systems" and getting down to brass tacks. It's a step in the right direction. When they cast aside **ALL** strings and ifs and buts, they will have reached the point established by Universal years ago!

CAN A WIFE REFORM HUSBAND THEME PRESENTED IN "THE NET"

Perplexing Problem of Married Life in Fox Special Directed by J. Gordon Edwards. A Mysterious Murder in Artists studio.

There is a secret fear in every young wife's heart, particularly if she married her husband in order to reform him. To marry a man who will not reform during the days when you are not legally bound to him is going against the teaching of all the ages.

There is another side to this perplexin marital question though, which is forcibly brought out in the William Fox screen drama, "The Net." Suppose your suitor straightens up during the days of the courtship and proves to be a model man while he is in your company. What positive proof is there that he will not lapse back to the old life of gambling, drinking and late hours? This is a question which millions are debating and until this issue is faced honestly there can be no peace of mind in married life.

Hundreds of women, who are still girls in years and temperament, carry a shadow over their hearts and a look of fear in their eyes. In this Fox photoplay, the Normans lead an im-

possible existence for four years until the wife takes her young son and leaves the man who left her alone and spent most of his time drinking and gambling.

While seeking to force his wife to sign over some of her property to him, he becomes involved in a fight with her cousin and kills him. Into the studio where the murder is committed there drifts an unknown man who has lost his memory. Quickly transferring some letters to the other man's pockets, the husband escapes. The wife acknowledges the other man as her real husband to the police rather than have the shadow of crime hang over her little son. She would even condemn an innocent man to prison to protect her own boy.

This dramatic scene starts a series of thrilling events which form a story to hold your interest until the very last scene. It was adapted from the stage play of the same name by Mar-avene Thompson and was directed by J. Gordon Edwards.

Canadian Acclaimed Director Exceptional

Casting an eye over the field of comedy directors, it is quite noticeable that for the most part, they are all young men and the majority of them under thirty years of age. Also, it seems rather a coincidence that many of them have jumped right over the apprenticeship stage and landed directly in the director's chair.

Of this number of present-day directors of popular comedy pictures, men who have never served as assistant directors or cameramen, we point to Del Lord, under contract with Mack Sennett.

Del Lord is a product of Canada, we are proud to report, claiming Hamilton, Ont., as his native city. He is one of those who when very young took Horace Greely's advice to young men and journeyed westward, finally landing in Los Angeles back in 1914, when moving pictures were taking the city by storm.

A good line on the type of humor Del Lord injects into his pictures can be had by witnessing such stories as "The Dare Devil," and "Ten Dollars or Ten Days," with Ben Turpin, or "Down to the Sea in Shoes," and "One Cylinder Love," both of which are portrayed by the all-star Sennett companies.

Andre Lafayette Going to Paris But Coming Back

Andree Lafayette whose work in the title role of Richard Walton Tully's "Trilby" sent the critics scrambling for new adjectives, has completed work on her next production, and is planning to leave for Paris this month to make a picture there for American producers. She will return to Hollywood in about three months.

Bidding for Betty Balfour's New Picture

"Squibs, M.P.," the first of the new Betty Balfour pictures, will soon be released in Canada. Several of the big first-run houses in Toronto are trying hard to secure the picture and it will be interesting to watch which one of them succeeds. All reports go to show that it is a splendid picture and should prove a real money-getter for exhibitors. Regal Films are the Canadian distributors.

Black Oxen Finished

Frank Lloyd is editing "Black Oxen," his latest First National production. He will next do "The Sea Hawk," by Rafael Sabatini.

Ottawa Film Company Presents Annual Report (Special to Digest)

The annual meeting of Ottawa Film Productions, Limited, was held in the Jackson Building, Ottawa, Ontario, on November 8th, when the election of directors was conducted and the annual financial statement was read and accepted. All directors were re-elected to the board of the company for the ensuing term, these being Senator E. L. Girroir, who has been president of the company since its establishment two years ago, W. E. Allan, John Bain, H. K. Carruthers, Mrs. R. A. Kennedy, George C. Graves, H. G. Campbell, Walter M. Ross and John Black. Senator Girroir presided at the meeting and W. E. Allan was secretary.

The financial report showed that the two productions of the company, "The Man from Glengary" and "Glengary School Days," were making substantial earnings in the United States, but that Canadian earnings had proved to be a disappointment. Announcement was made that the two pictures had recently been sold for release in Australia, the Argentine Republic and the Republics of Paraguay and Uruguay.

In the published report of the meeting, no reference was made to Ernest Shipman, who was originally responsible for the organization of the Ottawa company but who has gone back to the States.

Press Unanimous Verdict Pronounced on "Pioneer Trails"

The Chicago Tribune devoted the most prominent space in its theatrical section on Sunday to praising "Pioneer Trails," the Vitagraph special, based on the adventures of frontier life. It said:

"Here's hoping 'Pioneer Trails' reaches your favorite theatre at a time when you're in the mood for seeing a good picture. You know it might land at your movie house on a dark and stormy night when the only thing that would greatly appeal to you would be a cozy evening at home. Hard luck for the picture and too bad for you. . . . There is an Indian attack on a little wagon train that is far better than the savage onslaught (to my way of thinking) shown in 'The Covered Wagon' and by the way, the wagon tops in 'Pioneer Trails' do manage to get dirty. . . . The principal characters in this film are impersonated by actors of experience and ability. . . ."

"I recommend 'Pioneer Trails' to you."

UNIVERSAL'S FEATURE GETS INTO FAMOUS FIRST RUN THEATRE

**"The Acquittal" Proves Huge Success in Chicago—Specially Lau-
ded as Mystery Drama That Registers.**

"The Acquittal," Universal's Super Jewel production of Rita Weiman's celebrated mystery play, had its world's premiere in the palatial Chicago theatre, Chicago, where it was hailed as one of the greatest successes of the year.

The showing of "The Acquittal" in the Chicago theatre is an event of more than usual interest in filmdom. The Chicago is the big first run show house of the Balaban and Katz interests, the first-run franchise holders for First National pictures in Chicago.

So enthused was the big theatre circuit with the Universal picture, however, that special overtures were made to the local Universal exchange for the first run privileges. In addition to being the world's premiere of the picture, the Chicago showing also is a pre-release showing, by several weeks.

The newspaper reviewers present in the Chicago theatre paid unbounded tribute to the high qualities of the production, as well as to the excellent acting of Claire Windsor, and Norman Kerry, the principal figures in the cast.

Miss Windsor was loaned to Universal by Goldwyn, especially for this picture. Others in the strong cast include Richard Travers, Barbara Bedford, Charles Wellesley, Frederick Vroom, Ben Deeley, Harry Mestayer, Emmett King, Dot Farley and Hayden Stevenson. It was scenarized by Jules Farnham and directed by Clarence L. Brown. The critics gave especial praise to Brown for his masterly direction and the extent to which he was able to maintain the mystery and suspense of the story without resorting to "tricks" of plot.

An example of the high favor in which "The Acquittal" is held by the Chicago reviewers may be judged from the following review by Polly Wood, critic of the Chicago Herald and Examiner.

"What a perfect picture—of its type—is 'The Acquittal,' she wrote. 'It is better than any of the stage mystery dramas, with a story as tight as the proverbial Scotchman.'"

"It makes 'The Bat' and 'The Cat and the Canary' look sick, chiefly because it doesn't 'cheat' once. That is, there is no hocuspocus to fool you at the moment and make you feel sheepish for having bitten such stupid bait when final explanations occur.

"Direction, of course, made this picture the perfect one it is; the man who held the megaphone is one Clarence Brown. Each player takes admirable care of the part assigned, and 'The Acquittal' has been well cast as to type. Settings and photography are better than average. In fact, there isn't a thing the matter with this picture."

"The Signal Tower"

Cast is Selected

The cast has been selected for the forthcoming Universal-Jewel, "The Signal Tower," being adapted from Wadsworth Camp's short story. It will be directed by Clarence L. Brown.

Virginia Valli will be featured. With her are Rockcliffe Fellowes, Wallace Beery, J. Farrell MacDonald, Dot Farley, Frankie Darrow and James O. Barrows.

Mrs. Wallace Reid Has Busy Week at Canadian Capitol

Mrs. Wallace Reid received an enthusiastic reception in Ottawa, the Canadian Capital, during the week of November 11th, during which her picture, "Human Wreckage," was presented at Loew's theatre. The week was proclaimed "Anti-Narcotic Educational Week" for the City of Ottawa by Mayor F. H. Plant, and features of the week included the preaching of a sermon from the pulpit of Erskine Presbyterian Church, Ottawa, on Sunday evening, November 11th; an important conference of Ottawa's women workers Tuesday morning, November 13th, when Mrs. Reid was introduced by Mrs. J. A. Wilson, president of the Local Council of Women, and Mrs. Reid's appearance before the Kiwanis Club of Ottawa at the Chateau Laurier on Friday, November 16th.

Accompanying Mrs. Reid were her son, William Wallace Reid, Jr., aged six; Mrs. Alice Davenport, her mother, and Mrs. Carolyn Wagner, representative of the Bureau of Ad-diction, Los Angeles.

Regal Films Secure Big British Successes

**Canadian Releasing Concern is Making New Records With
English Films of High Merit—Betty Balfour
Coming in "Squibs, M. P."**

British pictures have been meeting with phenomenal success in all parts of Canada, and with the improvement shown in the quality of the newer releases in the Old Country there is no doubt they are going to increase in popularity.

When "The Son of Kissing Cup" was released it was proclaimed as "England's greatest racing drama." It drew phenomenal business and was thought to be the exhibitor's best bet. Then came "In the Shadows of Whitechapel," only to eclipse the record of the former. Scores of theatres have reported shattered box office records with it, and the demand for bookings by exhibitors has been so great the distributors have been forced to order extra prints to meet it.

Now, as if to cap the climax, it is announced that the first of the new series of Betty Balfour productions, "Squibs, M. P.," will soon be released, and Canadian exhibitors will do well

to make every effort to secure dates on it. Betty Balfour has established herself firmly in the good graces of Canadian movie fans. Her earlier pictures showed her to be a personality of the most magnetic nature, while as an actress she has no equal in her line.

The big Welsh-Pearson company of England was quick to recognize these facts and they immediately made a contract with her for a series of productions that promise to be the greatest of the kind ever produced in the Old Country. In "Squibs, M. P." Miss Balfour has done the best work of her career. She is supported by an excellent cast and the Welsh-Pearson company is putting all of its resources and production abilities behind the pictures.

By a strange coincidence (or was it good judgement?) all three of the above named "big hits" are released under the banner of Canada's largest film distributing company, Regal Films, Ltd.

We distribute the Comedies of Harold Lloyd, Mack Sennett, Ben Turpin, Will Rogers, "Our Gang," "Spat Family," Snub Pollard, Stan Laurel and several others.

The only exchange that
programme in a
comp

Thrilling
MYSTERY



Louis B. Mayer
Presents The

Fred Niblo
Production

Strangers of the Night
(Captain Applejack)

All the fascination of Walter Hackett's sensational stage success amplified in the most spectacular screen production of the day.

With a superb cast headed by
MATT MOORE ENID BENNETT
BARBARA LA MARR



IT'S THE SEASON'S "CLEAN-UP"

**In the Shadows
of Whitechapel**

Playing to Capacity Business Wherever Shown.
We have Extra Prints and can give Early Dates.

"NANOOK of the NORTH"

The Classic of the Screen.

Watch for it; it will cause a sensation.

REGAL FILM

TORONTO — MONTREAL — ST. JOHN

WARNER
DAVE
'THE GO

HOL
and
Windham
Directed



THE SON
THE GREATEST RACING
SHOWING PAP
A REAL B

The only complete weekly service, a full program as many as three weeks.

We distribute Pathe Serials, the peer of them all. Stars include such favorites as Ruth Roland, Pearl White, Charles Hutchinson and others.

engagement with
present
THE GERS
Based on the play by
RAY HOPWOOD
ON
ing
se Fazenda
MONT

audience appeal,
l-known play.



WARNER BROS
Classic of the Screen.

THE NG-CUP
FILMED IN ENGLAND
THE DERBY
SHOOK IT.

Made for YOUR Box Office

MARSHALL NEILAN

presents his story

The Eternal

with
Hobart Bosworth
Claire Windsor
Raymond Griffith
and Bessie Love
Directed by
Marshall Neilan
and Frank Urson



Distributed by
Goldwyn-Cosmopolitan

A, 10-2 col.

OUR COMEDIES ARE BEST

One and two-reelers by the world's greatest funmakers. We distribute such sterling brands as:—

MACK SENNETTS
"OUR GANG"
SNUB POLLARD

STAN LAUREL
BEN TURPIN

WILL ROGERS
"SPAT FAMILY"
HAL ROACH

HAROLD LLOYD NEW FEATURES COMEDIES AND REISSUES

"SQUIBS, M. P."

Ready for Release December 10th.

The First of the New

BETTY BALFOUR Specials

LIMITED

CALGARY

VANCOUVER

Highest Rights Paid for Sabatini Story

World rights to "Captain Blood," the latest novel by Rafael Sabatini, the author of "Scaramouche," now being presented on the screen and on the spoken stage on Broadway, have been purchased for production by Vitagraph. This novel is now ready for its sixth printing and has had one of the most astounding sales of any book published in the last decade.

The purchase of "Captain Blood" was among the European missions planned by Albert E. Smith, President of Vitagraph, who has arrived in London. The price paid for "Captain Blood" exceeds that of any novel or play purchased for the screen in the last year.

"Captain Blood" is a ringing romance of a dashing young hero whom fate appears to be against. Much of the story is laid at sea and the adventures of dare devil Peter Blood and the rich warm love affair in which he becomes involved provide entertainment values beyond comparison with any offering on the screen today.

Sabatini's richness in creating romance has developed in this latest novel, "Captain Blood." The characters step out of the past in colorful garb and lively human passions. There is no better picture material in print or on the stage than this vivid romance.

Regal Can Furnish A Complete Program

Canada now has a large film distributing company, furnishing exhibitors with complete weekly programs, including everything necessary from feature to scenic. Besides being distributors for Metro, Goldwyn-Cosmopolitan, Warner Bros., Pathe and the Welsh-Pearson Betty Balfour productions, Regal Films, Ltd., also distributes one and two-reel comedies of the following brands: Mack Sennett, "Our Gang," "Spat Family," Snub Pollard, Stan Laurel, Ben Turpin, Will Rogers and Hal Roach. It also distributes Pathe's two-reel features, Pathe News and Pathe Review, as well as several novelty reels. Besides being sure of getting the highest grade photoplays on the market, an exhibitor who takes full service from Regal will save a considerable sum each year in express charges.

Not Titled Yet

Gill Pratt is directing the second of the 1923-24 series of Educational-Hamilton Comedies in which Lloyd Hamilton is starred. The picture, which is nearing completion, is as yet untitled.

Exciting Treasure Hunt Staged by Ottawa House

The people of Ottawa, Ontario, were much excited on the Canadian Thanksgiving Day, Monday, November 12th, in following up the clues of a dozen "treasure hunts" which led them all over the city, these features being staged by Manager Oral Cloakey of the Regent theatre as a special stunt for "Strangers of the Night," the current attraction at the Regent. In a dozen different places around the Canadian Capital, some of "Captain Applejack's Hidden Treasure" was placed and those finding the sealed envelopes were directed to the box office of the theatre where they received prizes varying from a double-pass to a performance during the week up to \$10.00 in cash.

Definite clues regarding the hiding places selected were published in tabulated form in advertising display spaces in the local newspapers and the hunt was on in earnest at the appointed hour on the holiday.

Avenue Will

Be Reopened

Vancouver, B.C.—The announcement that the Avenue theatre is to be permanently reopened comes as welcome news to local theatregoers, as this house has always had a large following.

Arrangements were completed early this week, whereby the Lawrence Raye Company secured control of this popular house for a long engagement with a large Musical Revue Company headed by Miss Doris Dearmer.

Anita Stewart Will Make Stage Debut in audeville Playlet

Anita Stewart, one of the screen's most popular actresses, who recently completed work on "Cain and Mabel," a Cosmopolitan picturization of an H. C. Witwer story, makes her debut on the speaking stage on November 12th, at the Orpheum theatre, Brooklyn, in a new vaudeville playlet that has been booked over the Keith Circuit. The act, "Fine Feathers," was written by Miss Stewart herself in collaboration with John Russell. It will include a cast of eleven, including George Stewart, brother of the actress. This will be Miss Stewart's first appearance behind the footlights. Oddly enough, in "Cain and Mabel," which will be presented on Broadway shortly, she impersonates a musical comedy actress.

Charming Love Story Runs Through "The Net"

"The Net," a William Fox offering is a picture strikingly different from the average emotional drama, with a charming love story running throughout along entirely novel lines. This picture is even more distinctive because of the splendid work of the three principals, Barbara Castleton, in the role of the young wife; Raymond Bloomer as her profligate young husband; Albert Roscoe, as the unknown Man. Director J. Gordon Edwards, director of numerous Fox productions, best remembered of which is his stupendous special, "Queen of Sheba," has made a composite whole of the gripping situations in this story that spurs interest to the utmost until the last closeup is flashed on the silver sheet.

Photograph Captures Fame for Clara Bow

"Personality pays" and Clara Bow, 17 year old Brooklyn high school girl might well be the originator of the phrase.

A few months ago Clara's father sent a picture of his beautiful daughter to the editor of a Fame and Fortune Contest. Clara won first prize. A small part in "Down to the Sea in Ships" was one of her rewards. J. G. Bachman of Preferred Pictures saw her and offered her a chance to come to Hollywood to appear in "Maytime."

Producer Frank Lloyd saw Clara and as she seemed his ideal flapper type she was engaged to play Janet Oglethorpe in "Black Oxen," a part which she has enacted with surprising freedom and impressiveness. Now Clara is in demand by producers everywhere. And Clara has established Papa Bow as her business manager, bought a handsome automobile and is on her way to fame and fortune. Personality has paid Clara Bow.

An Error Corrected

In a recent issue of the Digest credit was inadvertently given the Whitman Bennett studios for "A Tale of Red Roses." This is one of Vitagraph's forthcoming releases which was made by David Smith.

Carewe Reaches

Algiers Safely

First National has received word at its New York office that Edwin Carewe, who is to direct "A Son of the Sahara" in Algeria, has already reached the city of Algiers.

Digest Reviews Current Attractions

"Potash and Perlmutter"

ASSOC. FIRST NATIONAL

"Potash and Perlmutter" is something more than a moving picture. It is a page from life in which pathos is awarded its place along with love, laughter and the great business of being and getting. Each and every character stands out with such conviction that you feel as if you ought to wait and shake hands with the people who have given you such a nice time, before you grab your hat—or powder your nose as the case may be—and leave the theatre.

It is years now since Alexander Carr, Barney Bernard and Vera Gordon endeared themselves to the American theatre going public. Their stage triumph has now been recorded for the millions of movie fans who will revel in the humanness of this remarkable trio. The best of the "Potash and Perlmutter" adventures have been fashioned into a really telling story, and Clarence G. Badger with a cast of stage and screen celebrities has done the rest. Everybody is good and every scene hits the bull's eye.

Morris Perlmutter needs a partner in his ladies' clothing manufacturing business. Abe Potash is lucky, hears about it, votes himself the partner. Abe has a beautiful daughter Irma, loved by the head "cutter" and also by the villain, who is powerful. The business with all its beautiful furnishings, fabrics, and fixtures secured on credit is wrecked by a Bolshevik foreman. He is shot by one of his accomplices, and Andrieff the head cutter (whose love is returned by Abe's daughter) is accused—wrongly, of course. Abe and "Mawruss" go bail for Andrieff to the tune of \$30,000, and Abe immediately helps Andrieff to jump the bail and beat it to safety. Andrieff who is a thoroughbred, reads that Abe is to sacrifice his bail at 3 o'clock on a certain day if the accused is not produced, jumps on the next train homeward bound, dashes into court at one minute to three and gives himself up. But the real gun man is run down by Ruth, the beautiful designer, and apple of Mawruss' eye so that Abe and Andrieff are freed and the money restored. It is duely converted into a three-ply honeymoon at Atlantic City, the finale showing three chairs being wheeled along the board walk at the famous resort with Abe and Mommer, Ruth and Mawruss, Andrieff and Irma adorning

chairs number one, two and three respectively.

Bernard and Carr register with remarkable impressiveness in the roles which have won them unique distinction on the American stage. Vera Gordon is, as always, simply "splendid." Hope Sutherland is a captivating Irma, worthy of the homage of two cyclonic suitors. Marcia de Moeers is a splendid ally as the head designer and truly as Mawruss says "peaches and cream." Ben Lyon, a youth of great promise, and newly risen in the movie firmament, gives an appealing portrayal of Andrieff, the street singer who wins fortune and love through the partnership of Potash and Perlmutter. Lee Kohlmer and Martha Mansfield, the latter playing the intriguing role of head mannequin feature prominently in a wonderful cast. First National modestly claims that "Potash and Perlmutter" is a good audience picture. We say if you want a chance this year, Mr. Exhibitor, write, wire or call, etc., without further hesitation.

* * * *

"Uncle Sam"

EDUCATIONAL

Rapid action first last and always, this two reel Mermaid gets over with a bang, though it is old stuff as to theme. Well conceived situations and some good gags make it what it should be.

Rich uncle pretends he is dead to determine the most worthy heir. Stands in picture frame, striking impressive attitude of portrait of dear deceased as mourning relatives file by to pay their last respects. Uncle learns some amazing things about his family before Brownie the dog learns some amazing things about Uncle. Mutual recognition ends in a free-for-all between the gang. The tactful nephew is chosen heir, and of course claims his ideal bride on the strength of Unc's bank role.

Lee Moran, Ruth Hiatt, Hank Mann, Robt. McKenzie all help to carry the action to a swift and satisfactory climax.

* * * *

"Strangers of the Night"

METRO

A delightful picturization of a highly successful play—"Strangers of the Night" is going to prove irresistible

to any audience. Walter Hackett's play "Captain Applejack" couldn't help but be a tremendously entertaining screen offering and with Fred Niblo's keen appreciation of what was needed, Metro has provided a gorgeous pirate story with tons of romance, thrilling adventure and a nice sprinkling of the right kind of humor.

A dream provides a lackadaisical young English aristocratic with an inspiration which enables him to sit up and enjoy life just when he has approached the realm of utter boredom and ennui. Hectic scenes on the ship of a pirate bold in which fair women, rich treasures and wicked sailors and all manner of ancient terrors are vividly depicted provide no end of hilarious amusement, lending a bright and unexpected note to a production already excellent. The idea of the weakling becoming a real man and a hero of romance through the influence of a dream in which he sees himself as a pirate chief hurling the word "scum-m-m" through his teeth at his cringing sailors, is a delicious situation and one full of pictorial possibilities, which have been made good 100 per cent. in the screen version.

Matt Moore is well suited to the la-de-da type who becomes a cave man in dress clothes, and gives a consistently excellent performance throughout his various adventures. Enid Bennett is a most naive little heroine who lends easily fifty per cent. to the delightful comedy. The stars are particularly good in the treasure-hunt scene when the heroine is obliged to climb along a ledge perilously above the sea in order to save the secret directions from the enemy. This is only one of the real thrills that have been injected into "Strangers of the Night."

Barbara La Marr is an exotic and alluring siren adventuress and Robert McKim a picturesque villain. Beauty and brains characterize this production—"aces, all aces" is true of the cast as well as of the deck of cards used in the cabin on the pirate ship when Applejack "cuts" with the usurper.

The much misused word "superb" is accurately used in this instance with regard to photography. The picture is slow in getting started, but it is worth waiting for—and then some!

H.M.B.

POPULAR MARATIME EXHIBITOR OPENS SPLENDID NEW HOUSE

F. G. Spencer Charms Woodstock, N.B., With Up-to-Date and Delightfully Appointed Picture Theatre.

Mr. F. G. Spencer has opened a beautiful amusement house in Woodstock, with a seating capacity of five hundred. With his well known genius for securing the best Mr. Spencer has now completed a very comfortable, well designed and attractively decorated theatre which will provide an up-to-date place of amusement for Woodstock. The theatre is entered from Queen street. Passing through a lobby which is adorned with carved frames of rich wood, containing pictures of famous Movie stars, the convenient box office is found.

The stage has a set of furnishings so that travelling shows can be accommodated, and scenery also has been provided. There are six dressing rooms, four exits and the building has been constructed as nearly fire proof as possible. Two machines of the latest type are in the operating booth and power has been provided on the ground by the installation of a General Electric Generator driven by

a Weiss Engine of 20 h.p., and burning crude oil. Steam heat is installed. The general scheme of decoration is in red and gold with warm red velvet used in various ways. The manager's office and the arrangements made for the orchestra are as well thought out and convenient as could be wished.

The theatre was built by Messrs. Forbes and Brown, Frank Pickel did the plumbing, Wm. Vincent had charge of the painting and Fred Betts was the electrician. E. A. Neal is the manager, who is popular with all Woodstock patrons. Camille La France is the operator, Miss M. Blake the pianist, Mrs. William Sullivan at the ticket office and John Evans and Frank Baker are other members of the efficient and obliging staff.

M. Spencer is being congratulated upon his enterprise in opening this new theatre and his many friends throughout the Maritimes and elsewhere will join in wishing him all success.

Good Pictures

**at Modest Prises
Steady Patronage**

The Columbia theatre, Ottawa, Ontario, one of those neighborhood theatres that enjoy patronage of a regular and steady nature night in and night out, offered a special array of pictures for its Anniversary Week, November 12th, the following pictures being booked: Monday and Tuesday, "Wandering Daughters," Wednesday and Thursday, "Lights of New York," Friday and Saturday, "Robin Hood." The Columbia has an orchestra every night with matinees on Mondays and Saturdays. Top price for adults at evening shows is 20 cents.

Denny is Making

Rapid Recovering

Reginald Denny, star of "The Leather Pushers," "The Abysmal Brute" and "The Spice of Life," who was seriously injured when his motor car turned over on Sunset boulevard in Hollywood, is reported to be recovering at a satisfactory rate. His injuries were severe and he will be in a cast for several weeks, but attending physicians state that his unusual strength and all-round fitness are making his recovery easy.

Rats, No Cats

**to Chase Her,
Poor Louise!**

Louise Frazenda has become a modern Pied Piper—but it is cats instead of rats that pursue her. Louise is sharing headlines with a trained seal in Thomas H. Ince's new comedy special "The Galloping Fish." To train "Freddie," the seal, to follow her about like a docile pet, she keeps fish concealed about her—and now whenever she goes home she says that all the felines of the neighborhood come on the run looking for the bargain in fish.

C. B. C. Has Closed

Huge English Deal

Almost on the eve of the departure of Jack Cohn on board the *Acquitania* for London, a deal was closed in New York City, whereby the R. K. Bartlett Company, Inc., acquired the rights for all of the C. B. C. pictures for this season including, "Yesterday's Wife," "Gorgive and Gorget," "The Marriage Market," "The Barefoot Boy," "Innocence," "Discontented Husbands," "Traffic in Hearts" and "Pal O' Mine."

Mr. Bartlett is well known in Europe. He was one of the first pioneers in exploiting pictures abroad

and was responsible for the success of "Civilization" abroad. He was very closely connected with Thos. H. Ince in all of his foreign productions and in addition thereto has had a remarkable career in the newspaper field in England.

Great First Week

Enjoyed in Chicago

Cosmopolitan's "Little Old New York," starring Marion Davies, had a tremendous first week at the Roosevelt theatre, Chicago. It played to bigger business than did Miss Davies' previous spectacular production, "When Knighthood Was in Flower," or even "Enemies of Women."

"Little Old New York" is still running at the Empire theatre, London, where it is among the outstanding film successes of the year. Los Angeles is still flocking to the California theatre to see it.



Marion Davies

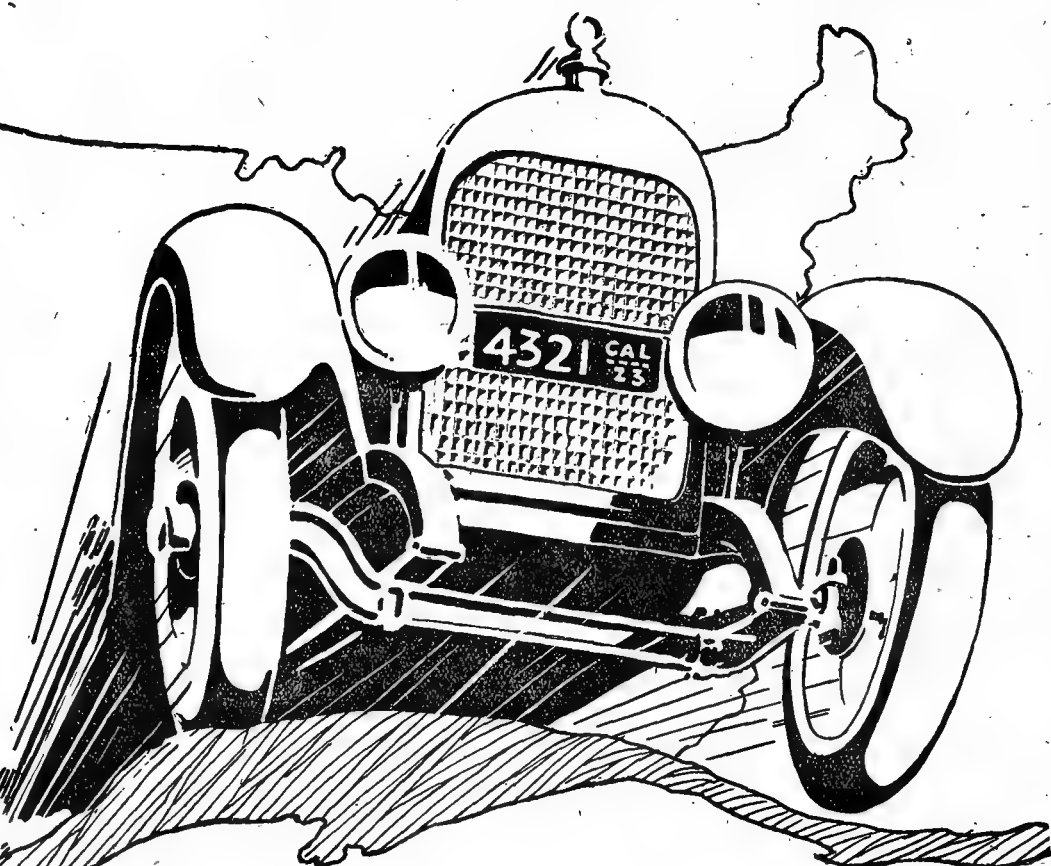
**A Cosmopolitan's Production of
"LITTLE OLD NEW YORK"**

**Distributed by
Goldwyn-Cosmopolitan**

"LITTLE OLD NEW YORK"

This Goldwyn-Cosmopolitan release is going to create a real sensation in Canada when it is released for showing. It is another of those master pictures that come only too seldom. "Little Old New York" is in 12 reels, but notwithstanding its length there is not a foot of "padding" in the entire feature. Interest is sustained from the fadein to the final fadeout. It is being shown in several American cities at from \$2.00 to \$1.50 prices, and is being played for extended runs. Regal Films, Ltd., are Canadian distributors for Goldwyn-Cosmopolitan.

From the
Pacific Coast
to the Atlantic
in 6
Days



~~ is the feat that
WALLY VAN
accomplishes in, The

DRIVIN' FOOL

*the fastest six reels of film
ever put on the screen!!*



**HODKINSON
PICTURES**

All that he wanted to do was to "burn up" the roads in his racer and folks called him a **DRIVIN' FOOL**. Even his father and his sweetheart were against his wild fancies until he saved Dad's business from the clutches of thieves. How do you suppose he did it?

Pursued through ten States for six days, Hal Locke eluded his enemies and drove madly from San Francisco to New York

Look out for the DRIVIN' FOOL!

SPEED FOR A SPEEDY AGE

'THE DRIVIN' FOOL' A WHIRL

W. W. Hodkinson Presents Wally Van in Lightning Race Picture
With Little Patsy Ruth Miller.

Announced for distribution through the Canadian offices of W. W. Hodkinson is "The Drivin' Fool" with Wally Van and an all-star cast including Patsy Ruth Miller, Alec B. Francis, Ramsey Wallace, and others. No photoplay brought to the screen in recent years contains such a conglomeration of speed and fast-moving action as does this special, produced by Regent Pictures Corporation, and which won praise from the critics on its pre-release showing.

"The Drivin' Fool" has been described as the fastest motion picture ever produced. In addition, it combines clean cut comedy with a sweet little love story and demonstrates what excess energy may accomplish when devoted to useful pursuits. An automobile dash across the continent, pursuit by autos, motorcycles, airplane, traffic cops and crooks, wild bursts of speed through mountain and plain, and a final dash into New York City on the running board of a piece of fire apparatus, these make for genuine thrills which keep the spectator at fever heat during the entire unfolding of the story.

Wally Van, as Hal Locke, has a mania for fast auto driving which is constantly getting him in hot water, not only with the law, but with his father and likewise his sweetheart. But, when the family fortune is at stake, and it is necessary to deliver a check from San Francisco to New York within six days and with the railroads of the country tied up by a nationwide strike, it is Hal's fast driving, in the face of seemingly insurmountable odds, that turns the trick and thwarts the scheming Wall Street broker, who through a technicality plans to take over the business and fortune of Hal's parent and his partner, the father of Hal's sweetheart.

The direction and photography are especially good, and across the Rockies being unusually effective. Alec Francis appears as the senior partner, and father of Hal's sweetheart, Patsy Ruth Miller, with Wilton Taylor cast in the role of the elder Locke. Ramsey Wallace and Wilfred North play heavy roles, while considerable comedy is injected by Jesse J. Aldrich, in the role of Horatio Jackson Lee St. Albans.

"The Drivin' Fool" is an adaption by H. H. Van Loan from the Blue Book story by W. F. Sturm. Robert J. Thornby directed the picture.



Scene from "The Printer's Devil"

From all parts of the Dominion come reports that Wesley Barry's newest picture, "The Printer's Devil," is drawing splendid business. The freckled-face kid never had a role that suited him better.

Not Afraid To Stand At Door

The St. John office of Vitagraph received the following complimentary communication from a prominent New Brunswick exhibitor just prior to the holiday.

St. George, N.B.
Nov. 9/23

Vitagraph, Inc.
St. John, N.B.

Dear Sirs:—

I am returning to you today "The Midnight Alarm" which certainly proved some picture. It has everything needed included in it, and with the splendid paper on this picture it is money-maker. "The Ninety and Nine," "Masters of Men," "The Man Next Door," and "The Midnight Alarm" are all pictures which after showing you can stand at the door and be glad you ran them. You can book next "Pioneer Trails" and "The Banks of the Wabash."

Yours very truly,

E. J. O'NEIL

TIPS for Projectionists.

It is generally admitted that a theatre projection-room is at the best an unhealthy place, and even in the best ventilated ones the air is usually hot, and what is more dangerous to the health, it is highly superheated, moisture being conspicuous by its absence. Science has proved that lack of moisture in the air is far more injurious to the health than either excessive heat or cold. Conditions can be helped to a large extent in the average projection room by following the directions herewith. Take a piece of muslin and stretch it between two uprights set in a piece of wood about 4 inches wide and half an inch thick. This should be set in a pan of water so that the lower edge of the muslin is about half an inch under water. An electric fan should be allowed to blow a current of air through the cloth, it will be found that the water will soak up and moisten the cloth and the air current will help cool and moisten the air of the room.

* * *

To the projectionist who uses old safety razor blades to splice film, the following sharpening hint will be of help. Take a block of wood and glue on one side a piece of fine emery cloth. Moisten this thoroughly with cylinder oil and use to sharpen the blades. It will give a fine edge.

* * *

Another sharpening hint. Take your film shears and also take a needle. Make as though you were going to cut the needle off, then draw shears back and forth, this will give them a good lasting edge.

Virginia Valli to be Starred in Large Feature

On her return from San Francisco, where she has gone to complete the picture for which she was loaned to the Goldwyn studios by Universal, Virginia Valli is to be starred in another big feature picture at Universal City. This was announced following news that her work with Goldwyn picture would soon be finished.

Miss Valli was loaned to the other producers on completion of "A Lady of Quality," the big super-Jewel feature Hobart Henley directed. Her new picture at Universal is to be an elaborate dramatic vehicle, the choice of which has not yet been made. Three big plays are under consideration.

The star is notable for her work in "The Storm," "The Shock" and in "A Lady of Quality," the latter adapted from Frances Hodgson Burnett's novel, soon to be released.

New Movie Theatre is Attractive House; Low Prices Featured

Patrons and devotees of the silent drama will be interested in the opening of a new movie theatre in Montreal. The Corona, on Notre Dame street west, corner of Charlevoix, and one of the chain of theatres owned and operated by the United and Independent Amusement Co., Limited. The formal opening recently attracted a large crowd and the low prices of admission in effect drew another big audience yesterday.

The theatre itself ought to prove one of the cosiest in the city, with an inviting and imposing front and the interior modelled after some of the large movie houses on the continent. Gold and rose are the predominant color notes carried out in the interior decorations, with velvet drapes, of a warm red and trimmed with the letter C in gold thread, curtaining the stage and the boxes, in which wide wicker chairs add to the comfort of the patrons.

The walls are decorated in panel effect, of a soft rose pattern, and shaded lamps add to the cozy appearance of the place. A large and artistic candelabra and dimmed lights are among the modern electric fixtures.

The Corona has a seating capacity of 1400.

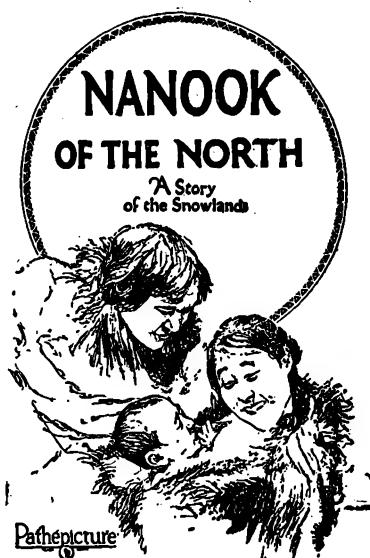
"Wilderness Tales" Creator Returns to New York Work

Robert C. Bruce, creator of "Wilderness Tales," which are released through Educational Film Exchanges, Inc., has finished his season's work in the Pacific Northwest and has returned to New York, where he will superintend the final editing and titling of the material secured during the last six months.

Wanda Hawley in "Fires of Fate" Best English Film Shown

(Special to Digest)

The chief film shown to the trade during the month is "Fires of Fate" produced by Gaumont and featuring Wanda Hawley and Nigel Barry. The story is adapted from the book by Conan Doyle, entitled "The Tragedy of the Korosko," and, as will be appreciated, the scenes are laid in Egypt; excellent views of Cairo have been obtained and some fine desert pictures arranged. There is no doubt that this film marks a notable advance in British production; no expense has been spared in its preparation, the whole company having gone to Egypt for the taking of the picture.



Canadian exhibitors will be glad to know that "Nanook of the North," the screen masterpiece that has created so much interest both in the United States and England, will soon be available for booking in Canada. The trade papers and "fan" magazines have boosted this feature to the limit, while the critics of the leading newspapers have been unanimous in proclaiming "Nanook of the North" a 100 per cent. motion picture. Regal Films, Ltd., will distribute the feature in Canada.

Producer Goes Abroad When Arliss Remains

George Arliss will work in films during his playing of "The Green Goddess" on the London stage. The final shots of his next picture, "The Adopted Father," will be made in England by Distinctive Pictures Corporation owing to the fact that the success of the William Archer melodrama will keep Mr. Arliss abroad longer than had been expected. He had almost finished work in this American screen comedy before sailing to keep his engagement at the St. James theatre in London.

The cast supporting Mr. Arliss in "The Adopted Father" includes Edith Roberts, Ronald Colman, Taylor Holmes and Little Joseph Donohue. Harmon Weight, who has directed all the Arliss pictures except "The Green Goddess" was chosen by Distinctive to make this photoplay.

Rex Ingram Arrives in Cairo With Staff

Rex Ingram, whose "Scaramouche" is making New York talk these days through its sensational popularity there has arrived safely in Cairo, Egypt, according to a cablegram received at the Metro offices last week. Mr. Ingram's journey to Cairo was by way of England, from which point he turned into Ireland where he visited his father and then through Paris where he spent several days gathering equipment. With Mr. Ingram are Alice Terry, his wife, who plays the leading feminine role in "Scaramouche," Marian Burton, noted scenario writer and Curt Rehfeld, Mr. Ingram's production manager. Several noted European experts are to join Mr. Ingram in Cairo where the entire party will make special researches for Mr. Ingram's next several productions for Metro.

Ingram and his party will return to America about the first of the year.

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THEATRE

Are you enjoying the general satisfaction that our many patrons are obtaining from our excellent line of Theatre Supplies?

Space forbids more detail here, but we are proud of the many kind words we hear about our goods.

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Main 3890

In this picture, exhibitors will find a treat for those patrons who like action, the red-blooded kind, and a plot in which there is something doing every minute.

Motion Picture News
Nov. 17th.



Associated First National Pictures' Inc. presents

THUNDERGATE

featuring Owen Moore, Sylvia Breamer, Tully Marshall
Virginia Brown Faire, Robert McKim

Story by Sidney Herschel Small~ Scenario by Perry N. Vekroff
Directed by Joseph De Grasse~Cameraman Sam Landers

Somewhere, lurking around between the heartbeats of all of us—stirs a restless desire for adventure. We are always waiting for the unforeseen to happen; something exciting that will put a little pep into the humdrum life millions of us lead.

And it is to the melodramas we turn to find it. There we get the "kicks" we think we need.

"Thundergate" has a bunch of those "kicks." From the very first scene to the last it is filled with thrills, fights, and enough chair gripping moments to satisfy the cravings of the wildest taste for adventure.

If your patrons want excitement delightfully blended with a sweet love story give them this one.



A First National Picture

Before Buying Pictures Read The Digest Advertising Pages.

Foreign Rights Controlled by
Associated First National Pictures Inc.
385 Madison Avenue, New York

Dec. 1st, 1923

CANADIAN MOVING PICTURE DIGEST

Read What They Say About

"FLAMING YOUTH"

We believe that this picture will be one of the biggest Box Office attractions this season. If ever there was a film play that was "in style" this is it. They're all crying for entertainment like this—lots of pep, moments that border on the gasping point, jazz, a snappy story, pretty women, dashing heroes, gorgeous settings, and for good measure a thrill ever and anon.

MOVING PICTURE NEWS
Nov. 24th, 1923.

TORONTO, CANADA
DECEMBER 1st, 1923.

259 Spadina Ave.

Vol. 15, No. 31

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CANADIAN MOVING PICTURE DIGEST PUBLISHING COMPANY
TORONTO, CANADA

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For two years it kept New York roaring with laughter



William Fox presents Elmer Clifton Production

6 CYLINDER LOVE

ERNEST TRUAX WITH

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NEW YORK PUB

There's Only One Way to Stay Independent

*No. 357—Straight from the Shoulder
Talk by Carl Laemmle, President of the
Universal Pictures Corporation*

WHEN any man delivers the goods, he is entitled to his reward. The same is true of a company.

Universal is making better pictures. Not only better pictures than it ever made before, but, I believe, better than any other company is making.

Universal has demonstrated its willingness to risk whatever sum of money is necessary to give you a diversified list of money-getting pictures for your theatre. **The result is the talk of the whole trade.**

The best of the pictures of the year are Universal pictures. Universal has delivered the goods. They are at your front door step, awaiting your pleasure.

We have done our part. What about yours?

What are you doing this year to help Universal continue in the position of the largest independent producer in the field? What are you doing to support the one company which has been your stand-by in many an hour of protection and need?

We have your good will, I know. We have your best wishes, I know. But the only kind of good will which can keep Universal always between you and dictatorship is that which shows itself in booking every Universal picture you can possibly book—and then “filling in” your program from other sources.

You cannot count the many attempts which have been made to boss your theatre. You cannot remember all the different schemes, plans, traps and systems which have been devised to control you and your bookings.

But whether your memory is long or short, **you cannot forget that the Universal has plugged along on the same line from the very beginning, has played with the cards on the table, face up, and has devoted its energies toward making better pictures to enable you to make better money.**

Those of you who remember these things will not be irritated when I say that NOW IS THE TIME FOR YOU TO PAY THE REWARD WHICH UNIVERSAL HAS EARNED. Those of you who have thrown all your support to Universal year after year certainly will not resent it. Those of you who have profited by Universal's protection but who have not given all possible support will not resent a perfectly just claim for more and more active support.

The real leaders among exhibitors' organizations are booking as close to 100 per cent. Universal as they possibly can. That's not merely because they know we deserve the reward but because they **MAKE MORE MONEY ON UNIVERSAL PICTURES THAN THEY MAKE ON ANYTHING ELSE!**

So, it pays you to pay us! Throw your strength to true independents and thus protect your own independence.

YOUR AUDIENCE WILL GIVE THREE CHEERS

for **Juvenile**
- COMEDIES -

WHEN YOU SHOW **"THREE CHEERS"**

*A Series of Two-Reel Kid Comedies
With Wonderful Exploitation Possibilities*

*As Many Laughs for the Old Folks
as for the Youngsters*



Directed by Gil Pratt

With ERNEST BUTTERWORTH
ROGER KEENE & PEGGY CARTWRIGHT



Canadian Educational Films

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Winnipeg Calgary Vancouver

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The Canadian Moving
Picture Digest

General Manager and
Editor-in-Chief

RAY LEWIS

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DECEMBER 1st, 1923

"The Slaughter of the Innocents"

THE Toronto Daily Star had a rather prominent article headed, "What Will Movie Stars Do When Big Salaries Vanish?" We might reply, "what did they do before the big salaries were introduced?" What did the

stars and players of the stage do when Moving Pictures dominated the situation to such an extent that road shows and runs became a thing of the past and Thespians found that even at the modest salaries which they were asking there was no work to be found?

There is always "something doing" for those who create their work. There is no vacuum in Life. Gaps are invariably filled up. With the decline of one Industry or Art comes the balancing force which gives another Art or Industry a rising impetus; and those who are among the "fittest to survive" find their place in the newly acclaimed Art or Industry.

The present financial depression or shortage of "million dollar money" is not due entirely to exorbitant salaries paid to stars and directors. It has been reported that there is close to a billion dollars of the public's money in Moving Picture Finance. Those who have been financing pictures must share in the blame of the "money-shortage."

If one compared the earning powers of those who are drawing from one thousand a week to ten thousand in Moving Pictures, with what they could earn in another vocation, with what incomes the financiers are getting out of the "business end of Moving Pictures" with what they could earn in some other vocation, the stars' and directors' percentage of overpay would loom as a speck in comparison to the overpay of the manipulators of "Movie Finance."

However such comparisons are irrelevant. If a star or player or director has a peculiar gift out of which he is enabled to earn "peculiar sums of money," or if a Movie Magnate has

a peculiar adaptability for the Business of Moving Pictures, it seems absurd to find them another job for which they are not as particularly adapted and cite this as an instance of comparison.

Weekly Wage of Movie Stars

According to the Famous Players-Lasky Company of film producers, the approximate weekly salaries of the high lights in the movies run as follows:

J. Warren Kerrigan	\$1,500
Milton Sills	2,500
Lewis Stone	2,500
Rockcliffe Fellows	1,000
Richard Dix	1,250
Jack Holt	1,500
Conrad Nagle	1,250
Tom Mix	4,000
Conway Tearle	2,750
James Kirkwood	2,500
May McAvoy	3,000
Anna Q. Nilsson	1,500
Wallace Beery	2,500
Noah Beery	1,500
Mary Astor	750
Lila Lee	1,500
Betty Compton	3,500
Patsy Ruth Miller	1,500
Kenneth Harlan	1,000
Hope Hampton	1,000
House Peters	2,500
Florence Vidor	1,500
George Walsh	1,500
Elliott Dexter	2,000
Elaine Hammerstein	2,500
Larry Semon	5,000
Shirley Mason	1,500
Priscilla Dean	3,000
Norma Talmadge	10,000
Constance Talmadge	5,000
Pauline Frederick	5,000
Dorothy Dalton	7,500
Richard Barthelmess	3,000
(And share of profits)	
Lillian Gish	5,000
Mae Marsh	1,500
Betty Blythe	2,500
Walter Long	1,500

Mary Pickford, Douglas Fairbanks, Charlie Chaplin and Harold Lloyd are each rated in the 10,000 a week class, but all are making independent pictures, and so no producer is called upon to lay out that much for their services.

The box-office is the Thermometer of our Business. If a star, can send this Thermometer up many degrees higher than any other star, that player has a peculiar drawing power which should be paid for accordingly. But if these stars, who are being paid huge sums of money are being paid because they are bringing in adequate returns to the box-office, why is there a money-shortage? The stars may reply we are doing our share, more than covering our salaries, but the business is being "milked" by the men higher up.

It is a human weakness to always blame "the other fellow" when some thing goes wrong. It is a human weakness to economize, when economy is a question of life or death, with the other fellow's money first. Our business is not immune from the weakness which is prevalent; and if the stars are innocent there should be "No Slaughter of the Innocents."

The new prosperity of the Financial Men is just as abnormal as the new prosperity of the Players. Both classes are "nouveau riche," both classes should be considered in an economic adjustment. However the list of salaries as published by the Star, and reproduced on this page, if accurate, occasions us to ejaculate, "Whew, it pays to be a Movie Star." But it might be worth considering for how many weeks in the year these stars are paid? Christmas only comes once a year, some of us get a great many Christmas presents, but again, Christmas only comes once a year; and if these stars work about thirty weeks in the year, the salaries per week decrease by nearly fifty per cent.

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RAY LEWIS.

ERNEST TRUEX AS "BABY" IS TYPICAL NEWLYWED "SOFTY"

**Plays Difficult Lead in Clever
Fox Feature Comedy-Drama—
"Six Cylinder Love."**

"Oh-o-h, baby's here."

"Baby" is Ernest Truex, the grown-up featured player in the William Fox special, "Six Cylinder Love," now being released. That's what his adorable little wife (played by Florence Eldridge) calls him. She "babies" him, against his better judgment, into buying an automobile. And then the fun begins.

Along with the car, f.o.b. their bungalow, smirk the three Spongers, who live for a good time at the expense of their "permanent hosts." Along with the car come gasoline, accessory and speeding expenses. Oh, yes, "baby" has a lallapaloosa time of it. Then comes the inevitable smash, when "baby" rises to heights of indignant manhood, and with one fell swoop orders the amazed Spongers out of

his house and bawls out his wife unmercifully. She's all ready to go to mother. "Go 'head," grins "baby," with tears of fury and hurt glittering in his eyes. "I deserve to lose you, too."

But friend wife sees the error of her ways when he doesn't entreat her to stay. Accordingly, with feminine perversity, she stays, and together through thick and thin, badly cooked food and some tears and laughs, they battle to a triumphant reward.

"Six Cylinder Love" is a picture everybody will enjoy, for it depicts a story representative of many a home today. It is directed by Elmer Clifton, who made "Down to the Sea in Ships" and includes in the cast, headed by Ernest Truex and Florence Eldridge, Maud Hill, Marjorie Milton, Ann McKittrick, Donald Meek, Thomas Mitchell, Harold Mann, Ralph Sipperly, Berton Churchill, France Tweed and Grace Gordon.

To Provide Against Possible Extravagance in Film Production

The Province of Ontario is to produce its own pictures in its own studio. Following an official investigation of the Ontario Government Motion Picture Bureau, Col. W. H. Price, Provincial Treasurer, announced the Province had purchased the plant at Trenton, formerly owned and used by the Adanac Producing Co., Ltd., for \$30,000. Col. Price declared the Province had spent \$452,175 with private producers since 1918.

Hackathorne Heads "The Turmoil" Cast

There is no question but what George Hackathorne, who considers his best work up to date as that in "Merry-Go-Round" and "The Little Minister," has the greatest opportunity of his career in "The Turmoil," Hobart Henley's production of the Booth Tarkington novel now under way at Universal City.

He plays Bibbs Sheridan, an unrestrainable idealist, and Emmett Corrigan, eminent New York stage artist, plays Sheridan, Sr.

Pauline Garon, Eleanor Boardman, Eileen Percy, Bert Roach, Edward Hearn, Theodore Von Eltz, Kenneth Gibson, Johnny Fox, Buddy Mesinger and other popular players complete the extraordinary cast.

Laurette Taylor Doing "Happiness" King Vidor Directs

King Vidor who, it was announced recently has been engaged by Metro to direct Laurette Taylor in "Happiness" arrived in New York last week with several members of his staff to film many important exterior scenes here. Mr. Vidor will remain in New York for six weeks or more, after which with his staff and Miss Taylor and J. Hartley Manners, author of the play, he will go back to Hollywood to complete production.

After Miss Taylor has completed "Happiness" she will appear before the camera in "One Night In Rome," also written by Mr. Manners who is Miss Taylor's husband. Both these plays are rated among the most successful ever produced on the American stage. With Miss Taylor as the star, "Happiness" and "One Night In Rome" have played up and down the length and breadth of this country and abroad.

Metro technical experts at the Hollywood studios are now busy constructing sets and making other arrangements for Mr. Vidor to be ready as soon as the director returns to the coast.

Mr. Vidor was loaned to Metro by Goldwyn for this picture.

The Eternal City Promises to be One of Season's Best

A powerful dramatic picturization of Hall Caine's celebrated masterpiece, the scenes of which were taken in Rome, is Associated First National's "The Eternal City." It is an elaborate production directed by George Fitzmaurice. The cast includes some of the most popular players in the picture world. The famous story centres about a young socialist, the leader of an embryonic revolutionist party, who falls from the graces of his followers because of his infatuation for a handsome sculptress. Pretending to sympathize with the socialist's aspirations, the young woman gets him to pose for her as one of the disciples for a group which she is making for erection in one of the principal buildings of the city and then moulds him as the traitorous disciple, Judas. Taken with the colorful settings of old Rome, its crumbling Coliseum and other famous ruins as a background, the picture is one of the most artistic and dramatic gems of a decade. Barbara La Marr will be seen in one of the leading roles. One of the most talented casts ever gotten together for the pictures interpret the roles in this famous masterpiece. Included are such film celebrities as Barbara La Marr, Lionel Barrymore, Bert Lytell, Montagu Love and Richard Bennett.

Danny, writing editorially in "The Film Daily" says:

A REAL PICTURE
"The Eternal City." The first Fitzmaurice to be produced by Sam Goldwyn. What a box-office! A great love story splendidly told; a splendid cast, and the settings of Italy. With Mussolini, the Premier, appearing in the picture. True, it isn't the wonderful story that Hall Caine wrote—it has been modernized with the Fascisti in it and the world war and other things. But the appeal is still there—the conflict between David and Bonelli for Roma with love triumphant, and some mob effects with the Coliseum of Rome as the setting—magnificent stuff. If you can't do business with this one there's something wrong—with you.

Shirley Mason

Back on the Lot

Shirley Mason, the William Fox star, who had gone into temporary retirement following the recent death of her husband, Bernard Durning, the director, has resumed work at the Fox West Coast Studios.

Records Tell Their Own Story

Miss Ray Lewis,
"Canadian Moving Picture Digest,"
259 Spadina Ave.
Toronto, Canada.

Dear Miss Lewis,—

Talking about breaking records, I think we should get a little publicity on "Human Wreckage" and let the exhibitors of Canada know what this subject is doing.

As you know, Loew's, Toronto, broke every existing record of the house for ten years—which is going some. On top of that, Loew's, Ottawa, opened last Monday to \$483 more money than they have ever taken in on a single day in the history of that Theatre.

Perhaps some of the exhibitors who don't know how much money this picture is bringing into the box office would be glad of this information, and I know of no better way of letting them know it than through the columns of the "Digest."

Thanks.

Yours very truly,

J. L. Hunter.

British Aristocracy Attend London Premiere of "Merry-Go-Round"

"Merry-Go-Round," Universal's sensational production featuring Mary Philbin and Norman Kerry, is making screen history in London, according to reports just received at the Universal Home Office. The London opening, in the Empire theatre, Leicester Square, two weeks ago, was one of the most brilliant ever chronicled in the annals of British filmdom.

A striking phase of the London opening was the unprecedented turnout of British notables for the premiere. Among the distinguished persons present at the opening matinee were: Field Marshall Lord Allenby, the hero of Palestine; His Excellency the Italian Ambassador; His Excellency the Swiss Ambassador; The Roumanian Minister; The High Commissioner for Canada; The Agent General for South Australia; The Princess Astafieva; Colonel Sir Charles Brown, Bart.; The Agent General for New South Wales; The Agent General for Victoria; Colonel Pelletier, Agent General for Quebec; The Agent General for Tasmania; The Agent General for British Columbia and Sir Francois Younghusband, the famous traveler.

The evening show was a still more brilliant affair. Among the notable

TEN BIG PICTURES DUE FIRST NATIONAL RELEASE

Independent Specials And Own Product on Schedule to Be Completed Before New Year's.

Before the end of 1923 ten First National pictures, which include specials from independent producers and from First National's own forces, will be issued. Nine of these pictures are completed at the present moment. One is in production.

Drama predominates. "Flaming Youth" is a society drama adapted from one of the leading novels of the year. Colleen Moore is featured under the direction of John Francis Dillon, and her supporting cast includes Milton Sills, Sylvia Breamer, Elliot Dexter, Myrtle Stedman and Ben Lyon.

Another novel in screen form will be Sir Hall Caine's "The Eternal City," directed by George Fitzmaurice in Rome with Bert Lytell, Barbara La Marr, Richard Bennett, Lionel Barrymore and Montagu Love as principals.

Thomas H. Ince's "Anna Christie" will be the first of the plays by Eugene O'Neill to reach the screen. Its principals are Blanche Sweet, William Russell and George Marion, of the original stage cast.

"The Dangerous Maid" will be Constance Talmadge's final contribution to the 1923 output. In this picture Miss Talmadge appears as a vivacious English maid of the sixteenth century.

company attending were: Lord Hylton; Lord O'Hagan; Earl of Cromer; Earl of Denbigh; General Lord Edward Gleichen; Lord Bute of Thame; Lord Desborough; Viscount Templeton; Viscount Molesworth; Lady Birkenhead; Lord Valentia; Lord Cranmore; Earl of Arran; Lord Calthorpe; The Rt. Hon. J. H. Thomas; Sir Kingsley Wood; Rear Admiral Field; Lord Kensington; Lieutenant Colonel Sir H. L. Galway; Lord Barrymore; Lady Swaythling; Lady Harmer and Lord Muskerry.

The Kerry-Philbin Jewel now is playing to capacity, according to Manager Edwin O. Weinberg of the Empire theatre, and each night's audience is almost a replica of that attending the premiere performance. The majority of the patrons wear evening dress.

WANTED!

At once—operator for theatre, running two hours nightly. Good opportunity for young man who is efficient.

Apply

Opera House
Chapleau, Ont.

Maurice Tourneur will offer "Jealous Husbands," a dramatic story presented by M. C. Levee. The theme is modern and considered unusually timely. The leading characters are portrayed by Earle Williams, Jane Novak, Ben Alexander and Bull Montana.

In "Twenty One" Richard Barthelmess appears in a modern story with Dorothy Mackaill as his leading lady. John S. Robertson, director of "The Bright Shawl," is again at the helm.

Society drama with a colorful background is offered by John M. Stahl, director, in "The Wanters." Marie Prevost plays the serving maid who longs for the luxuries of her mistress. Others in the cast are Robert Ellis and Huntley Gordon.

The program of dramatic offerings is lightened by "Her Temporary Husband," Edward Paulton's stage farce, in which Owen Moore, Sydney Chaplin and Sylvia Breamer appear. John McDermott directed.

Harold Bell Wright's "When a Man's a Man," and Katherine MacDonald in "Chastity" complete the First National ten. The former is now in production under the auspices of Principal Pictures Corporation, and the latter is the last of the Katherine MacDonald society drama series distributed by First National.

FOR SALE

College Playhouse, 462 seats. Theatre fully equipped, 2 simplex machines, practically new. Address, J. Abers, 7 Maughan Crescent, Telephone Glad. 4853W.

Simply Wonderful Patron's Verdict on "Rob Roy"

The following quotation is from a letter received at the offices of Dominion Films, Toronto. It comes from a prominent exhibitor in Owen Sound, and reads in part:

"My congratulations for your Company re the "Picadilly." I wish you all kinds of success.

For your information I did good business on "Rob Roy," Monday and Tuesday, but yesterday there was a big snowstorm and I lost a lot of business. I do not blame the picture. Any exhibitor with experience in the show business should make a clean-up. It is simply a wonderful picture—that is the comment from my patrons.

(Signed) Chris Georgas.



To all exhibitors throughout Canada

F.B.O.'s New Calendar Prosperity Season 1929

Here's What the United Exhibitors

BOOKING NOW

"DIVORCE"

Starring Jane Novak.

A highly dramatic tale of domestic disturbance.

John Bowers and Edythe Chapman also in the cast.

"DESERT DRIVEN"

Harry Carey at his best, a real rip-snorting western, with thrills galore.

"ITCHING PALMS"

A riotous comedy, sprinkled with deep mystery and heaps of suspense.

BOOKING NOW

"HUMAN WRECKAGE"

with

MRS. WALLACE REID

Nuf Sed.

"THE FAIR CHEAT"

Starring Dorothy MacKaill, Edmund Breese and Wilfred Lytell.

The public is awaiting this brilliant, beautiful young Zeigfield Follies star. Read the trade paper criticisms and learn what a corking picture this is. Big time advertising material and exploitation.

"DAYTIME WIVES"

Starring Grace Darmond — Dorothy Perdue — Wyndham Standing and brilliant cast.

Conceded to be the biggest Box Office title of the season.... Smashing press book—wonderful posters and advertising matter. BILLBOARD says—"Here is a picture with a whole lot of box office title".... and a story that lives right up to the title.... Grab this one.... It's a winner.

United Exhibitors

Toronto

Montreal

St. John

bro Canada — Be sure to see

alof Pictures for the Seor Fall and Winter 924

heitors has to Offer You:



BOOKING NOW

THE MIRACLE BABY

stirring drama of the Gold Mining
on of the Great North.

Harry Carey is the star.

"MYSTERIOUS WITNESS"

A novel out door feature with a
breath taking twist at the finish.

"Haldane of the Secret Service"

Starring the great Houdini and Gladys
Leslie, feminine star of "If Winter
Comes."

Houdini's name out front always
means capacity. He does his stuff in
this picture in a manner that will
pack 'em in for you. Remarkable ad-
vertising matter and exploitation. Get
a copy of the big press book.

BOOKING NOW

"LIGHTS OUT"

ring Ruth Stonehouse and big cast.

from the successful Broadway stage
ess, by Mann Page and Paul
ey, The Ex. Herald said: "If you
something new and different hop
and grab 'LIGHTS OUT.' " Big
adv. matter and unusual exploita-
angles.

"DANCER of the NILE"

Starring Carmel Myers—June Elvidge
—Bertram Grassby—Malcolm McGregor.

Huge screen extravaganza, brilliant,
colorful and a red hot passionate love
story of the days of King Tut who has
had 100,000,000 dollars worth of front
page newspaper publicity. Extraordin-
ary press book with remarkable post-
ers, advertising matter and new exploi-
tation ideas. One of the big ones for
this season.

"BREAKING INTO SOCIETY"

Starring Bull Montana.

Hunt Stromberg's biggest feature
comedy smash—novel, new, shriekingly
funny—special posters, special adv.
matter, wonderful exploitation. See
the press books. Here's one you can
write on your cuff as a money getter.

Canada, Limited

Winnipeg

- Calgary

- Vancouver

Laemmle Makes Star of Popular Actress

A new star was added to the group of popular Universal stars during Carl Laemmle's sojourn at Universal City. "It" is Laura La Plante, for many months one of the most popular leading women in Universal pictures, and who has supported Roy Stewart, William Desmond and Hoot Gibson in many of their most successful pictures.

Miss LaPlante is taking the place of Gladys Walton on Universal's release schedule. Miss Walton has retired temporarily from the screen and is at the home of her husband in Cleveland. She is the wife of H. M. Herbel, assistant general sales manager for Universal, exercising supervision over the Eastern Division.

Miss La Plante is regarded as one of the prettiest girls in pictures. She is 19 years old and has been in pictures slightly more than two years, playing in Christie Comedies, and with Fox, Ince, Goldwyn and King Vidor, before joining Universal. Her good work opposite Charles Ray in "The Old Swimmin' Hole" won for her a place at Universal City a year ago.

Her work with Universal has included supporting roles in two-reel westerns, serials, Universal Attractions and recently, the leading woman role in a Jewel production. The two serials were "Perils of the Yukon," with William Desmond, and "Around the World in 18 Days" with Desmond.

Since then she has been in the following features: "Burning Words" with Roy Stewart, "Dead Game," "Shootin' For Love," "Out o' Luck" and "The Ramblin' Kid," with Hoot Gibson.

She had the principal role in a recent Universal feature, "Crooked Alley," and during the past two months has been engaged in supporting Reginald Denny in his first big Universal Jewel production, "The Spice of Life."

Miss La Plante's progress as an actress has been unusual during the last twelve months. Although cast for light parts only when she first came to Universal, she recently has displayed great aptitude for more emotional acting. In "The Ramblin' Kid" and in "Crooked Alley," she was called upon to portray emotions worthy of a veteran screen star. The success in these difficult roles won for her the newly acquired position on the Universal release schedule.

Her first production, soon to be put into work, will be "The Thrill Girl." It is a lively romance of a dare-devil kind of a girl always searching for new thrills. She is a speed demon, as much at home in a racing car or an aeroplane as behind a tea-table. How she is tamed and converted into a home-loving mate, makes an absorbing screen story.

Minnedosa Exhibitor Deeply Mourned

It is with deep regret that the Digest reports to the Canadian motion picture industry, the death, in Minnedosa, Manitoba, on Saturday, November 18th, 1923, of Mr. Herbert Dixon in his 58th year.

Mr. Dixon was the owner of the Lyric theatre, Minnedosa, having been connected with the motion picture industry since 1916, during which time he won countless friends throughout the minion. A son, Vernon Dixon, is on the Fox Film staff at Calgary. The late Mr. Dixon is survived by a widow and one other son, John Dixon.

The play's the thing, but a title helps. M. C. Levee's smashing drama, "Jealous Fools," will go to the screen as "Jealous Husbands."

Mr. J. Abers Goes Into Hospital For Long Rest

Digest regrets to announce that Mr. J. Abers popular exhibitor and owner of the College Playhouse, Toronto, has been obliged to sell his theatre owing to prolonged ill health. Mr. Abers physician has ordered him a long rest and for some time his friends will be obliged to address him care of Toronto General Hospital.

Barge Fight Enlivens F. B. O.'s "Fighting Blood"

Varying the idea of holding a prize fight in each episode of F. B. O.'s popular "Fighting Blood" series, now being filmed at the Powers Hollywood lot by Al. Santell, No. 18 of the series will introduce a barge fight, fashioned after the historic barge battles between Jim Corbett and Joe Chovinski and other memorable gladiators of the topped area.

Stock Favorite Signs With Sale

Robert Bentley, plays the heavy role in Charles "Chic" Sale's first C. C. Burr feature. Bentley is a popular stock leading man who is now with the St. Charles Players in New Orleans. Just previous to making this Burr picture, he was leading man with the Alhambra Stock Company in New York City. His screen appearances include parts in "Wedding Bells" with Constance Talmadge, D. W. Griffith's "Orphans of the Storm," "The Power Within," "The Golden Circle" and in C. C. Burr's All-Star comedy, "The Life of Reilly," which featured Charlie Murray.

George E. Kann Forms Own Company

Having resigned as Foreign Sales Manager of the Goldwyn-Cosmopolitan Distributing Corporation. Mr. George E. Kann announces the formation of The George E. Kann Corporation of The George E. Kann Corporation devoted to the international distribution of motion picture productions.

The new offices of the Company are in the Candler Building, 220 West, Forty-second Street, New York City.

For Your Information

"The Drivin' Fool" marks the return to the screen of that inimitable comedian, Wally Van, after a long absence.

It is a clean-cut comedy, replete with action, thrills, and suspense, and is unquestionably the fastest six reels ever put on the screen.

The cast, aside from Wally Van, includes such favorites as Alec B. Francis, Patsy Ruth Miller, Wilton Taylor, Ramsey Wallace, Wilfred North, and others.

It was produced by Regent Pictures Corporation for distribution through Hodkinson.

It shows the actual drive against time of an automobile from San Francisco to New York.

The scenes in the mountains, where Wally in his mad dash encounters the almost impenetrable snow fields, are particularly well done.

"The Drivin' Fool" is the sort of picture that will make your patrons want to extend you a vote of thanks.

The photography, by A. J. Stout and Steve Rounds is superb as well as the direction by Robert J. Thornby.

Digest Reviews Current Attractions

"Woman Proof"

PARAMOUNT

Too much of a good thing makes us rather intolerant of mediocrity. We have had quite a large number of genuinely good pictures this fall. "Woman Proof" comes along without making much of an impression—and yet it has its points and will no doubt produce good box-office results, if properly advertised.

For some reason or other Thomas Meighan is a very popular star—at least they say he is. Personally we think he is an awfully nice sort of chap who is everlastingly being wasted and given a lot of small stuff to do when he might be registering "big" in the right sort of pictures. He never looks at home amid the froufrou and furbelows. And yet they are always dagging him into drawing rooms with pretty ladies, whose decolete gowns seem to cause him uneasiness.

This time it is George Ade's comedy concerning the four Rockwood heirs who are to inherit one million a piece provided they are married within five years. Three of them have that many opportunities per day, but Tom, who is seriously an engineer, nearly wins the animosity of the less purposeful trio by almost failing to win his bride within the allotted time.

The plotting and scheming of brother and sisters in their effort to intrigue Tom into matrimony, provide many amusing little situations that delight the idler with the movie habit. He finally falls for an indifferent damsel whose guardian is the villain, and only through the merest accident, when the pretty heart-breaker finds herself on board ship with the love-sick engineer is the catastrophe so feared averted. All the Lockwoods not present are notified that a double wedding is taking place on board a liner bound for England, and of course great rejoicing follows the wholesale "I do's" which are uttered, ere the witching hour of midnight of the very final day allowed for the state of single blessedness, arrives. Ade's titles no doubt add tremendous punch to the picture, for he knows how to say things to make folks laugh. Thomas Meighan is not the only bright star in the cast, for there are Louise Dresser, Lila Lee, Mary Astor, Robert Agnew and Vera Reynolds, if you please, to enhance the pictorial value of the production.

"On the Banks of the Wabash"

VITAGRAPH

We have had the privilege of viewing another of the recently arrived Vitagraph releases which has already been the subject of much interested speculation; and we are more than pleased to report on the splendid impression created by J. Stuart Blackton's production "On the Banks of the Wabash."

The steady improvement in quality of production from the Vitagraph studios is not a matter of good luck—it is the result of a well-planned policy to present pictures that this well known trade mark can back with pride and assurance.

Director Blackton has taken a theme chucked to the very last foot with "heart interest." To this most compelling and sure-fire element he has added a genuine all-star cast including a group of most popular and reliable screen artists, and he has added strength to this excellent combination by introducing any amount of magnificent photography, and a climax thriller in which a real flood "delivers the good."

This is more than is demanded of the usual seven reeler, you'll admit. "On the Banks of the Wabash" does not stop here. Humor and intrigue are introduced and, by way of surprise the deep dyed villain is a woman—a regular female "Uriah Heep," who has a whale of a time being hated.

Briefly the story deals with a sleepy Indiana town whose chief citizens are Cap. Hammond, a river captain, a dear old widower with a son who has considerable inventive genius with regard to boats and wireless, and Paul Brixter an artist with a delightful little family, but an income that cannot further his ambitions. In a fit of temperamental anguish Paul disappears, and the kindly interest of Cap. in the wife and kiddies deserted by his friend immediately causes the wicked postmistress to get busy among the scandal mongers. She nearly ruins the reputation of the artist's wife but the beautiful "Wahash," so frequently the inspiration of the artists' brush resents the attack, and flooding its banks, frustrates the efforts of the evil-intentioned gossip. Amid scenes of thrilling intensity when buildings are burned and homes carried away on the turbulent waters, the prodigal returns and happiness is restored, all the more cherished having

been purchased with such sacrifice and suffering.

The splendid direction, the remarkably beautiful photography and the excellent acting, all recommend the production.

* * *

"The Sentimental Lord Sap"

DOMINION FILMS

Now they're coming. Here we have the kind of British picture we should get—a good typical story devoid of prejudice-building propaganda. Its all very well to show us the failings of a country as well as its qualities—but an over dose of frankness is bound to create inaccurate, if not totally distorted, impressions. Enough of the corner pub, then, and its attendant tragedies. Bring on the English society dramas and let the fans on this side of the "briney" know that the British have a sense of comedy as worthy of consideration as their sense of tragedy. "The Sentimental Lord Sap"—which is really the well known "Brown Sugar" by another name—is going to set some people straight about that "sense of humor" theory. If you want a laugh, provoked by humor, you will get it in this latest G. B. Samuelson production to be brought to Canada by Dominion Films Limited.

Here you have the fascinating escapades of a pretty London actress—just in the back row of the chorus at that—whose shapely extremities and dimpled smile captivate the heart of a love-lorn Lord much to the chagrin of his noble mama and papa and his designing cousin, the catty Lady Honore. The little actress nevertheless weds the aristocrat and shocks his entire family, first with her slang and carefree informality and later with her sporting spirit in secretly saving the "saps" younger brother from a gambling debt scandal. Character triumphs over social station and all ends happily for the chorus girl and the nobleman.

Swift action, excellent character delineation and a bright entertaining theme full of clever situations, titles bright with conversational wit, very excellent photography, marked improvement in direction and a sprightly tone throughout—these and the outstanding efforts of Lillian Hall Davies and Owen Nares make "The Sentimental Lord Sap" a welcome addition to the rapidly increasing program of British productions being released on the Canadian market.

H.M.B.

"MARY OF THE MOVIES"—F. B. O. FEATURES FORTY SCREEN STARS

United Exhibitors Will Offer One of Biggest Propositions of the Year—Behold the Roster—An Honest-to-Goodness Hollywood Location.

"Mary of the Movies," with its list of forty of the best known screen stars in filmdom—the picture that has caused considerable speculation among the exhibitors as to its ownership—is an F. B. O. production which will be distributed in Canada by United Exhibitors.

The picture, according to inside dope, is one of the biggest propositions, from a box office standpoint, that has been produced this year. The story, which is in seven reels, is said to have been based on the real life history of the sweet little girl it features.

The list of stars who take an actual part in the picture reads like a motion picture directory. Incidents of the picture take in the actual working appearance of the following stars and directors. J. Warren Kerrigan, Creighton Hale, Johnnie Walker, Barbara La Marr, Craig Biddle, Maurice Tourneur, Bryant Washburn, Rex Ingram, Eva Novak, Stuart Holmes, Douglas McLean, Bessie Love, Marjorie Daw, Zazu Pitts, Carmel Myers, Miss Dupont, Joe Moore, Malcolm MacGregor, J. Frank Glendon, Dorothy Phillips, Allen Holubar, Dorothy Dalton, Aileen Percy, Agnes Ayres, Richard Dix, Earle Williams, Wallace Beery, Wanda Hawley, Lottie Pickford, Mae Murray, Robert Leonard, Herbert Rawlinson, Alec Francis, David Butler, Louise Fazenda, Richard Travers, Anita Stewart, Estelle Taylor and Edward LaSainte.

Others in the cast including Mary Mack, who takes the leading role and on whose life-story the picture is based, are—Florence Lee, Mary Kane, Jack Perrin, Harry Cornelli, John Gough, Raymond Cannon, Ray Hanford, Rosemary Cooper, Creighton Hale, Frances MacDonald, Henry Barrow and John MacDermott.

The scenes were laid in and around the studios of Hollywood. The story is an actual truth and was written around the experiences of Miss Mack who recently came to the coast to break into the movies. To add to the final punch of the production a sand-storm was staged that is said to be the biggest thing undertaken in this line. In the desert scenes there are over eight hundred people taking part most of whom are mounted on horses.

The picture was made under the direction of John MacDermott, who

portrays the role of director in the picture.

The story carries the girl through the trials and tribulation of a small town girl who arrives in Hollywood with \$27.72 in cash and a million dollars worth of confidence. Her case is but a duplicate of hundreds of other young girls who have gone to the coast to break into pictures.

Studio to studio, from casting director to casting director she travels. She follows the inside workings of the studios and stars. After many sacrifices she finally reaches the top. The scenes in which the big stars appear were all taken as part of the picture and the various celebrities worked under constant direction. A scene in which Mary Pickford and Douglas Fairbanks appear is also shown.

It Takes Money to be Funny—Gag Men All the Rage

Los Angeles (Special)—Hollywood is witnessing an amazing revolution. The film producers have discovered that the man who can think up a stunt that will get a laugh on the screen is as valuable to them as the man who can collect the laugh when he does the stunt. As a result "gag" men are at a premium in the film capital and are beginning to cash in on their wit with astounding salaries. The prices paid the screen comedians are shrinking in proportion.

Newspaper Man Directs Production Girl of Limberlost

Raymond McKee, who scored a great success in the leading role of "Down to the Sea in Ships," the dramatic story of life on a New Bedford whaler, plays the principal male part in "A Girl of the Limberlost," the renowned Gene Stratton-Porter story, the production of which she is making herself and personally supervising. James Leo Meehan, director of the picture, is a former newspaper man, and has grasped the intensely dramatic situations in Mrs. Porter's book and has conveyed a remarkable visualization to the screen.

Old World Seeks American Directors

Hollywood may lose some of her most noted directors to the old world.

Production may be temporarily slowing down a bit in the film capital, but there is a steady demand for directors in Europe, regardless of chaotic conditions there.

Wallace Worsley, who made "The Hunchback of Notre Dame," has turned down two European offers, one from a French and the other from a Belgian film syndicate. The Parisian company wanted him to re-make the other Hugo masterpiece, "Les Misérables," but both companies refuse to take his turn-downs seriously.

Oscar Apfel has been paged by a New York company as well as by a Holland firm of producers. Apfel toured Europe last year and made two pictures on the continent.

Italy is calling Allen Holubar with an alluring proposition to produce in Rome and he might accept were it not for his four picture Metro contract.

King Baggot is considering a trip abroad upon the expiration of his Universal contract in February. If Carl Laemmle does not make "Ivanhoe," English capital will, it is said. At any rate Baggot has received overtures to go there and produce it.

Oral Cloakey Employs Skeleton to Exploit Strangers of the Night

The City of Ottawa was thrown into a state of unusual excitement when workmen uncovered a well-preserved skeleton while blasting in the solid rock for the foundation of the new Bank structure on Sparks street, the Canadian Capital, on Nov. 12th. In the clutches of the skeleton's hands was a metal box. The police were called and the remains were taken to the Police Station where the box was duly opened. The contents consisted of passes for the Regent theatre during the current engagement of "Strangers of the Night," a spooky picture in itself.

News of the finding of the skeleton passed around quickly and many old-timers recalled the fact that a cemetery had been located near the place where the bones were found. Quite a number of the older citizens made enquiries at the station headquarters as to the possible identity of the skeleton in the hope of finding what was left of an old-time friend. Some did not like the idea of the stunt.

Chose "The Ant" to Open Handsome New Theatre

Exhibitor Discarded Forty Single-Reelers in Favor of Educational Subject to Show With Chaplin Feature "A Woman of Paris."

The reception accorded the first of Educational's "Secrets of Life" series, the first subject of which, "The Ant," is having its pre-release showings on the Pacific Coast, indicates that this is destined to be one of the most popular series of single reels on the market.

"The Ant" was chosen by the management of the beautiful new Criterion theatre, Los Angeles, to accompany the run of Chaplin's "A Woman of Paris" after the manager, H. B. Wright, had examined all the available single reel subjects on the market.

"After looking over nearly 40 single reels to get one suitable for the opening of the Criterion theatre with the world's premier of Charles Chaplin's picture, "A Woman of Paris," under our new policy of two de luxe shows daily at \$1.00 and \$1.65 per seat," says Mr. Wright, "I finally selected Educational's film, 'The Ant,' the first of the 'Secrets of Life' series. I am mighty glad I did, for this little picture has been a riot at every show. The audience applauded vociferously each time it was shown."

"The Bee" met with the same emphatic reception during its run at Loew's State, Los Angeles, where it was the real feature of the program, the newspaper critics according it exceptional reviews for a one reel subject. As a consequence of the showing made in the Los Angeles houses, the picture was booked at Loew's Warfield, at San Francisco.

This enthusiastic reception of this reel by the theatre patrons and owners of representative first run houses in California seems to indicate that these microscopic subjects are ideal single reels which will round out the program regardless of the nature of the longer feature. It is also conclusive proof that Mr. Tolhurst, the young scientist whose processes have made these interesting microscopic studies possible, and the showmanship instinct of Sol Lesser, president of Principal Pictures Corporation, under whose advice and supervision the subjects were made, have solved the problem of presenting reels of this nature as real entertainment that offsets the prejudice that exhibitors and patrons have had against subjects that were of an educational nature.

Who Will Be Lucky Bride?

It is a puzzling question in the "Fighting Blood" company which of the two leading women is to marry George O'Hara in the final episode, Louise Lorraine, brunette, or Mary Beth Milford, blonde. Beatrice Van, continuity writer of the H. C. Kitwer stories, refuses to divulge the secret, and the players are in the dark. Meanwhile, a spirit of unselfishness permeates the studio where the pictures are made, each of the young ladies in question insisting that the honor belongs to the other one.

TIPS for Projectionists.

With the heavy projectors of today it is necessary that they be bolted down to the projection room floor firmly. The following is a very good method of doing this. Leave the holes in the floor or concrete rather on the large side, then take the holding down bolts of the machine and wrap the spaces between the threads with fine copper wire until even with threads. These bolts are then placed in the holes in the floor and a mixture of very rich concrete poured around them. When they are set hard it will be found that the bolts can be screwed in and out because the copper wire has formed a thread in the concrete.

* * *

If your theatre is lighted by one of the semi-indirect lighting systems you should be very careful that the lights and fixtures are kept clean and all the sockets filled with the proper size of lamp. These fixtures are translucent, and nothing is more disgusting to patrons than to enter a high class theatre and find lighting fixtures out, or dirty or what looks even worse, one that is lighted on one side and dim or out on the other. Many indirect systems that are a thing of beauty when installed are allowed to become a disgrace to the theatre later.



Scenes from Big Fox Special "Six Cylinder Love" featuring Ernest Treux and Florence Eldridge, scheduled for early release in Canada.

Do You Know The Value of Contests?

Certain live exhibitors who fill the bill in every sense as real "showmen" are taking advantage of Associated First National's new contest stunt which cannot help but interest patrons and produce box-office results, if the exhibitor gets the proper slant on the coupon idea.

The following letter from one prominent exhibitor who has taken advantage of the contest stunt to increase business is self explanatory. The show man quick to grasp new angles which will interest his audience and stimulate his business is the man who knows and books good pictures. Hence the letter:—

Carnduff, Sask.,
Nov. 9th, 1923.

Canadian Advertising and Publicity Dept.
Associated First National Pictures,
91 Queen St. E., Toronto, Ont.

Dear Sirs:—

Re your request in the Moving Picture Digest of Nov. 3rd, in regard to contest. This is something we have been contemplating doing Christmas week, and thank you for the suggestions you have given. If it is not asking too much would you please forward us 300 coupons as per your advertisement and oblige. Thanking you, we are

Very truly yours,
I.O.O.F. Theatre,
Carnduff, Sask.
J. A. MacDonald,
Sec'y

To facilitate matters for exhibitors wishing to avail themselves of this means of ascertaining their patrons' preferences in pictures the Digest is

printing the coupon form referred to in the Digest of November 3rd:

CONTESTANT'S COUPON

The management of this theatre begs to take its patrons further into its confidence and respectfully requests them to help select the entertainment to be presented on our screen.

Kindly mark an X opposite the class of picture you would like shown most frequently.

Producing companies who release twenty or more pictures a year are listed only in alphabetical order.

First National
Fox
Goldwyn
Metro
Paramount
Universal

List Six of Your Favorite Screen Stars

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Kindly fill in as requested above and hand to dorrman or cashier of theatre.

First National's Publicity Department is ready to give any assistance or advice to exhibitors interested in the contest stunt.

Splendid Attendance at Monthly Luncheon

The regular monthly luncheon of the Toronto members of the M.P.T.O. of Canada was held in the Prince George Hotel, Toronto, on Tuesday, November 20th.

A splendidly representative gathering of exhibitors was present to welcome the new members and to take part in the important discussions introduced at the open forum conducted directly after luncheon.

Exchanges Protest Increased Tax To Cover Inspection (Special to Digest)

Winnipeg.—Claiming the city of Winnipeg penalizes Canadian Motion Picture distributors for complying with city by-laws the Winnipeg screen association submitted a strong protest letter to the license committee of the city council recently taking exception to the vault tax imposed since the film firms had taken possession of the new Film Exchange building on Hargrave street, Winnipeg. The letter claimed the city had imposed a heavy tax on the vaults, which had been specially built to remove fire hazard in the handling of films and the tax was making the distribution of films prohibitive in Winnipeg. The exchanges did not wish to avoid legitimate taxation, but objected to the heavy tax imposed on this business as against other businesses. One alderman said the tax had been imposed to cover extra inspection. It was finally decided to see if some of the other city departments could not undertake the inspection without adding to the cost by a special inspection.

Goldwyn Purchases "Cytherea" for Screen

Samuel Goldwyn has purchased the screen rights to Joseph Hergesheimer's novel, "Cytherea." The book was published two seasons ago.

Like "The Eternal City," this new independently-produced picture of Mr. Goldwyn's is scheduled for release through Associated First National Pictures. George Fitzmaurice will direct "Cytherea" and is now in Havana in search of suitable locations. The story calls for many scenes in the Cuban city and Fitzmaurice intends to film them in the actual locale. Production is expected to start on Dec. 1. The interiors will be made in New York. Ouida Bergere (Mrs. Fitzmaurice) is now at work on the screen adaption.

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To Whom It May Concern--:

The executives, officials and ALL other members of First National are exhibitors and the film product distributed by it is chosen by exhibitors for the consumption by themselves as exhibitors where the bulk of their money is invested.

The many fine tributes paid First National pictures by exhibitors outside the organization are worthy acknowledgement of First National's endeavor to constantly produce a class of entertainment to make the exhibition of its products a prosperous undertaking.

Every exhibitor, in the Dominion of Canada knows of this prestige established by First National and First National by its announcement of coming releases assures every exhibitor that its position as leader will be maintained. When every other distributing unit has shot its broadside of big Fall releases First National announces such pictures as "Flaming Youth," "Anna Christie," "Twenty-One," "The Eternal City," "The Song of Love," "Black Oxen," "A Son of Sahara" and many others. It's just about the loudest note of optimism that has been heard in this industry since its birth, and it's another reason why

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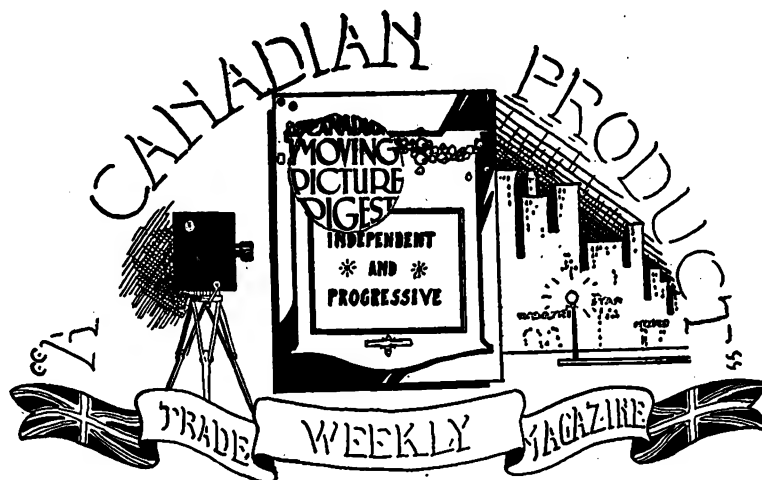
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"Take the British Film Seriously"

At a luncheon, held in the Banqueting Hall, Hotel Victoria, London, England, over five hundred representatives of the Picture Industry, representatives of the other Arts, including statesmen, novelists, journalists, playwrights, rose to the occasion, when H.R.H. the Prince of Wales entered the room, as the guest of honor, of the British Film League, at the opening luncheon, which introduced British Film Week, Nov. 14th.

Col. A. C. Bromhead, C.R.E., proposed the toast to "The King"; and in proposing the toast to H.R.H. The Prince of Wales, Col. Bromhead stated that the luncheon had been arranged in the interests of the British Film Industry. Among the convincing arguments set forth by the Colonel in his toast was this particularly home-reaching one, "A nation with no films of its own at the present day is inarticulate in the world's sense." Let us herein interpose to say that the speaker has touched upon the very core of culture.

It has frequently been said by representative "thinking writers" that a nation without poetry is inarticulate, for the sense of poetry includes the sense of pity, justice, beauty, without which civilization becomes merely the machinery of living. Where nations are articulate there is poetry and to-day moving pictures. The speaker further stated that "this simple entertainment of the people had much to do with the destiny of the Empire, therefore Britain could not afford to be absent from the world's screen."

In response to the toast, H.R.H., The Prince of Wales delivered this commanding message, **"Take The British Film seriously as a National Industry."**

The Kinematograph in its weekly special edition further reports that the aim of the British Film League is not to shut out foreign films, the best films of all countries are wanted, but the object of the League is to increase the percentage of British pictures shown from twenty to perhaps fifty per cent. Canada was cited as a centre where the British Film had won its way across the Dominion, demands being continually made for more British pictures. Australia, New Zealand and Africa were also being cultivated in regard to the British Film. H.R.H. The Prince of Wales emphasized the fact that Trade followed the Film. "The Imperial aspect is an important one and films are a great aid to Imperial trade. It is for everyone to see that British pictures share in the march of National progress." H.R.H., The Prince of Wales concluded his address by stating that it gave him the greatest possible pleasure to associate himself with the Industry and that he wished it every possible success.

The Seal of Royalty has been imprinted on the Picture Industry. All through history, the Seal of Royalty has proved an inspirational and preservative force where The Arts have been concerned. What has been good enough for Royalty has been found good enough for The People, according to the verdict of The People and those who have been among The Artistic, striving to make themselves heard, as a "Voice in the Wilderness," have found eager listeners after the magic application of Royal Approval.

In Canada, British Films have certainly received special attention and consideration. When introduced several years ago, by Messrs. J. J. & Jule Allen, they met with a varied success. Some pictures creating an insatiable demand for more pictures of their particular kind, because of the increased box-office receipts which this particular picture showed, others receiving but a cold reception. At that period British Pictures were but in the formative stage, not having found themselves; and imbued with the British Spirit of "Fair Play," which has long ago thrown into its rubbish heap the decree, "The King can do no wrong," British Pictures were "weighed in the scales" and the verdict was "Found Wanting."

During the last three years British Pictures have been "finding themselves and a universal, world-wide market as a result. Canada has "come-back" to their appeal with a just loyalty, which has made the distribution of British Pictures a part of the programme of various exchanges here. Not only are the Dominion Films releasing British Films, but the Canadian Educational are preparing to introduce their British programme, including such noticeable successes as "The Loves of Mary Queen of Scots" and "Old Bill Through The Ages." The former feature used during British Film Week was conceded by the critics to rank among the very best pictures produced; and the latter showing an equal promise.

The Regal Films are also releasing British Pictures, centralizing on the new Betty Balfour series. The star of these pictures has already made herself a favorite with Canadian audiences. In the U.S. "The Loves of Napoleon and Josephine," released in Canada under the title of "A Royal Divorce," is proving a box-office sensation.

We congratulate the British Film League for its vision, its practical demonstration of that vision, the British Film Industry for its improved standards as to what is considered Quality Pictures; and the Picture Industry as a whole, in being honored by the approval and association of the "most popular prince in the world," H.R.H., The Prince of Wales, God bless him!

Original from

RAY LEWIS.

NEW YORK PUBLIC LIBRARY

Most Arresting Titles For New First Nationals

**"The Woman on the Jury," "The Enchanted Cottage," "The Winning of Barbara Worth" and "The Swamp Angel,"
Coming Productions.**

"The Woman on the Jury," a tensely dramatic play of the jury room, which is just concluding a successful run on the Broadway stage, is to be screened by First National. The play is now being placed into continuity by Mary O'Hara, and General Production Manager Hudson, is picking a cast of winners. The story, for the most part, deals with a woman who, together with her husband, is empaneled on a jury trying a woman for the murder of a false lover. To save the accused girl, the woman on the jury bares her own scarlet past.

Sound interesting?

John S. Robertson and May McAvoy are to be reunited again. It was under Robertson's direction that Miss McAvoy scored her big hit in "Sentimental Tommy" and now she will appear in "The Enchanted Cottage," a Richard Barthelmess picture, which Robertson will direct. "Twenty-One," the Barthelmess production to follow "The Fighting Blade," has been completed.

Harold Bell Wright, (than whom there is none "righter" as far as pop-

ularity with the American reading public goes) is to lend his assistance to Principal Pictures Corporation, which will produce his novel, "The Winning of Barbara Worth," for First National. The picture is to be made in the Imperial Valley, California, the locale of the story. Wright will go on location with the company to collaborate in its production. Florence Vidor is to play Barbara Worth. Edward F. Cline, who recently completed "The Meanest Man in the World," will direct it.

The camera crank has started turning on "The Swamp Angel," with Clarence Badger directing Colleen Moore in the featured role. The complete cast includes Mary Alden, Mary Carr, noted for "mother" roles; Russell Simpson, the famous sheriff of "The Girl of the Golden West"; Charles Murray, comedy star; Sam De Grasse, the noted "heavy"; Anna Q. Nilsson, recently featured in "Ponjola"; June Elvidge; Ben Lyon, juvenile in "Potash and Perlmutter" and seen also in "Flaming Youth," and, of course, the charming Colleen.

Was Worth the Money to Winnipeg Theatre

Winnipeg.—Mrs. Wallace Reid who appeared in Winnipeg the week of November 26th in connection with the showing of her picture "Human Wreckage," was received by thirty representative women of the city and escorted to the Capitol theatre by a squad of motor cycle policemen. Three addresses daily were given by the lady in the theatre on the narcotic evil and the matinees were largely attended as well as were the night performances. Mrs. Reid addressed the ladies of the city at a special meeting in the Y.M.C.A. building and was entertained at a luncheon in the Marlborough hotel by the exhibitors on the 29th.

The engagement, while expensive with the regular vaudeville bill was a paying one to the theatre. Miller Stewart handled the publicity campaign for the Capitol and did splendid work.

Nothing Daunted

Inverness, N.S.—John Quigley whose theatre was burned in a fire this summer, has rented the town hall and resumed his programmes.

Allan Holubar Passes Suddenly in Los Angeles

Survived by Wife, Dorothy Phillips and Little Daughter.

Allan Holubar, the well known film director, died recently in Los Angeles, after an illness of six weeks. He was filming scenes at Nashville, Tenn., getting atmosphere shots for his first of three pictures to be released by Metro, when he first became ill. Upon returning to Los Angeles he was taken to St. Vincent's Hospital and showed such a decided improvement that he went to his home after having a major operation performed. A relapse proved fatal.

Holubar was 34 years old and was born in San Francisco. He leaves a wife, Dorothy Phillips, and a young daughter. His chief film successes included "Heart of Humanity," "Man, Woman and Marriage," "Hurricane's Gal" and many others. It was while appearing in Henry Savage's Play, "Every Woman," that he met his wife.

Veteran Actor Recovering from Prolonged Illness

Word has been received in St. John that the veteran actor H. Price Webber has been ill at his home in Kennebec, Maine, but that he is recovering.

GOUVERNEUR MORRIS STORY IS PICTURED FOR THE SCREEN

**"You Can't Get Away With It"
has Star of "If Winter Comes"
Leading.**

Gouverneur Morris wrote a yarn from life's pot pourri when he typed "You Can't Get Away With It" that struck a responsive chord in the lives of millions of girls. William Fox has taken the story as the basis for a picture which he hopes will have an even greater effect. In order to realize this hope, he has selected Percy Marmont, who played the Mark Sabre role in "If Winter Comes," to interpret the male lead in the new picture. Betty Bouton plays the part of the girl.

The story concerns a wealthy girl, untrained for anything other than the ball room, who finds it necessary to earn a living. She tries, but her earlier life has unfitted her for the part. So, when her employer, wealthy, unhappily married and love hungry, offers her luxury without respectability, she defies conventions and accepts. The world, which has condoned her,

or ignored her, during her periods of luxury and poverty, now condemns her and she learns that "You Can't Get Away With It." How this is brought about is a story which makes a remarkable picture and William Fox has done wonders with it, according to advance notices. The picture is from a scenario by Robert N. Lee.

Others in the cast with Marmont and Betty Bouton are Malcolm McGregor, Barbara Tennant, Grace Morse, Clarissa Selwyn and Charles Cruze.

Walter H. Goelding Patronizes "Speakies" at Imperial Theatre

St. John, N.B.—The Imperial theatre recently interrupted its picture program for an engagement of "The Maid of the Mountains."

Through the courtesy of Walter H. Goelding Miss Archibald of Acadia University gave her lecture on "Better English" at this deservedly popular theatre.

WILL A CANADIAN EXHIBITOR BE ELECTED TO UNIQUE BOARD?

F. B. O., With United Exhibitors as Distributors in Canada, Instituting System to Determine Public's Choice of Pictures.

As a first move to better productions for their coming schedule the Film Booking Offices whose products are distributed in Canada by United Exhibitors, are establishing an exhibitors advisory board to pass on all stories and production possibilities before the actual production has been started, according to a statement just issued.

The idea of a film board is an entirely new one in the industry and marks the first step to be taken by the producers and distributors of motion pictures to co-operate with the exhibitor and the public to supply them with the kind of productions they want. "The Exhibitor" stated an executive head, "will now be able to say what kind of pictures he is willing to buy."

"The board will consist of fifty of the most prominent exhibitors in the country and they will serve in this capacity without pay. A story that

has been selected by the scenario department will be copied and the fifty copies scattered broadcast with a printed questionnaire which the members of the board will fill out. These will be returned to the F.B.O. home office and the advice they contain will be acted upon.

Over two hundred letters have gone forth from the F.B.O. to exhibitors throughout the United States, asking that they serve on the board. Of these fifty will be selected from the principal cities. They will be non-salaried and will serve solely for the purpose of the bettering of pictures.

With this in view, salesmen, branch managers and divisional chiefs of the F.B.O. forces have been instructed to place the proposition as it stands, before the theatre owners they come in daily contact with.

The names of those selected for the board will be announced within the next few weeks.

Special Occasion for Kiddies to See Santa Claus Arrive

Thousands of children invaded the downtown district of Ottawa, Ontario, on Friday night, November 23rd, and again Saturday morning, November 24th, to gain a glimpse of Santa Claus who "officially arrived" in the Canadian Capital via the chimney of the Regent theatre, through the foresight of Manager Oral Cloakey in collaboration with A. J. Freiman, Limited, a large local departmental store. On Friday night, during the first snow-storm of the season by the way, Santa made his first appearance at the top of a false chimney which had been built at the front edge of the roof and there was much enthusiasm as he made his descent to the marquee of the theatre where he sang songs and otherwise entertained the children.

A special performance was held at the Regent on Saturday morning when a number of children's pictures were screened before a crowded house, each child receiving a bag of candy and a toy balloon.

Moving pictures were taken of the throngs of children as they stormed the Regent on the Saturday morning. The candy and balloons were distributed by members of the Ottawa Fire Department who were also present as a safeguard against panic.

More Praise For "If Winter Comes"

St. John, N.B.—R. G. March of the Fox Film Corporation has received from the management of the Orpheus theatre, Halifax, a most enthusiastic letter telling of the success of "If Winter Comes." In that popular theatre the picture was described as "100 per cent." The Orpheus theatre is dated to next June with Fox productions.

It is usual in theatres which have fire extinguishers placed on the wall to paint a band of red color around the same. The author does not think that red fills the bill because it cannot be seen in a poorly lighted room, a color that can be seen in the semi-darkness of a theatre is aluminum paint which experiment has proved the easiest color to find in a dim lighted room.

Guy E. McMillan.

TIPS

for Projectionists.

The oiling of a projection machine is a very important part of the duties of a projectionist, but one that is often sadly neglected. This is often caused by the awkward placing of certain oil holes on the standard projectors. The way the writer got over this was to solder a piece of bare copper wire to the spout of the oil can. This could be bent to reach these holes and the oil flowed easily along the wire allowing just the right amount to enter the oil well.

* * *

In a certain theatre the arcs were controlled by two switches placed between the machines on the rear wall of the projection room. These switches were bare and had caused the projectionist in charge several severe shocks and burns by getting his hand across the switch when opening or closing a switch in a hurry. This was overcome by making an apron out of an old inner tube from an automobile, the apron was fixed over the blades and although it did not make a very good looking job, it did prevent the projectionist's hands from coming in contact with the live blades.

* * *



Scene from "THE ETERNAL STRUGGLE"

Here is another feature to be added to Metro's list of better pictures. It is a good bet for any exhibitor. Regal Films, Ltd., distribute the feature in Canada.

SHAREHOLDERS APPROVE WINNIPEG REORGANIZATION

Former Allen Theatres to be Known as Metropolitan Theatre Company Limited—Additional Twenty Per Cent. to be Subscribed.

(Special to Digest.)

Winnipeg.—Approval of the proposal for a reorganization of the former Allens' Winnipeg theatres, Limited, to be known as the Metropolitan Theatres Company, Limited, was given by the preferred shareholders at a meeting held in Winnipeg, in the office of the official liquidator, W. S. Newton, called on request of the master in chambers, George Patterson. Seventy-five per cent. of the preferred shareholders expressed their intention of subscribing an additional 20 per cent. with which the liabilities of the old company will be discharged, incurring an indebtedness of \$200,000, including the first mortgage held by the Minnesota Trust Co., of Minneapolis, and its contingent liabilities on bonds, arrears of taxes due to the City of Winnipeg, war profits' tax of 1920 assessed by the federal government, with interest and penalties, and the claims of unsecured creditors to be settled on the basis of 30 cents on the dollar. Only a few of the shareholders present expressed disapproval of the basis of reorganization.

It is expected that second mortgage bonds will be offered to the preferred shareholders, the proceeds of which will supply the necessary funds for a complete discharge of all obligations. The present mortgage of \$160,000 will be discharged and a new one for \$200,000 will replace it.

FAMOUS BUY HOUSE.

The old Allen theatre Winnipeg, now known as the Metropolitan, is leased to the Famous Players Canadian Corporation for ten years at \$27,000 a year, the lessees paying the taxes which amount to \$9,000 a year.

The shareholders state the new arrangement will save their invested capital and eventually will pay a dividend. The Allens' Winnipeg Theatres Limited, represented a capital investment of \$325,000 in preferred stock with a common stock issue of \$1,000,000, half of the latter was the property of the Allens, father and sons, all interest in which was purchased by the Famous Players Canadian Corporation when leasing the building from the old company. Of 3,250 shares it is stated that holders of 2,400 have expressed their willingness to put up the other \$20 a share in the reorganization. If the master in chambers deems



"IN THE SHADOWS OF WHITECH'L

"In the Shadows of Whitechapel" is drawing splendid business in all parts of the Dominion. It is another of those stories of every-day English life that is so popular just now. Regal Films, Ltd., are the Canadian distributors.

it advisable on the protest of any disgruntled shareholders the referee at the court house could call for the sale of the building by public auction or private tender.

Earl Montgomery Directs Educational Juvenile Comedies

Earl Montgomery is directing the third of the Educational-Juvenile Comedies released through Educational Film Exchanges, Inc. It has been titled "Over The Fence" and will be a December release.

Story Secured for First Jane Novak Subject for F.B.O.

The Film Booking Offices announce the purchase of a new story for Jane Novak entitled "The Dance of the Chained Slave." The story is an original from the pen of Garrett Elsdons Fort and is a modern society drama with a novel theme.

This purchase marks the first of four stories to be bought for Miss Novak under her new contract signed recently with Chester Bennett. The Chester Bennett Contract calls for the delivery of four pictures featuring Jane Novak and four westerns featuring Eddie Hearn.

Original from

Dollar Fifty Top Soon to Give Way To Lower Prices

(Special to Digest.)

Montreal.—Mr. George Rotsky, Manager of the Palace theatre (formerly the Allen) has announced that his house will reduce prices next week from the \$1.50 top of the "Scaramouche" fortnight, to one dollar top. At the new year there will be a further reduction to prices obtaining prior to the introduction of the new scale. On the occasion of the last performance of "Scaramouche," Mr. Rotsky, interviewed for the Digest, after its two weeks' run stated that this picture, under the new scale of prices, stood up extremely well and that receipts were quite gratifying. His plan was to give the Montreal public an opportunity of seeing the big screen productions at prices well below what would have been charged had they been brought specially to a legitimate house, such as His Majesty's or the Princess. The response on the part of the public to this plan was very good and has had the effect of giving the Palace a first-class advertisement throughout the Province. The list of forthcoming showings include "Little Old New York" for one week; and "The Covered Wagon" for two weeks, a picture which had six months' runs in London and New York. Around Christmas week there will be shown "The Hunchback of Notre Dame" the big picturization of Victor Hugo's famous novel. Shortly after Christmas, the Palace will revert to 75c. top prices as in the past.

Contest Worked With Winnipeg Daily Press

"Ashes of Vengeance" was the big feature attraction at the Metropolitan theatre, Winnipeg, the week of Dec-3rd and a contest was run in the daily press by the manager, Miller Stewart, cash prizes and passes being offered to the best six reviews sent in to the paper. "The Fighting Blade" and "Woman Proof" are two other notable productions showing at this theatre within the next two weeks. The Christmas month of Children's Hour entertainments and the Syncopation concerts to be resumed in December.

Vancouver Island

First class new Picture Theatre, 300 to 400 seats, in live town, splendid hardwood dance floor, 2 Powers machines, excellent climate. Write Owner, c/o Digest, 259 Spadina Ave. \$16,000, terms easy, one-half cash.

NEW YORK PUBLIC LIBRARY

Before Buying Pictures Read The Digest Advertising Pages.

GREAT MYSTERY STORY PRESENTED BY VITAGRAPH

"The Leavenworth Case" Famous Novel by America's Greatest Woman Detective Story Writer Produced by Whitman Bennett.

One of the most absorbing mystery stories ever written will be seen when you secure Vitagraph's forthcoming feature, "The Leavenworth Case," by Anna Katharine Green, America's foremost writer of detective stories.

"The Leavenworth Case," was transferred to the screen by Whitman Bennett, who viewed this story as one of the best for screen purposes. Mr. Bennett and his director, Charles Giblyn were faced by many problems and pitfalls attendant to such an attempt. They first had to guard against selecting any member of the cast who by temperament and manner of acting would give away the clue to the spectator as to which one of five persons was actually guilty of the crime.

This pitfall they overcame by selecting such prominent players as Seena Owen who was assigned the trying part of Eleanor Leavenworth, one of the two Leavenworth nieces on whom suspicion heavily falls. Miss Mansfield plays the part of the second niece, Mary.

Wilfred Lytell has a suspicious, yet

romantic role as Anderson. Bradley Barker is not outside the pale of investigation, as Raymond, attorney to the wealthy recluse, Leavenworth, who was slain. As Harwell, the murdered man's secretary, Paul Doucet is given unusual opportunity to exercise his screen talents. William Walcott plays the part of Leavenworth.

Another problem in filming this remarkable fiction story was that no action or detail which would reveal just which person was guilty should be revealed until the very last moment. At the same time it was necessary to furnish much information and conflicting clues so that the interest be kept at high pitch until the unexpected climax. This, according to those who have seen the film, Mr. Bennett and Mr. Giblyn have done success fully.

Transferring of "The Leavenworth Case" to the screen is hailed as an unusual accomplishment in screen history, as the tendency on the part of producers is to avoid stories of this kind because of the great difficulties in making them.

Ottawa Theatre Institutes Novelty In Children's Club

Capt. Frank Goodale, manager of Loew's theatre, Ottawa, Ontario, has organized a "Birthday Club" for the theatre, through which every child in the city under 14 years of age is to be given a complimentary ticket to the theatre, on application by coupon, good during the week in which his or her birthday occurs. The Birthday Club coupons are being published from week to week in "Loew's Weekly," the theatre's printed programme and house organ. Applicants for a birthday ticket are required to fill in their names, addresses, date of birth and age, the form to be signed by parent or school teacher.

Capitol Theatre Doing Well With High Class Features

The Capitol theatre, Winnipeg, showed "Potash and Perlmutter," the week of the 19th to big business, in conjunction with their regular vaudeville bill. Besides "Human Wreckage" the week of Nov. 26th with Mrs. Wallace Reid appearing in person, "St. Elmo" and "Main Street" are also to be shown at this theatre shortly.

Every Other Week Vitagraph Picture

Montreal.—H. D. Buckley, manager of the Vitagraph branch here, announces that the first six pictures of the Fall releases have been sold to R. L. Vallee, of the Premier theatre, Sherbrooke, who will release at the rate of one every 2nd week. They are "Loyal Lives," "Midnight Alarm," "Pioneer Trails," "On the Banks of the Wabash," "The Leavenworth Case," and "The Man from Brodneys." Of these pictures the first three were sold to E. Beaumont, of the Empire theatre, Quebec, and all of them to Tommy H. Tow, of the Imperial theatre, Three Rivers. Furthermore, "Pioneer Trails" will be released at the Imperial theatre here early in December.

Canadian Dates for Hunchback of Notre Dame

Universal's super-jewel "The Hunchback of Notre Dame" which is creating a sensation in the cinema world this season, will be shown at the Palace theatre, Montreal, week of December 23rd, and in Toronto the week of December 31st, at the Tivoli. Both houses will play the picture dollar fifty top.

"SQUIBS. M. P." ONE OF BEST TO COME FROM MERRY ENGLAND

Once More Betty Balfour Brings Life and Gladness in Feature of Tremendously Humorous Turn — Regal Films' Continued Success.

(Reviewed by B. H.)

No screen character has ever appealed so much to the imagination of the British public as has the character of "Squibs," the little flower seller, played by Britain's queen of happiness, Betty Balfour.

The reason is that "Squibs" has been invested with a wonderful personality—all joy, all life, an incorrigible optimist with a heart of gold. This personality comes over from the screen, radiating happiness—and that is the secret of Squib's success, as it is of Betty Balfour's popularity. Canada seems to have taken this winsome little actress to its heart with the same enthusiasm as have the people of the Old Country. Her work in "Squibs, M. P." will gain for her even greater popularity, for this is undoubtedly her best picture.

In this picture Betty Balfour, for all but a brief spell, forsakes the familiar shawl and short skirts of the

Picadilly Circus days, and appears as a becoming and well gowned young lady seeking means and methods of using the windfall she won in the Calcutta Sweep to her own and other people's advantage. She becomes a philanthropist and then a Parliamentarian pleading the cause of babies before battleships. This may sound serious, but it is nothing of the kind except for one or two touches of pathos. The play is really a rollicking farce. Laugh succeeds laugh, and it is really the funniest film in which Betty Balfour has ever appeared.

The photography and staging of the picture is worthy of special mention.

All these things have contributed to the success of "Squibs, M. P.," which we have no hesitation in describing as one of the best films to come from England. It should please the patrons of any class of theatre and should prove a real money-getter for exhibitors.

"THE LEAVENWORTH CASE"

A Whitman Bennett Production

MOVING PICTURE WORLD: EXHIBITORS HERALD:

Almost at the first flash you find yourself face to face with a seemingly unsolvable mystery and from then on, with no waste footage, your interest is held tensely until the final and thoroughly satisfactory solution. Here is an absorbing and exciting entertainment for all who like a good detective-crime-mystery story—and who does not?

"The Leavenworth Case" loses none of its entertainment value through transference to the screen. Its highly dramatic moments have been well retained. The picture is well staged and lighted and full of dramatic interest; the story flows smoothly and works up to a splendid climax.

MOTION PICTURE NEWS: EXHIBITORS TRADE REVIEW:

No type of story is more popular in these United States than a good detective yarn, and Anna Katharine Green's mystery tale "The Leavenworth Case" is said to be her most widely read and best liked work. Therefore to begin with this picture it can boast of a real plot. It is one that bristles with action—action that begins soon after the introductory reel gets under way and keeps rolling along at a merry pace right up to the finish. The scene in "The Rat Trap," a sort of third-degree chamber, possesses real thrills. The entire mounting is of a type that stamps this as a high class offering.

From the time the old man is found dead in his sound-proof study till the very end, where both girls are freed of suspicion and the culprit is run down, the film runs along with a smoothness and continuity which will carry its audiences along with it. The production is fairly peppered with thrilling incidents, not the least of which is a hair-raising fist fight on the very edge of the roof of the four-story house from which the villain is finally thrown and killed. The skill with which this situation is handled cannot help reflect itself on the reaction of the spectators, who, we feel sure will be edging forward on their seats.

"THE LEAVENWORTH CASE"



THE LEAVENWORTH CASE

By ANNA KATHARINE GREEN

DIRECTED By CHARLES GIBLYN

• WITH AN ALL-STAR CAST

Including

SEENA OWEN, MARTHA MANSFIELD,
— WILFRED LYTELL and BRADLEY BARKER
A WHITMAN BENNETT PRODUCTION —

The Mystery Story That Hypnotized Millions!

"THE LEAVENWORTH CASE," now transferred to the screen, will break its long record of success as a best-seller and a stage success as a film masterpiece.

Mystery! Thrills! Suspense!

"The Leavenworth Case" holds spectators breathless with excitement as the finger of suspicion moves from one character to another and then swings back to give an unexpected climax and denouement!

Mystery! A wealthy recluse found murdered in the sound-proof study in his home in the Whirling City!

A handkerchief, dainty, scented, with the initials of one of his nieces on the floor!

A strange caller in the night! A hidden love! A threat!

A charred letter in the grate of a girl's room!

A story so baffling in details all will want to see it lived on the screen! A story written by the master of modern mystery fiction and played by a superb all-star cast including Seena Owen, Martha Mansfield, Wilfred Lytell, and Bradley Barker!

A Whitman Bennett Production

Distributed by VITAGRAPH

Regal Releases

*From the Valley of Content,
to the Whirlpool of Wealth*

A Reginald Barker Production

Pleasure Mad



Great as a Novel and Stage Play, Greater on the Screen

Cast Includes—

Mary Alden

Huntley Gordon

Wm. Collier, jr.

Norma Shearer

Winifred Bryson

Ward Crane

Another Metro Picture that will boom the
Showmen's Bank Roll

The Greatest of

BRITAIN'S

Betty

In the Sequel to

"SQUIM"

SQUIBS IS

She Rose
from
Flower
Seller to
an M.P.
Her Slogan
was
Babies
Before
Battleships.



Pantages, Toronto, Ran
of December 3rd. Ham

BOOK IT NOW

Good Comedies

We distribute such lines as Mack
Sennett, "Our Gang," Ben Turpin, Will
Rogers, Snub Pollard "Spat Family,"
Stan Laurel, Hal Roach and others.
One and Two Reelers.

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Toronto

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Rich Rewards

ish Comedy-Dramas

HAPPINESS

alfour

the Calcutta Sweep"

, M.P."

WONEERING

Squibs Funniest
Adventure Yet.



You'll vote
this One
of the
Best
Pictures
You Ever
Ran, Your
Patrons
Will Vote
Your Way
Too.

Record Business, Week
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GEORGE ARLISS

The World's Foremost Character Actor in

The GREEN GODDESS



With Alice Joyce, Harry Morley and David Powell

Thrills, Beauty, Tense Appeal

One of the Season's Greatest Productions, both
from a Box Office and Dramatic Standpoint.

The Best Serials

Pathe Serials lead them all. Such
favorite Stars as Ruth Roland, Pearl
White, Charles Hutchinson and others.
A good serial is a business getter. We
have the good ones.

Digest Reviews Current Attractions

"Nanook of the North"

PATHE

Probably the most unique, and at the same time successful, departure from orthodoxy in the production of moving picture features is the picture "Nanook of the North," produced under the auspices of Revillon Freres, Canadian Fur Trading Company. After long and successful runs in England and the United States the picture is now in Canada, and is doing big business here. It had its Toronto premiere at Pantages.

The picture is a tremendous success. There are no "stars" in it, not even any recognized actors. None of the familiar "props." of the studios are to be seen, nor are there any of the ordinary or extraordinary production stunts displayed.

"Nanook of the North," nevertheless, is an intensely interesting full length feature; and audiences are sorry when it is finished. It most distinctly presents something "NEW" to movie audiences.

The picture is just the life story, as told through the medium of excellent photography, of a tribe of Esquimaux who live upon the shores of Hudson Bay, north of Quebec province, in the district of Ungava. Nanook is pictured in his every day life, providing food and clothing for his family, building his winter house—the mere work of an hour—hunting, fishing, trapping. The daily routine of this man is one crammed full of adventure, of fearlessness, of successful warfare with cruel, killing elements. It is the story of Northern Canada's great snow desert, whose inhabitants manage to keep about one day ahead of starvation, merely through their superlative courage, unimaginable cunning in their battles of wits with the wild things of the snow plains, and the constant exercise of such physical strength as the giants of old alone possessed.

But that is not all there is to the picture. The domestic life of Nanook and his smiling wife is also portrayed in pleasing detail. The "Smiling One" with her baby in its cosy bag upon her back is a picture no one will ever forget. Her cooperation, with that of the family of boys and girls, with Nanook in their fight for life in the wilderness, makes a picture, which without plot or story, would be impossible under any other circumstances. The picture not merely shows us Ungava, in all its wild and frozen grandeur. The picture IS Ungava.

Nanook's family has but one concern, to hunt for food and clothing. And they are doing it all the time. Even if there was anything else for them to do, they have no time for it. Today Nanook is fishing, and he is a mighty fisherman. He fishes in the sea with nothing but a spear. Tomorrow he goes after white fox and the next day he captures a two ton walrus. The following day he lands a seal—and throughout he uses but three implements, a knife made of bone, a spear of bone and a harpoon of bone. With these tools, too, he builds his house, eats his meals, makes his clothing, his boats, his dog sled and dog harnesses, kills and dresses his prey, fends off the vigor of storms and finds his amusements, educates his children; and if he ever worships, these tools must serve for that as well, for they are all he has.

And Nanook's kids, like his wife, are the finest, smilingest, most interesting lot of youngsters you ever saw. Mishaps that would kill a white man on the spot, make them laugh in enjoyment. To meet a polar bear in hand to hand combat is just sport. The only danger is that the bear might get away alive. Then the family is out just so much fuel, food and clothing.

Robert J. Flaherty, F.R.G.S., well-known in Toronto, spent many eventful months in making this remarkable picture.

* * *

"The Spanish Dancer"

PARAMOUNT

Romantic, firing to the imagination, an optic feast—"The Spanish Dancer" is a Herbert Brenon success as much as it is a Pola Negri triumph. In all fairness let it be known that the great international star has advanced many paces ahead of "Bella Donna" and "The Cheat" as "The Spanish Dancer." This much was anticipated; but, candidly, Negri is not yet under American direction the joy that she was under the masterful persuasiveness of Lubitsch. Perhaps a more familiar tongue can once again cause the emotional Pola to cast her spell upon the amenable fans as did her work in "Passion."

Inspired by the play "Don Caesar de Bazan" the story has historical significance and is tinged with the traditional warmth of Latin love. The stately lavishness of the court of Phillip IV. of Spain, is contrasted with the wild, free, fearless life of the gypsy folk of the Sierras. When the

courage and bravado of a young Spanish nobleman is tested, there is a fortune-telling dancer, Mariana, whose fortitude matches his. It is the love of "Don Caesar" for the dancing girl that enables the fans, who have come to demand artistic pictures, to acclaim this latest Paramount offering one of the truly lovely histrionic and scenic triumphs of the present season.

The interiors have depth and richness, variety and infinite detail; the exteriors are frequently very beautiful. The acting of the entire cast is worthy of Brenon's effort. Pola Negri as the gypsy dancer is again in the right "atmosphere," and wins sympathy and approbation in the role of the devoted Mariana. Antonio Moreno, a gay gallant, for whose comfort the gypsy maid would sacrifice her dreams of life, and for whose safety, life itself, if need be, makes "Don Caesar" worthy of such adoration. Wallace Beery in the role of the too easily influenced Phillip gives a lively interpretation of weakness and vanity. Adolphe Menjou is the wily courtier who seeks to compromise his Sovereign in order to gain his selfish ends. Kathleen Williams as Queen Isabel is remarkable, chiefly because of the extreme unbecomingness of her wigs. She contributes an excellent character study in spite of the set back. Gareth Hughes and pretty little Dawn O'Day lend charm and winsomeness to their delineations.

There are some remarkable scenes in "The Spanish Dancer." The feast at Don Caesar's the night before his downfall, the wedding banquet two hours before the hero is to face the firing squad, the fight in the gypsy camp when the dancer reclaims "Don Caesar's" purse from a jealous tribesman, the arrival of the Queen at the hunting lodge just as the lovers are reunited, with the fickle Phillip playing benefactor at the point of Don Caesar's sword—there are, as we have thus briefly pointed out, plenty of opportunities for the lover of colorful romance to indulge his appetite to the full.

The welcome abundance of splendid "black and white" photography is worthy of special comment in these days of much toned and tinted trickery. While the beauty of Brenon's production is so remarkable it is never allowed to overshadow and thereby detract from the true value of the great romance between the gypsy maid and the Spanish cavalier. H.M.B.

Exhibitor's Reports

Digest Will Welcome Reports of Exhibitors on Pictures Played in Any Part of Canada

Name of Picture: "Mighty Lak a Rose."

Exchange: First National.

Condition of Film: Good.

General Remarks: Splendid picture, pleased majority.

H. R. Walker, Royal, Dartmouth, N.S.

Name of Picture: "The French Doll."

Star: Mae Murray.

Exchange: Regal Films Ltd.

Condition of Film: New.

General Remarks: This picture is like all the rest of Miss Murray's pictures, a fashion show. It will please the women and a few men. Story is weak, and the picture is not as good as some of her previous pictures. Nevertheless it will please, and the photography and settings are wonderful.

Harry Boyse, Grand Theatre, Coleman, Alta.

Name of Picture: "East is West."

Star: Constance Talmadge.

Exchange: First National.

Condition of Film: Good.

General Remarks: If we could get pictures as good as this we would not complain. It is a pleasure to run them.

H. R. Walker, Royal, Dartmouth, N.S.

Name of Picture: "The Fog."

Star: All Star.

Exchange: Regal Films Ltd.

Condition of Film: New.

General Remarks: This is a picture that I played and was surprised after seeing it that Metro did not want more money for it.

It is a dandy and my patrons sure did talk about it. I ran it along with the Dempsey-Firpo fight pictures, and the second night held up well.

Harry Boyse, Grand Theatre, Coleman, Alta.

Name of Picture: "Truxton King."

Star: John Gilbert.

Exchange: Fox.

Condition of Film: Fair.

General Remarks: We would say the best of Gilbert's productions are very pleasing.

H. R. Walker.

Name of Picture: "Homeward Bound."

Star: Thos. Meighan.

Exchange: Famous-Lasky.

Condition of Film: Good.

General Remarks: An excellent picture with a good star. A picture that will please any class of audience.

Griffins, Sarnia.

Name of Picture: "Three Ages."

Star: Buster Keaton.

Exchange: Regal Films Ltd.

Condition of Film: New.

General Remarks: I played this picture on a week-end and did fair business on it. The picture is good and has some of the funniest comedy situations in it that you will ever see in a comedy. Also the picture has cost a lot to make as the sets in it are massive.

But be careful if you play it that you do not boost it too hard (as I did) because this picture is liable to go right over your patrons' heads.

A lot of the comedy is too deep for the people in this town, as I watched for laughs in this picture and I did not even get a murmur. Some people wanted to know what it was all about.

I consider this picture a good comedy offering.

Harry Boyse, Grand theatre, Coleman, Alta.



Scene from "LITTLE JOHNNY JONES"
A WARNER BROS. Classic of the Screen

Johnny Hines has done the best work of his career in "Little Johnny Jones," a Warner Bros.-Regal Films release. The picture is proving a real business-getter for exhibitors.

Name of Picture: "Can a Woman Love Twice?"

Star: Ethel Clayton.

Exchange: United Exhibitors.

Condition of Film: Good.

General Remarks: Filled the house and satisfied all, what more does an exhibitor ask, and it does not cost you the price of some so-called specials.

Name of Picture: "Where is This West?"

Star: Jack Hoxie.

Exchange: Universal.

Condition of Film: A1.

General Remarks: Nothing to it, the poorest excuse of a picture I have had for two years, people asking for return of admission price. E.

Name of Picture: "Master of Men."

Exchange: Vitagraph.

Condition of Film: Excellent.

General Remarks: Many favorable comments. This exchange has no bungling and when you book a picture you can rely on getting it.

Their invoices are mailed well in advance and their paper comes the day you want it.

H. R. Walker.

Name of Picture: "When Knight-hood was in Flower."

Star: Marion Davies.

Exchange: Famous Players.

Condition of Film: Good.

General Remarks: O boy, this is the kind of picture to make an exhibitor smile and glad to meet his patrons face to face and get their opinion of it. I believe that this picture pleased as nearly 100 per cent. as any picture that I have played.

Harry Boyse.

Name of Picture: "The Clean-up."

Star: Herbert Rawlinson.

Exchange: Universal.

Condition of Film: A1.

General Remarks: An unusual light drama, but satisfied my patrons. Rawlinson as good a drawing card as Gibson with me. E.

Name of Picture: "The Trail."

Star: Dustin Farnum.

Exchange: Fox.

Condition of Film: Good.

General Remarks: Those that liked it thought it was a dandy, those that did not like it thought it was no good. A little preachy, but for myself I enjoyed it. E.

CARL ANDERSON SECURES SEVEN BIG PRODUCTIONS

Buys Work of Prominent Authors, Also Real Features in Deal With B. B. Hampton.

It is announced by Anderson Pictures Corporation that Carl Anderson, President of the organization, has purchased outright Great Authors Productions, one of B. B. Hampton's enterprises. This gives Mr. Anderson the ownership of seven successful features. In addition, he secures the rights to several outstanding stories and scenarios which have never been screened and which, it is understood, will be used by various production units now established under the Anderson plan.

Among the features which pass to Mr. Anderson as a result of his negotiations are: "The Westerners," an exciting seven reel feature, based on a story by Stewart Edward White, and featuring Roy Stewart and Robert McKim. Also, "The Sage Brush," a western thriller by Emerson Hough, author of "The Covered Wagon."

Ince Force Spend Freely During Canadian Visit (Special to Digest)

Winnipeg.—The visit of the Thos. Ince staff to the town of Wainright, Alberta, to take special scenes of buffalo and Indians for the big film "The Last Frontier," added greatly to the flow of money in the town. Over \$50,000 was expended the first week in supplies and wages and the town swarmed with spurred and chapped cowboys, dusty riders galloped down the streets, blanketed Indians squatted in the sun and partook actively in the filming. It was an old time western thriller which was staged. All the available ponies and automobiles in the district were hired. All hotels were filled and there was work for weeks for everybody.

Producer's Mother Visits Los Angeles From Danville, Quebec

Mrs. Kathryn Sennett, mother of Mack Sennett, arrived in Los Angeles from Danville, Province of Quebec, Canada, Tuesday afternoon, to visit her son, the well known producer.

It has been the custom of Mrs. Sennett over a period of several years, to spend the winter months in California, returning to Canada each year, late in April. Mrs. Sennett will make her home in one of the downtown hotels for a short while.

Roy Stewart and Marguerite De La Motte are the feature players.

Others include "The Dwelling Place of Light," from the great novel by Winston Churchill which depicts a startling melodrama of life in a large manufacturing community. Robert McKim and Clair Adams do great work in this picture. "The Spenders" taken from Harry Leon Wilson's great comedy-drama with Niles Welsh, Clair Adams, Robert McKim and Joseph Dowling. It is a tale of mining and the financial crooks of New York.

Clara Louise Burnham's "Heart's Haven" is another. This six reeler presents Robert McKim and Clair Adams. The list is completed with "The Gray Dawn," another Stewart Edward White masterpiece, depicting a story of San Francisco just before the Vigilantes took a hand in the city's affairs.

The announcement is of direct importance to Canadian exhibitors who will secure the Anderson features through United Exhibitors of Canada.

Do Better Business With Better Pictures

The Rialto theatre, Winnipeg, has been doing big business the past month with better pictures and an orchestra of 11 pieces, which after introducing the show leaves for a well known dance hall. The first of the pictures were: Nazimova in "Salome"; then came "The Fall of Babylon." Charles Ray in "The Girl I Love" and Jack Hoxie in "Men in the Raw." Walter Deering is the manager.

"The Boy Balloonist" Alias "Capt. Goodale"

A thriller taken in 1911, 12 years ago, on Long Island, is to be featured at Loew's theatre, Ottawa, during the week of December 3rd. The important part about this presentation is that the hero of the picture is Capt. Frank Goodale, now manager of the Loew house. He was known at the time this picture was produced by Imp under the title of "Through the Air" as "The boy balloonist" and his daily work consisted of flying in a 16-foot dirigible, having a motorcycle engine, from Palisade's Park, New Jersey. This airship was used in the picture, along with Capt. Goodale, Lucille Young, King Baggot and George Daly. A print of the original negative was secured by the Canadian Universal Films quite recently.

Thos. H. Ince Completes "Anna Christie" For First National

This intensely dramatic play, the outstanding stage success of the past year, was one of the very few American plays of the last decade to be translated into French for production in Paris. It has been proclaimed the greatest American drama in years. Eugene O'Neill, the author, is considered one of the country's foremost dramatists. "Anna Christie" won the Pulitzer prize as the best American drama of last year. The top-notch price of \$100,000 was paid by Thos. H. Ince for the screen rights to "Anna Christie." John Griffith Wray directed this masterpiece. Blanche Sweet has the greatest part of her whole career in her portrayal of the title role. George Marion, a member of the original stage company, will be seen in the powerful role of "Chris Christopherson." Other talented players in the cast are William Russell and Eugenie Besserer.

The startling play, which offers a theme entirely new to the silver sheet, centres about a young woman, the daughter of a seaman, who, fearing for his daughter's future, because of the rough environment of the waterfront where she is forced to live, obtains a home for her in society. He thus hopes that refinement and culture of her intellectual superiors will have a deciding influence on her life. How the girl goes into the life of the so-called "upper crust," how she adopts their ways, customs and dissipations, and fares far worse than had she remained among her own people, is the plot around which this sensationally dramatic play is woven.

It is said that Mr. Ince devoted more of his personal time to the direction of "Anna Christie" than he has spent on any picture in the past five years. We look forward to a preview of it with a great deal of interest and enthusiasm.

Splendid Pictures of New Dry Dock

Pictures of the Dry Dock recently opened at St. John, the Largest Dry Dock in the World were the attraction at the Imperial theatre, recently. The Governor General posed for the Movie men with his usual courtesy and excellent pictures of the boat breaking the silken cord to enter the dock were obtained by the St. John Movie man. Associated News of Canada also sent a camera man to view the event and he shot a number of splendid pictures. These pictures are now circulating through Canada, and are proving of unusual interest.

Reading "Black Oxen" From Coast to Coast

The New York Evening Journal has started to publish Gertrude Atherton's "Black Oxen" in serial form. This best-selling novel has been pictured by Frank Lloyd for First National distribution with Corinne Griffith and Conway Tearle in the featured roles. First National announced three weeks ago that two hundred and thirty newspapers would carry the serialization with a credit line above each installment announcing the forthcoming film, but since that date more than seventy additional papers have signed contracts with First National for serial publication of the novel.

With a total of three hundred and eight daily newspapers in cities ranging in size from New York down to towns of 30,000 carrying the story, "Black Oxen" exhibitors will find public interest in the picture to be of enormous proportions. Each newspaper will carry credit lines with the serialization, which will appear simultaneously with the release of the picture.

The serialization of this novel was arranged by First National as a service to exhibitors.

Following are the Canadian newspapers running the story:—The Sydney Post, Halifax Morning Chronicle and Echo, Charlottetown Guardian, Peterborough Examiner, Winnipeg Free Press, Saskatoon Star and Vancouver Sun.

Lyceum Winnipeg Does Big Business With "Merry-Go-Round"

"If Winter Comes" did capacity business at the Lyceum theatre, Winnipeg, the weeks of Nov. 12th and 19th and as the last week neared an end the crowds increased. It could easily have run a third week. It was the best attendance record ever made at the Lyceum with a picture. Among other attractions coming to the Lyceum are "The French Doll," "Monna Vanna," "Rosita," "Mothers-in-Law," "The Lady of Quality," "The Silent Command," "Little Old New York," "The White Rose," "The Affairs of Lady Hamilton," "The Eleventh Hour," "The Virginian," "The Girl Who Came Back," "Lawful Larceny," and return engagements of "Six Days" and "Merry-Go-Round." Walter P. Wilson, the new manager, has made things hum since taking charge and has been appointed general manager of the Lyceum, Starland and College theatres.

Washington's Life Subject of Next Griffith Production

Mrs. Anthony Wayne Cook, president of the Daughters of the American Revolution, has gone to Washington to observe the taking of scenes for D. W. Griffith's next film, "America," relating to the life of George Washington.

Arrangements are being made for the Washington mansion at Mount Vernon to be used as an exact historical setting for the scenes showing Washington's home life, and the historical incidents which transpired there.

All the scenes of Washington's earlier life will be taken on the actual settings in Virginia.

D. W. Griffith has taken a large staff and two cars of players to the Washington setting, where he will spend several weeks.

Aeroplanes And "Baby Blimps" for Sundown in Mexico

First National is negotiating with the Mexican government for permission to take several aeroplanes and a "baby blimp" into that country. It is planned to use the flying machines during the taking of scenes for "Sundown," Earl Hudson's epic of the cattle country. Most of the dramatic action of "Sundown" will be taken on the largest fenced-in ranch in the world, 120 miles south of Columbus, N. M.

Buys Canadian House

Calgary Citizens Form Company;
Through Foreclosure Get Palace
for \$306,000.

As the outcome of the foreclosure of a mortgage the National Theatres, Limited, is now the owner of Allen's Palace theatre, in Calgary, Alberta. The house had been in the hands of a receiver. The purchase price totaled \$306,000, according to a report coming from Calgary.

The first mortgage of \$176,000 was held by the National Trust Company. The remainder, the report states, seems to have been made up in a second mortgage of the combined claims of a group of Calgary creditors, city taxes and mechanic's liens.

The Palace will be run as an Independent house.

The National theatre, Winnipeg during the week of "Human Wreckage" at the Capitol, Winnipeg, showed "The Greatest Menace" and did a good business.

Canadian Brings Back Print of Own Product Made in California

Montreal.—L. Ernest Ouimet, formerly president and general manager of the Specialty Film Import, arrived here from Los Angeles recently. Just prior to his arrival he held a private showing in the California city, of his picture "The Vital Question" starring Andree Lafayette (who took the part of "Trilby" in the Svengali picture produced by First National) Ellen Ferguson and Jack Perrin. Mr. Ouimet will proceed with the print to Toronto where he hopes to secure the first Canadian release; and from there will go on to New York to arrange for world distribution of the film. This six-reeler is a modern picture dealing with marriage and divorce. It was produced by the Laval Photo Plays, Limited, of which Mr. Ouimet was the promoter. Mr. Ouimet will be in Montreal until January.

Big Doings Likely on Well-Discussed Site

Mr. Clark Brown, general manager of the Keith Vaudeville Circuit, and John T. Daley, also representing the B. F. Keith office in New York, visited Ottawa, Ontario, on November 20th, to confer with Joe Franklin, manager of the Franklin theatre, the local Keith vaudeville and picture house. The visiting officials looked over the site of the Capitol theatre belonging to the Famous Players Canadian Corporation with a view to the acquiring of the area on which Famous Players started something which they did not finish—namely a theatre. Mr. Brown complimented manager Franklin on the marked success which he had obtained with his local enterprise during the past three months and the assurance of a big project was given.

Queen City "Product" Captures the Prize

Maurice Milligan, former manager of the Famous Lasky exchange in Winnipeg, who went from the city to Cleveland a year ago, has captured the National Champion prize of the United States offices of Famous Lasky and secured \$1,500 and trophies. Mr. Milligan was formerly of Toronto.

Montreal.—A. Bourget announces that he has taken over and thoroughly renovated the Bourget theatre in the west end of the city at a cost in the neighborhood of \$35,000. The theatre was formerly the National Biograph. In all with alterations and increased equipment there are 800 seats and the theatre opened with a bang on its first night with "Trifling with Honor" to a capacity audience.

Critics Vie In Praise of "Pioneer Trails"

New York City critics joined with those of London, Boston, Chicago and San Francisco, in praising Vitagraph's super-feature, "Pioneer Trails," when it was shown at the Rivoli, New York recently. The David Smith production features Alice Calhoun, Cullen Landis and Otis Harlan in the leading roles.

The Evening Sun: "It is a western tale depicting the hardships of the early days, and its remarkably swift action, expertly directed without a fumble in continuity, combined with pellucid photography, make it worth while inspecting."

The New York Evening Journal: "Vitagraph did two good things. First, it flung action into 'Pioneer Trails' with a bountiful hand, placing a bully good Indian fight right up in the first reel, and then gave the story uniformity of photographic excellence that would be difficult to surpass. You will be struck with the great beauty of composition of many of the scenes. For instance, there is a 'shot' of an Indian scout on a rearing horse, silhouetted against a sullen sky. Remington would have gone into raptures over this."

New York American: "There are gorgeous shots of scenery, thrilling fights and hair raising action."

New York Times: "David Smith who made this film has selected some really beautiful locations. The fight itself is a worthy sequence with the band of gold hunters doing their utmost, with their vehicles as a shield against the onslaught of Indians, the women loading the guns while the men pop off one redskin after another. Another sequence is where the horses attached to a stage coach flee with fright, and Jack Plains scampers after the vehicle on horseback. Eventually the coach turns over in the roadway."

Ottawa to See Some of the Big Ones

After making a trip to Toronto where he visited the headquarters of the Famous Players Canadian Corp., Manager O. D. Cloakey of the Regent theatre, Ottawa, announced the booking of a number of important pictures at the theatre, including: "The Light That Failed," "The Spanish Dancer," "His Children's Children," "Stephen Steps Out," "The Grand Cross of the Crescent," "Big Brothers," "Long Live the King," "Scaramouche," "The Covered Wagon," "Merry-Go-Round" and others.

Movies Introduced In Christmas Show

Montreal.—Jean Arsin, the local picture producer and director of whom it was stated in a recent issue of the Digest that he was making a series of pictures, starring the well known local comedian "Tizoune," has closed negotiations with A. J. Dugal, managing director of the large French Departmental Store of Dupuis Freres, to screen his own production of "Toto and Zaza: the Human Dolls" at the Dupuis store during the Christmas holidays. It will be shown in a special room and an orchestra provided and its appeal is specially to women and children. The story is just a doll story, but is so humanly and wittily told, and the dolls are so cleverly manipulated that the effect is one quite out-of-the-ordinary.

For First Runs!

Montreal.—George Rabinovitch, reputed to be among the biggest Jewish bankers in the Dominion, is stated, together with Geo. E. Sparrow, to be taking over the Francais theatre in this city and there is talk among the exchanges that the new management will have first-run pictures at the theatre.

New Maritime Manager for Hodkinson Exchange

St. John, N.B.—Friends in St. John and elsewhere are congratulating Ernest Whelpley on his appointment as Maritime Province Manager for the Hodkinson Company. Mr. Whelpley was formerly with the Famous Lasky Corporation, but has more recently been in Montreal, Toronto and Detroit in the interests of the Hodkinson Pictures. Mr. Whelpley will make his headquarters in St. John.

Clever Star-Producer Talks on Hollywood

Montreal.—To be able to show a picture in which the author-scenarist-producer also plays the leading role, is to offer the public an unusual attraction. This has been achieved at the Strand theatre, one of the United Independent chain in this city, where Miss Margery Wilson, former leading lady for Douglas Fairbanks, Wm. S. Hart, and Charles Ray, has been appearing before capacity audiences to talk briefly on the "Colony at Hollywood, Calif," and to discuss the feature film of the program "Insinuation" which she wrote, both as story and scenario, which she produced and in which she plays the leading part. The picture is one of Dominion Films' releases and was sold to the Strand through Mr. J. P. O'Loughlin, local manager of the exchange.

The Way They Brought in The Scots of St. John, N.B.

St. John N.B.—Particularly appropriate for St. Andrews Day was the picture at the Imperial theatre, "Rob Roy" being as scotch as any Scot could desire. Miss Kathryn Gullivan's lovely voice was enjoyed in Scotch songs and Pipe Major Alec Campbell of the "Fighting 26th" gave bag-pipe selections.

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GOLDWYN SPRINGS SURPRISE SENSATION PICTURE NOW READY

High Hopes for "Name the Man"—Tremendously Human Drama Based on Hall Caine's "The Master of Man" Completed by Swedish Director. December Release Promised.

Goldwyn Pictures Corporation, whose products are released in Canada through Regal Films Ltd., has been holding an ace up its sleeve. While producing or distributing such big successes as Cosmopolitan's "Enemies of Women," its own "Three Wise Fools," "The Spoilers," "Six Days," Distinctive's "The Green Goddess" and others, it has been quietly grooming another picture to capture motion picture sweepstakes for the year.

The dark horse is "Name the Man!" the first American-made picture by the noted Swedish actor-director, Victor Seastrom. It is an adaption from Sir Hall Caine's latest novel, "The Master of Man." Report has been made from the Goldwyn Studios, from time to time, regarding the selection of members of the cast and progress on photography, but there has been a curious silence regarding the quality and the magnitude of the production.

It now develops that there has been a purpose in the sparingness of the publicity regarding "Name the Man!" Goldwyn wished to have its first Seastrom picture almost on the point of release before beginning its publicity campaign, so that it could approach the task of telling the trade the quality of the picture with fresh material and fresh impressions.

Reports from production executives at the studios are that "Name the Man!" is a picture astounding in its humanity and its realism; one that will make its appeal straight to the heart of every person seeing it. The noted director has imbued the actors playing the important roles with his own peculiar gift of making real life in the screen's shadow picturing of life.

Hall Caine's novel, "The Master of Man" was the one story out of all the material available at the Goldwyn studios, and from all of the outside material that he had read and considered, that Mr. Seastrom selected as the story he wanted to present to the American public as his first production made in this country. It held the qualities that appealed to the Swedish director and in the expression of which he won world-wide honor as one of the greatest screen directorial geniuses of Europe before Goldwyn induced him to come to America and make a series of productions.



Mary Alden and Norma Shearer in "Pleasure Mad"

These two popular screen stars shine brighter than ever in their newest picture, "Pleasure Mad." The picture is one of those happy combinations of good acting, good directing and good production. Released in Canada by Regal Films, Ltd.

The cast which Goldwyn gave Mr. Seastrom to work with is without question one to delight the heart of any director. Mae Busch has the best part she has essayed in the films. Patsy Ruth Miller has the role of the good woman who is really loved by Victor Stowell, while Bessie Collister, the role which Mae Busch plays, is the girl he has wronged in a moment of passion. Conrad Nagel is the Victor Stowell.

Fox Executives

Visit St. John, N.B.

St. John, N.B.—Mr. R. A. White, New York, general sales manager of the Fox Film Corporation accompanied by Mr. E. B. McCaffrey, Canadian District Manager, paid a flying visit to St. John recently. This was Mr. White's first trip to this city. R. G. March is the manager of the local exchange.

Dominion Films

Active in Maritimes

"A Royal Divorce" and "The Prodigal Son" (Dominion Films) are now being given their release through the Maritime Provinces. These exceptionally good box-office attractions are booked to play all the key centres. The same applies to the Preferred Pictures.

Film Record of

American Tour

Given Lloyd George

When David Lloyd George, the famous British statesman and ex-Premier of Great Britain left America recently to return to his home, he took with him a complete film record of his American tour. It was presented by Edgar B. Hatrick, general manager of the International News Reel Corporation, and represented the assembling and proper sub-titling of the news pictures taken on tour with Lloyd George by International News cameramen.

The picture was shown to the famous war premier in his suite in the New Willard Hotel in Washington, a few days before his departure for England. Dame Lloyd George and Miss Megan Lloyd George also were present at the private showing. All were highly pleased with the pictures.

The famous Welshman wrote the following appreciation to Hatrick:

"I write to thank you very much for the courtesy extended to me through your Mr. Brown in sending me a copy of the film of my tour in the United States. I had the pleasure of seeing this put on the screen last night and am delighted with it. Faithfully yours, D. Lloyd George."

International News "covered" Lloyd George from the minute of his arrival in America until his departure.

"The Marriage Market"

Another attractive novelty has been completed this week by C. B. C. Film Sales Corporation on its feature picture "The Marriage Market," which features Jack Mulhall, Alice Lake, and Pauline Garon in the cast.

This is an effective two-color mailing sticker, printed in yellow and red, for use on envelopes and exploitation material. This has already been sent to the various franchise holders of C. B. C. pictures with a detailed letter for its most successful usage.

Six Piece Orchestra

A Drastic Change

In Imperial Policy

Harry Brouse, owner of the Imperial theatre, Ottawa, Ontario, has installed a six-piece orchestra in his "theatre beautiful." This is startling news when it is remembered that for years and years the musical accompaniment for pictures at the Ottawa Imperial has been provided by a pipe organ with Jack Neville presiding at the instrument. After years of loneliness, Mr. Neville is now associated with six musical confreres.

Exhibitors everywhere are "nuts"
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 Isn't it a corker?
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(Reviewed by Shumlin)

"Here is a picture with a great box office title and a story that lives right up to the title. Good acting and splendid direction enhance its value....Climax has strong kick....Daytime Wives a sensible production....Whole tone of production is one of realism."

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One hundred Exhibitors who were asked what they thought of the title "DAYTIME WIVES" as a box office crowd getter, all acclaimed it one of the biggest titles they ever heard of. *Not one* dissenting voice among 100 exhibitors. No title in years ever held so high among theatre owners. See our press book. See the exploitation. See the paper. See the accessories. Everything all set for you in true F.B.O. style for a clean-up.

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Thanks, Mr. Baillie

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If you intend starting the New Year right you had better start it with somebody who can provide you with pictures that consistently guarantee high class entertainment to your patrons and reward you with big financial returns.

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BARNEY BERNARD

ALEXANDER CARR

VERA GORDON

THUNDERGATE

OWEN MOORE

SYLVIA BREMER

TULLY MARSHALL

THE BAD MAN

HOLBROOK BLINN

ENID BENNETT

JACK MULHALL

FLAMING YOUTH

COLLEEN MOORE

MILTON SILLS

ELLIOTT DEXTER

THE DANGEROUS MAID

CONSTANCE TALMADGE

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ANNA Q. NILSSON

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Consult the trade paper reviews on these pictures—remember, 11 releases in a row—then you'll know how much truth there is in the statement that

You Can Depend on First National

Dec. 15th, 1923

CANADIAN MOVING PICTURE DIGEST

IN honor of the distinction placed upon it by exhibitors of being this industry's leading distributor, First National will offer to theatres the privilege of playing a series of the greatest pictures ever made during January, which will be known as

**FIRST
NATIONAL
WEEK**

TORONTO, CANADA
DECEMBER 15th, 1923

Vol. 15, No. 33

259 Spadina Ave.

PUBLISHED BY
CANADIAN MOVING PICTURE DIGEST PUBLISHING COMPANY

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*An Even Greater Motion Picture
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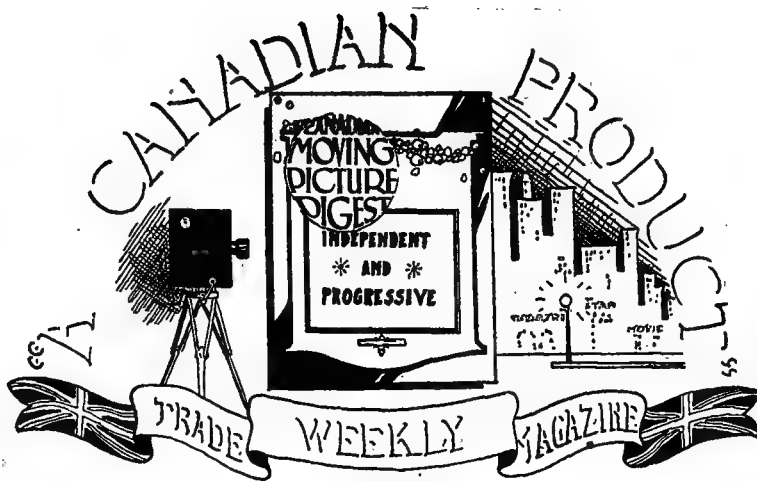
The Canadian Moving
Picture Digest

General Manager and
Editor-in-Chief

RAY LEWIS

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Associate Editor

HARRIETT M. BALL

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of Canada*

VOL. 15, No. 33

TORONTO, CANADA

DECEMBER 15th, 1923

"Go and Get It"

IF the \$1.50 theatres "flop," which means in adequate English, change their policy back to popular prices, what is to become of the extra super-picture?

We have apparently satisfied ourselves that the public desire these pictures and for the preservation of the Picture Industry we must furnish the public with what they desire.

It has been stated that features which involve replicas of Ye Olde Time Castles, armour, period costuming and accessories, expert advice and historical research in order to avoid anachronisms, cost "real money," that the expenditure is far in excess of that involved in the production of good standard pictures. No one can dispute the valuations on this score, the only dispute which might likely arise would be the "high cost of production" associated in the past with the pictures served up to the public in the past. However, why "cry over spilt milk" to use a homely phrase with which we are all intimately familiar. Whatever an exhibitor paid for a picture in the past, whether that picture was worth it or not, is not the question of to-day. Nor is the past to be considered in connection with what producers or distributors get for their pictures to-day.

Another phrase which has become popularized is "Go and get it." You cannot get it out of the exhibitor if the exhibitor cannot get it out of the public; and the most vital question which should concern producers, distributors and exhibitors is "Can we get it out of the public?"

With the exception of some of the big theatres in metropolitan cities, it appears that the public think \$1.50 for a picture is expensive entertainment. Already we see, in houses in Canada where the \$1.50 policy has been introduced, a return policy of lower prices. This but substantiates our former statement about the public attitude toward pictures at \$1.50 top. But this does not solve the problem for the producer or the exhibitor in connection with the super-picture.

The Picture Industry in relationship to the Age of the Drama would place Pictures in the Childhood class, therefore if the Drama has so successfully retained and built up its prestige, remained among those Arts which are immortalized, permanent institutions, we should not feel embarrassed in looking to the Drama for guidance.

Showmanship in relation to the Theatre, which includes the Opera, the Concert Stage also, has in many cases evinced examples of a combination of business and art, so cleverly manipulated, that the art appears before the public as a sparkling mantle of gossamer, the dollar sign, which really is responsible for the sparkle, being invisible and therefore adding the alluring attraction to the mysterious robe. In good old prose, what we

are trying to say is, that showmanship in connection with the Theatre has managed to "get the money out of the public" without letting the public know about it, handling the public in such a manner that they put the price of the entertainment they were to buy upon that entertainment themselves.

In association with super-pictures this class of showmanship should be taken advantage of. The theatre has regular admission prices for the average good attraction, but when an unusual attraction comes along the management usually changes its prices, without hurting the standing of the house with its regular patronage. The public pay willingly if the extra value is there. For super-pictures the picture theatre could raise its prices and not endeavor to crowd in as many shows; for the best picture ever made, or conceivable of making, would fail to please 100 per cent. if one saw the finale of it first.

The exhibitor must get the habit of showmanship, which does not mean drifting along fifty-two weeks in the year in the same manner, utilizing the regular routine of advertising and exploitation, the usual presentation. Showmanship involves a variety of expression, a knowledge of values and how to present these values to the public and secure from them values in return.

When the superfluous expenditures have been eliminated from the production of super-pictures, the superfluous expenditures in connection with its marketing, the larger percentage of exhibitors will be in a position to buy super-pictures, giving the producer and distributor adequate returns.

The question of raising the general admission is a serious one, the exhibitor must not advance his prices unless he is absolutely certain that he is giving his public full value. The fact that he has paid more for a picture than he usually does is not the criterion. This is an age of "getting your money's worth" and the public are not reluctant about telling you whether you have given them value or not.

If the distributors and producers will deal conscientiously with the exhibitor in regard to their product, all will benefit accordingly. Let there be no misrepresentation. When the exhibitor raises his price of admission, he must in reality have a super-picture, not just a very good picture.

This business has been retarded by a "spirit of imitation and jealousy." But if producers and distributors are desirous of preserving the life of Picture Entertainment, they will be obliged to eliminate "Imitation and jealousy." They cannot raise the exhibition value of their individual product because another unit was or is.

(Continued on Page 5.)

"ANNA CHRISTIE" BEEN GIVEN PROPER SCREEN PRESENTATION

Eugene O'Neill's Pulitzer Prize Play Lends Itself Admirably to Picturization—Wonderful Cast and Direction.

"Anna Christie" relates a straightforward, unadorned story of people whose lives were cast in unpleasant places. Not the sort of thing that might be thought appealing to those accustomed to regular movie fare or to the purveyors of such.

Yet it was chosen in preference to more ordinary material, among novels and plays, which might have been had for a smaller outlay.

Granting that the success of "Anna Christie" on the stage, with the attendant value in advertising, entered more largely into its purchase than if it had been a financial failure, the fact stands that Ince must have been attracted by the stark passion, the raw drama of the play.

Without doubt "Anna Christie" told her story to him and its strength registered.

A survey of his record in cinema production shows that he has consistently tried to relate a concrete narrative in his films whether the fable, in the final analysis, has been convincing or not.

But what he has done with "Anna Christie" remains open to speculation.

Has she been "prettied" to the point of sentimentality in order to make of her what passes for a sympathetic on the screen?

VALUE IN HONESTY

It is not beyond credibility to imagine that her life in Minnesota has been subdued into something in keeping with movie tradition—changed, let us say, into an unjust accusation for a trivial offense in order to appease the censors and reach the children.

On the other hand, this important episode may have been given the popular orgiastic touch and poor Anna perhaps has been filmed as a veritable queen of sin in a million dollar setting for the sake of contrast with her sojourn on the coal barge. The honest adaption is infrequent.

But there is hope for "Anna Christie" as there is hope for all questions in doubt.

For in an interview prior to the production of the picture Ince is recalled as having said, "I believe there are new values in screen acting and story-telling for which there is a receptive public. These values lie in restraint, honesty and authenticity. I have selected 'Anna Christie' as the medium through which they may be most



Scene from F.B.O.'s thrilling feature being distributed by United Exhibitors.

potently expressed because Eugene O'Neill's play demands for its proper interpretation the utmost of simplicity. I mean to make the picture with uncompromising regard for the original."

David Torrence Playing In Hoot Gibson Picture

David Torrence, master of dominating characterizations such as the chief figure in "The Power of a Lie" and the rich man in "Tess of the Storm Country," has been cast in the role of Jonathan Butts in William Dudley Pelley's story, "Courtin' Calamity," which the Universal Pictures Corporation now is filming as a starring vehicle for Hoot Gibson.

"Courtin' Calamity," which gives Gibson the most human role of his career, will be a Universal-Gibson special feature of elaborate type. The role for Torrence is that of the hero's father, owner of a great foundry and a colossus of finance. The hero, Clarence Elwood Butts, is as delicate as an orang-outang and in as poor health as a champion athlete, but he persuades his father that he can't work in the foundry and keeps up the bluff for years. Torrence and Gibson as father and son should be an interesting combination on the screen.

Exhibitor's Friends Regret Serious Loss Sustained

The exhibitors of Winnipeg expressed tangible sympathy to Gilbert Smith, one of the local theatre managers, in the loss of his wife a few days ago.

Cancelled The Plan After Six Weeks General Try Out

The plan of reserving box seats for evening performances at Loew's theatre, Ottawa, Ontario, has been discontinued by Capt. F. W. Goodale, manager of the theatre, after he had given the special service a test of six weeks. Before the reserved box policy was put into effect, Capt. Goodale received many requests for an arrangement whereby patrons could secure good seats for the theatre in advance. After the plan was put into effect, he points out, the desire for reserved seats immediately fell off. Therefore, reservations are no longer procurable.

Al Lichtman Joins Universal Forces

Veteran Film Promoter and Distributor to Handle "Hunchback."

One of the most surprising and unexpected events in the motion picture industry occurred early this month when Al Lichtman, veteran film producer, promoter, and distributor, signed up with the Universal Pictures Corporation. He was engaged by Carl Laemmle, the Universal chief, in an executive capacity, and his first job is the management of "The Hunchback of Notre Dame," Universal's spectacle drama now being presented under special arrangement in various American and Canadian cities.

Negotiations looking to Lichtman's affiliation with Universal have been under way for some time, but they were known only to Laemmle, Lichtman, and one or two others high up in the Laemmle organization. The Universal chief has always regarded Lichtman with admiration and approval of his keen knowledge and ability as a film executive.

Mr. Lichtman announces a number of additions to the sales staff. These include two film men widely known to Canadian exhibitors.

Gerald Akers, formerly district representative for Famous Players and William J. Drummond, formerly district manager for Selznick, have been appointed as Special Representative for "The Hunchback of Notre Dame."

Richard Walton Tully, in New York for a brief visit before he begins his next First National production, is conferring with picture magnates and exhibitors to get a new angle on the trend of public taste. He anticipates that "Flowing Gold," which he will film from Rex Beach's story, will make vigorous footage.

(Continued from Page 3.)

able to do it. They must not induce the exhibitor to raise his admission prices for their particular product, because he has followed this procedure with a previous product, unless they have given him a super-picture.

If this Industry is truly sincere about the production of exceptional pictures; and desirous of solving the problem of the financial compensation, then they must act like real showmen. "You can steal the public's money"

when your interests are not stationary, your caravan is here to-day, to-morrow fresh fields are open to you. You can if you are not caught, but the "dog-catchers" with apologies to that most noble of animals, have been introduced to-day and "Go and get it" has taken on a dubious inflection in connection with the public's money obtained under any kind of misrepresentation.

RAY LEWIS.

M.P.T.O. Meetings Ontario Exhibitors Please Note!

Considerable headway was made by the Ontario Division of the M.P.T.O. of Canada at a well attended meeting on Tuesday, Dec. 4th, held in the offices of J. C. Brady in the Madison theatre Building, Toronto. Adam Baillie was entered for membership. Many important issues of local interest were gone into thoroughly, and it was announced to the satisfaction of everyone that arrangements had been made with the King Edward Hotel for holiday meetings. At this very central and convenient point. Two meetings monthly will be held at the hotel, the first of these taking place on Tuesday, December 11th, at 2 p.m., in Room G, first floor.

The regular monthly luncheon will be held in the King Edward Hotel, on Tuesday, December 18th, at 12.30 noon. Attendance of all members is urgently requested as there are many questions of immediate interest to exhibitors which necessitate the co-operation and advice of all members of the organization. Exhibitors are cordially invited to take part in the open forum discussions, which are a part of every luncheon program. Don't forget date, Tuesday, Dec. 18th, 12.30 noon, King Edward Hotel.

President Brady of the Ontario Division wishes it announced that all members of the M.P.T.O. are welcome at the meetings in Toronto.

Hodkinson Handle Principle Pictures of Distinction

In announcing the occupation of their spacious new offices in the Tivoli building of Hodkinson Canadian Corporation, Digest recently credited this organization with the distribution of Distinctive pictures instead of Principal pictures.

Digest wishes to take this opportunity of correcting the mistake; but we still maintain that these Principal pictures on the Hodkinson program are of a most "distinctive" nature. We hope no inconvenience has been caused by the error.

Continental Screen Service for the Canadian M.P.T.O.

TO THE EXHIBITORS OF ONTARIO:

In this letter we place before you the solution to a problem of great importance. Give it your careful consideration if you want to bring about a sweeping change of the situation confronting the exhibitors of Ontario.

We believe that by this time you have recognized the importance of an association of exhibitors and that you are ready to co-operate with the program that is now well on its way.

HERE IS OUR PLAN, which we feel will meet with your approval.

Through a contract already entered into with the CONTINENTAL SCREEN SERVICE LTD., you are given an opportunity to support the good work of this organization WITHOUT COST TO YOU in the form of dues.

All that is asked of you is to run a 60 foot film, which is devoted to humorous quotations, similar to the "Literary Digest"—"Topics of the Day," interspersed with attractive advertising matter. These humorous paragraphs are changed regularly each week, so that they retain their interest and furnish a source of amusement to your audience. Shipments are made weekly, post-paid together with returned postage inclosed.

This proposition is being used throughout the United States to very good advantage, and carries the endorsement of twenty individual State Organizations, as well as the National Organization of America.

All the exhibitors of Toronto and Montreal, have already signified their willingness to co-operate in the matter of an Exhibitor's association, by showing this film, and now we await with interest your disposition in the matter.

In addition to the above, a representative of the CONTINENTAL SCREEN SERVICE LTD., will call upon you in the near future, with a proposition that will increase the value of your screen and net you an additional revenue.

THIS IS NOT MUCH TO DO FOR YOUR ORGANIZATION, but it is a means of new energy, new power and certain victory in the many problems that now confront us.

PLEASE ACT IMMEDIATELY—SIGN THE CARD AND RETURN to J. C. Brady, Madison Theatre, 506 Bloor Street W., Toronto, Ont., Canada.

HARRY CAREY IN DESERT DRIVEN A MELODRAMA OF THE PLAINS

United Exhibitors Offer Thrilling Action Story—Marguerite Clayton in Supporting Cast.

Harry Carey has given us some splendid western dramas during his association with the F.B.O. organization, and in "Desert Driven" which United Exhibitors are now offering, through Educational Films he has put over one of the best and most vital film narratives of the west during the present season.

"Desert Driven" is a thrilling melodrama of the plains but threading the series of heroic rescues, the fast horseback riding, the realistic escape from prison, is an exquisitely colorful and throbbing love story as thrilling and lyrical as any ever written. The famous San Quentin penitentiary of California has been reproduced in the film and the escape of the convict from the cells, the plunge over the prison wall and the chase by the guards is graphically shown in the film.

There are some splendid wind and rainstorm scenes in the picture which adds greatly to the spectacular features of the shadow drama.

Carey does some of the best individual work of his entire career and the scenes in which he wears his store clothes are especially good. The supporting cast in "Desert Driven," includes Marguerite Clayton, George J. Wagner, Chas. J. LeMoyné, Alfred Allen and others.

Broadway Premiere

"Man from Brodney's"

"The Man from Brodney's," the David Smith special which will be shown at the Rialto theatre, New York City, on December 16th was enthusiastically received by critics of fan and trade papers at a pre-release showing by Vitagraph. Scenic investiture, cast and the romantic story by George Barr McCutcheon were widely praised with special mention for the excellence of the photographic effects due to Director Smith's skillful management.

Vitagraph has provided especially artistic paper and a most helpful campaign book for this picture. The art work provided for advertising use is particularly attractive and effective. A full page advertisement is shown in full size and the advertising illustration is arranged as a "break-away" so that mats of individual scenes of which the whole is comprised may be used singly in smaller advertisements.

Exhibitors have, in this picture, not



Another excellent F.B.O. feature, starring popular hero of western subjects. Distributed by United Exhibitors.

only a mystery romance of exceptional appeal, but one of the most thrilling hand to hand battles ever filmed. The cast is comprised of real box office names headed by J. Warren Kerrigan, Alice Calhoun, Wanda Hawley, Miss DuPont, Pat O'Malley and Kathleen Key are also among the all star players.

You Can't Ignore

Conventions and Get Away With It

"You Can't Get Away With It" is the title of a picture produced by William Fox from the story by Gouverneur Morris. The moral is that conventions won't be defied, whether right or wrong is responsible. The story deals with a working girl who accepts the illicit love of her employer in order to attain the luxuries of life.

Percy Marmont, who succeeded so notably as Mark Sabre in "If Winter Comes," has the leading role in this production, with Betty Bouton in the principal feminine part as the mistaken girl.

A Visitor to Winnipeg

Mr. Charlton, general manager for Goldwyn in Canada, Toronto, spent a week in Winnipeg recently and called on the leading exhibitors on the way home from the coast.

Can. Gov. Official Goes to Jamaica for Pictures

Ray Peck, director of the Motion Picture Bureau of the Canadian Government, Ottawa, left December 5th for Jamaica to supervise the production of several film subjects under the auspices of the Jamaican Government, arrangements having been made by the two British Possessions for the taking of the pictures by the Canadian Bureau. The releases will be somewhat similar to the "Seeing Canada" subjects which have been produced in the Dominion for a number of years.

Franklin Theatre has

Puzzle and Rhyme Contest

Joe Franklin of the Franklin theatre, Ottawa, conducted a Puzzle and Rhyme Contest for his successful house during the week of December 10th, by publishing a jumbled assortment of sections of the name of the theatre which were to be cut out and pasted together. Prizes of \$10, \$5, \$2, and 22 passes were offered to contestants who pasted the bits together neatly and who also offered a poem or short essay on the theatre.

Solid Brick Wall

Prevents Fire Damage

But for the substantial brick construction of the building, the Palace theatre at Cornwall, Ontario, would undoubtedly have been destroyed by fire which swept a business block of the St. Lawrence River town on December 4th. The flames came to a dead stop when they reached the side wall of the Palace and the theatre was practically untouched.

Signed Over

All Output for Five Years

H. C. Witwer, the popular author whose "Fighting Blood" stories have made such a tremendous hit both in magazine form and on the screen, is expected home from New York soon, to begin work on his next F.B.O. offering. The slang novelist is under contract with the Film Booking Offices to turn over all his work for the next five years.

Harry Brouse, proprietor of the Imperial theatre, Ottawa, used a house-to-house distribution of "The Live News," a miniature newspaper sheet, as a stunt for the showing of "Loyal Lives" at the Imperial during the week of December 10th. Incidentally, the new orchestra of six pieces at the Imperial is doing very nicely, the Orchestra being a new feature of the house.

Give Thanks That You Are In This Business!

*No. 358—Straight from the Shoulder
Talk by Carl Laemmle, President of the
Universal Pictures Corporation*

I AM proud to be in the moving picture Business.

Once upon a time I was anything but proud of it. I considered it a game, a gamble, a good way to make money. Others felt the same way.

We called it a game. We felt it was a make-shift, a good one while it lasted, but we didn't expect it to last very long. There wasn't anything institutional about it. It looked like a case of "gather ye roses while ye may." So we gathered. And in gathering, we now and then nearly ruined the bush. We never thought much about fertilizing it. We thought but little of its future growth. We were sure its future was almost past.

Then, in spite of our carelessness, the blamed thing grew and flourished and gave off a more beautiful flower than ever.

To-day it is giving rare flowers to the world—Beauty, Happiness, Entertainment, Education, Development!

Let's quit calling it a game and thinking of it as such. Let's think of it as one of the most solid institutions in the whole world of business. Let's talk of our pride in it, and of our love for it, and let's do so at every opportunity.

Let's quit apologizing for it!

Think! What other business has a greater right to live and to command respect? Think of any line of business. Compare it with the moving picture business. How does it stack up? Is it more necessary? Is it doing a greater good? Is it a source of satisfaction to more people? You'll have a mighty hard time finding any line of endeavor more worth while.

Our business has had its detractors. The trouble is that we have not fought back hard enough. We have let them hammer at us for years and we have put up all too feeble a resistance.

Let's spread the gospel about our industry. Let's make the knockers put away their hammers.

Let's start with ourselves. Let's quit belittling our own work. Let's quit befouling our own nest. Then let's spread out from our own circle and tell our friends about our business. Call it propaganda or what you will. Let's show the world that we are not a trifling set of easy-virtued men and women.

We've gone through the throes of the birth of a new art or business long enough. We've learned to crawl. We've learned to walk. We've learned to run and we are hitting a pace which commands the wide-eyed wonder of men in other lines of industry.

If you're in this business, you don't have to back water for anybody, anywhere, anytime! You are an important piece of work. You're in one of the biggest things in the world.

Throw out your chest! Be thankful!

For Your Box Office

JANE NOVAK
in
DIVORCE

A thrilling human document that writes in giant letters of piercing drama, a mighty message for the world to read.

MADE TO ORDER FOR A BOX
OFFICE MAGNET

HARRY CAREY
in
DESERT DRIVEN

Here's a crashing Western Drama that dwarfs all other Western pictures as the LEVIATHAN dwarfs a row-boat.

Daytime

The

The most
startling and
amazing
revelation
of modern
domestic life.

A Real Picture

UNITED EXHIBITORS

Thru Canadian Educational

FULL BO

Sake Book These

Wives

ollar Title.

A story
of this
dizzy,
jazz-crazed
age.

Real Publicity

The World Famous

HOUDINI

in

HALDANE of the SECRET SERVICE

The Master Mystifier in a picture jammed with thrills.

ACTION ENOUGH FOR A SERIAL

Engrossing Mystery!

Virile Advertising!

Itching Palms

Unsurpassed Comedy.

Unalloyed all-round entertainment. A cast of Stars.

Harry Carey's Best Picture

The Miracle Baby

A smashing, roaring, big action drama with adventure,
where men are quick with guns and fists.

OF CANADA, LIMITED

Exchange, Six Offices

OFFICES

UNIVERSAL'S STANDARD IS WELL MAINTAINED BY "THUNDERING DAWN"

Typhoon Scenes of Startling Reality Cause New York Audience to Applaud Noisily at Premiere Showing.

"Thundering Dawn," the Universal Super-Jewel, co-starring J. Warren Kerrigan, hero of "The Covered Wagon," and Anna Q. Nilsson, has been given its premiere New York City presentation at the George M. Cohan theatre. A packed house greeted the Harry Garson production and the spectacular typhoon scenes at the climax of the picture were loudly applauded.

"Thundering Dawn" has also opened its run over the U. B. O. Circuit. It is playing simultaneously in 14 Keith, Moss and Proctor houses and will play in the remaining four of this chain next week. The picture is

attracting very satisfactory business in every house.

The individual house managers got behind "Thundering Dawn" with the same spirit as they did "Merry-Go-Round," each one vying with the other to put over the attractive lobby displays. The great storm scenes were further enhanced by the use of thunder sheets, sirens and surf boards, giving a remarkably realistic effect to those spectacular sequences in the picture.

"Thundering Dawn" has the advantage of one of the finest casts assembled in a picture this year. Supporting J. Warren Kerrigan, Anna Q. Nilsson and Tom Santchi are Winter Hall, Charles Clary, Georgia Woodethorpe, Winifred Bryson, Anna Mae Wong, Richard Kean and Edward Burns. It is from the story by John Blackwood, adapted by Raymond L. Schrock.

EXOTIC NARRATIVE BREATHES ROMANCE IN "SOUTH SEA LOVE"

Shirley Mason, Dainty Fox Luminary is Seen to Great Advantage in Alluring Story.

Love as a dissipator of liquor dissipation and moral aberrations, is fully defined in "South Sea Love," the Shirley Mason vehicle made by William Fox and which is now ready for the Canadian exhibitors.

The tale, an exotic one, involves a drinking Englishman and a fierce-tempered girl principally. The girl, the daughter of the Captain of an antiquated Southern vessel, captivates the staid Englishman by her natural beauty and vivacity.

The worn vessel runs into a terrific tropic storm which lasts several days, tearing away rigging and killing and injuring many of the crew. The captain, just as he is performing the ceremonies that would unite in marriage the Englishman and his daughter, dies. Dolores, the girl, places her faith in the keeping of the Englishman who promises to marry her when land is reached.

Later Dolores learns that he is already married, his wife being in England. She leaves him, and between this

time and their ultimate reconciliation the throb of action is quick and thrilling.

Shirley Mason was never so exhilarating a heroine before.

Maritime Theatres

Close for Winter

The Lyric at Blackville and The Vimy at Charles Harbour with the theatres at Plaster Rock and Grand Manar are closed. Three houses reap their harvest in the summer season and find it best to shut down in the cold months. Digby will have one night a week, as Bijou Dean, manager, has reduced his showings to that number.

Christmas Program of Particular Appeal to Juvenile Patrons

Another feature with a particular appeal for juvenile patrons has been booked by Harry Brouse, proprietor of the Imperial theatre, Ottawa, for presentation during Christmas week, starting Monday, December 24th. The picture that he selected for the holiday occasion is "The Country Kid," starring Wesley Barry. Mr. Brouse has enjoyed remarkable success through his policy of booking a special children's feature for the first week of summer vacation, for Christmas week, Easter week and even for the first week after the summer holidays when the children are all home from the country once more.

New Glasgow, N.S.—The many friends of N. W. Mason will be glad to hear that he is recovering from an illness which confined him to his home for some weeks.



SHIRLEY MASON in "SOUTH SEA LOVE"
A WILLIAM FOX PRODUCTION

Digest Reviews Current Attractions

"Zaza"

Paramount

You may have the blonde version or the brunette blend—whichever you choose. Its a neck and neck race for first honors in what is termed "temperamental outbursts" between Mae Murray and Gloria Swanson. Having seen "Zaza" in which the brunette exponent of the "outbursts" is starred for the fans in a role made famous on the legitimate and operatic stage by such names as Duse, Leslie Carter and Farrar, we are inclined to request Miss Swanson to leave this particular field to her blonde rival. We have become resigned to Miss Murray's temperamental outbursts—we hope for something more than a Zaza from Miss Swanson.

From the exhibitor's point of view—the one based on "dollars and sense"—we would strongly urge discernment and discretion when contemplating "Zaza." We heard a lot of fans knock this handsome Allan Dwan extravaganza of clothes and scenery—and we heard just as many rave about it. "Zaza" was the reason in both instances. By "Zaza" we mean, of course, Gloria. Those of her "followers" who saw "Zaza" were thoroughly satisfied. Those who had seen or heard "Zaza" under the more distinguished auspices referred to earlier in this column, were a little cool and somewhat flippant in their attitude toward the movie version. It's a question of "do they" or "don't they" with "Zaza." There is this in its favor—if your patrons are Swanson fans you can count on "Zaza" doing a nice little bit of business for you. "Zaza" and the box office have more than a bowing acquaintance where Gloria has a vogue.

You won't have to introduce your patrons to the story. Most folks know about the romance of the little French actress and the handsome young chap at the American embassy in Paris. Even the anti-Glorias will revel in the intimate glimpses of the little coquette's life which lead the viewer through a maze of fascinating scenes from the stage sets of a Paris variety theatre to the vine covered portals of a pretty little country house in peaceful St. Esme. Amid this luxury of elaborate scenery and scenic beauty, Zaza pouts, ogles, grimaces, smiles, frowns, and makes more faces. It would be a very cross baby indeed that wouldn't relinquish its "lung-expanding exercises" and substitute its prettiest gurgles and dimples if said infant

could but gaze upon the versatile and mobile features of the illustrious Gloria. But the adults! Some people believe that mimicry is the highest form of art. Gloria Swanson would undoubtedly prove a popular exponent—if you were just certain what she is trying to imitate.

As for Dwan's direction he has taken the modernized and much-jazzed "Zaza" and gone the limit on elaborateness. He has handled the star and cast, which includes pretty Mary Thurman, to advantage. He has injected the right kind of comedy and the becoming note of irony. But he has allowed Miss Swanson to "outburst" temperamentally at great length. When it is admitted that Gloria Swanson not infrequently reminds even those who are not numbered among her admirers of the immortal Bernhardt, is it not unfortunate that her spark of genius cannot be put to a better use than the business of making faces.

Mr. H. B. Warner the distinguished stage star is unsatisfactorily cast as Miss Swanson's leading man. The other characters are more successful.

The "Entre-Act" of the Movies

Pathe Reviews

It is the policy of Shea's Hippodrome, Toronto, to run a number of short features and reviews no matter how lengthy the feature picture may be. This in addition to the special presentation and the maintenance of popular prices. Every one agrees that "you sure get your money's worth at the Hipp," and the management is continually in receipt of congratulations on the class of comedies, travelogues, news reels and reviews being presented. Variety is the spice of life—it is also the spice of the program. There are unlimited supplies of wonderfully good short subjects. Don't pass them up. They are business-builders according to the "big fellows." Pathe provided the "piece de resistance" at the Hippodrome last week in a remarkably instructive and thrillingly photographed series of pictures showing in detail the extent and magnificence of the great cantilever bridge spanning the Firth of Forth.

Pathe is also responsible for the exquisite little subject in colors which picks out the famous historical spots in a little French town called Arles, where still may be seen fairly well preserved relics of masonry and architectural enterprise, dating back to the early Norman days. So you see you

can get over the idea that anything in the way of short subjects can be chosen at random. Chose your comedies, your reviews and your news just as if they were the feature.

"The Leavenworth Case"

Vitagraph

Vitagraph has selected a mystery story not only of tremendous fascination on its own, but universally known as a genuine achievement by one of America's foremost writers. "The Leavenworth Case" as a novel by Anna Katharine Green, had nationwide publicity, for the story it told and the manner of its telling could not help but capture the imagination of readers of fiction. Whitman Bennett's production, directed most capably by Charles Giblyn, has made the picture comparable with the novel. The splendid work of an excellent star cast brings the well-known characters to life—and their co-operation with the director have made possible the last minute suspense without which the "kick" would be gone.

Who killed the wealthy and eccentric bachelor recluse, baron of a soundproof kingdom behind bolted doors? Who dropped the fragile handkerchief close to the dead man's prostrate form? Who burned a letter and threw the familiar key in a grate? Who was the strange caller in the night? Two beautiful nieces, a private secretary, a handsome young attorney, two devoted dusky servants, a mysterious stranger, all become implicated in the mystery which promises to be an even greater tragedy if not solved.

But it is Anna Katharine Green the authoress and not a modern police force on the job—so with a few shrewd swift sequences of telling precision and rapid action the slayer is brought to justice.

Seena Owen, Martha Mansfield, whose tragic death occurred recently, Wilfred Lytell, and Bradley Barker do admirable work—Paul Doucet through registering too much agitation almost gives the secret away, thereby wrecking a great directorial achievement. Doucet is a trifle too "stagey" giving the unpleasant impression of over acting. Otherwise the team work is excellent. The highly melodramatic incidents culminate with a fight in which the murderer is trapped, falling to his death off a roof top. Of great importance is the presence in this production of excellent plot construction.

H.M.B.

Anna Chandler on Screen and in Person at Loew's

A peculiar coincidence was found at Loew's Ottawa theatre during the week of December 3rd, in which Anna Chandler, a vaudeville star, found herself playing in both the feature picture and in person at the theatre. The film attraction was "Pleasure Mad" and, in this presentation, one of the scenes is of Broadway, New York, with the entrance of Loew's "State" theatre in the near background. In the lights in front of this house appears the name of "Anna Chandler" as one of the artists at that house. Quite a few in the Ottawa audience noticed it.

To Run British Films

The Garrick theatre, Winnipeg, has decided to present this winter a number of the newest British films including "Mord Em'ly," Betty Balfour's latest success; "A Bachelor Baby," "Tillie of Bloomsbury," "Sentimental Lord Sap," "Harbor Lights," "Waverley of Mafeking," "The Prodigal Son," "Faithful Hearts," and "The Knock-Out."

Universal Renames

Baggot Picture

Universal has changed the name of "The Co-respondent," which King Baggot has picturized from Rita Weiman and Alice Leal Pollock's well-known stage play, to "The Whispered Name." Ruth Clifford is the lead.

C. A. Meade Transferred

C. A. Meade, who has been western representative of United Artists, at Winnipeg, for the past year, has been transferred and has gone to Toronto to report for new duties. He is succeeded by Mr. Kraker, of the Regal offices in Vancouver.

Mgr. Tom Logan of the Allen, London Praises "Ponjola"

The Canadian premiere showing of "Ponjola" took place at the Allen theatre, London, recently and it no doubt lived up to the reputation of being a wonderful audience picture as demonstrated by the record-breaking crowds at the Broadway Strand. Mr. Logan in writing B. D. Murphy, branch manager of First National, Toronto, has to say in his letter:—

"It is not very often that we say anything about a picture, but believe us, you are certainly to be congratulated on having such a fine picture as "Ponjola" on your programme. It is one of the few pictures that lives up to its advance advertising. Great cast, plenty of action, wonderful entertainment.

Yours very truly,
(Sgd.) T. W. Logan
Allen theatre, London.

"Ponjola" closed a very successful run at the Capitol, Montreal, on Saturday, Dec. 8th.

Director of "Famous" Houses Visits Ottawa Theatre

A visitor of distinction in Ottawa, Ontario, during the week of December 3rd, was Charles Branham of Toronto, director of theatres for the Famous Players Canadian Corporation. Mr. Branham was making his official inspection of the Ottawa Regent, and conferred with Manager Oral Cloakey on a number of matters.

Enjoy Imperial's Revue

Large crowds are enjoying "The Imperial Revue," which is fulfilling an engagement at the Queen Square theatre, St. John, N.B. A special picture is shown on the programme as well.

Laemmle Congratulates H. Nelson Hooper Montreal Salesman

Montreal.—H. Nelson Hooper, salesman for Universal here, has won the gold engraved watch for his success in the serial contest instituted by the exchange recently. With it—and what he prizes more—is the receipt from Carl Laemmle, president of Universal, of a personal letter of appreciation for his efforts, and this was sent him in a covering letter from the assistant general salesmanager for Universal, congratulating him on his success. In addition Mr. Hooper has received letters from rival salesmen in other Canadian branches of the exchange conveying congratulations. This testimony of good feeling is much appreciated by Mr. Hooper, and he hopes that in the next competition the prizes will go outside of Montreal.

Buys Another

Henry Morton, owner of the Gaiety, Monarch and Park theatres in Winnipeg, has added the Arlington, well located on Portage avenue, to his string of houses.

CANADIAN DISTRIBUTORS OF—

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FOR
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THEATRE

The new De Luxe Motigraph Projector is the predominant Projector of to-day.

It merits your investigation because of its massive construction, up-to-the-minute design and perfect workmanship.

It is a revelation to those who are not familiar with it.

May we send you full descriptions?

The De Luxe Motigraph sells for the same price in Canada as in the United States.

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HUDSON'S BAY COMPANY WINS SUIT AGAINST FAMOUS LASKY

Inaccuracy in Filming "Call of the North" Causes Trouble—Film is Revised and Producers Pay Costs.

(Special to Digest.)

Winnipeg.—The Hudson's Bay Company has ruined a scenario. The victim is the Famous-Lasky Film Service, Limited. The picture producing company had gone to all the trouble of producing a film of life, lived in the wilds of northern Canada. The Hudson's Bay Company figured prominently, especially in the role of causing trouble for free traders who invaded its territories. The picture was "The Call of the North."

When the film was produced in London, representatives of the company noticed that the time involved was after 1870, when the company

surrendered its land charter to Great Britain, and with it, the exclusive trading rights it hitherto had maintained in some sections. The officials of the great corporation noticed this anachronism and proceeded to file suit for damages, in London, against the film concern. It showed shacks of "free traders" burned down by the company's men.

The result was victory for the Hudson's Bay Company. It was held by the court that the film distorted conditions as they existed after 1870. The producing concern agreed to pay costs, and more important, to revise the portions of the film to which objection was raised.

Arrested, Charged With False Pretenses

(Special to Digest.)

Winnipeg.—C. S. Berry, with the title of "Canadian manager of the Industrial Motion Picture Company" with offices in the Donalda block, Winnipeg, and Westman Chambers, Regina, Sask., was arrested by the Regina police in that city, charged with false pretences and attempting to conduct or promote an illegal guessing contest.

Doris Kenyon in "Restless Wives"

Doris Kenyon who is as popular on the silver screen as she is on the legitimate stage has one of the best roles of her movie career in "Restless Wives" the latest C. C. Burr production. She is charmingly natural and effective in the part.

Miss Kenyon just opened in a new play called "The Gift." After a few weeks on the road the play will be presented at one of the Broadway theatres in New York. C. C. Burr is planning on featuring Miss Kenyon in a new picture in the near future.

Western Representative

Fred W. Crosbie, of Winnipeg, has been appointed western representative of Hodkinson, with offices in the Educational exchange. Jack Droy, Toronto, was in the city for a week recently, and made the announcement. Mr. Crosbie succeeds William Moore.

DECEMBER SCHEDULE HITS NEW HIGH WATER MARK OF FUN

Educational Pictures Provide Mid Winter spice for Well Balanced Program — Good Christie Comedies on Program.

The December schedule of releases of Educational Film Exchanges, will be the most comprehensive so far of the 1923-24 season.

Three Christie Comedies will dominate the program, and with one release each of the Mermaid Comedies and Juvenile Comedies, will complete the five two reel subjects for the month. The one reel releases will consist of a Robert C. Bruce Wilderness Tale, two Cameo Comedies, one release each of the "Sing Them Again" and the monthly release of Lyman H. Howe's Hodge-Podge.

"Kidding Katie," one of the two-reel Christie Comedies, with Dorothy Devore and Babe London, will head the schedule starting the week of Sunday, December 2nd. "My Boy Bill" the Robert C. Bruce Wilderness Tale, will also be released during this week.

The Mermaid Comedy, released the week of December 9th, will be "Exit Caesar," made under the supervision of Jack White and the direction of Robert Kerr. It will present an all star cast of Mermaid Comedians, including Otto Fries, Peg O'Neil, Andrew Arbuckle, Jack Lloyd and others. "Under Cover," a Cameo Comedy, with Cliff Bowes and Virginia Vance, will be the single reel comedy for the week.

The second of the Christie Comedies, "Black and Blue," will be released the third week of the month. Jimmie Adams is the feature comedian in "Black and Blue," and he is supported by Vera Steadman.



"NAVY BLUES"

Hilarious scenes full of action characterize this new Christie Comedy, obtainable from Canadian Educational.

"Bill" Stewart Promises Big Things for Montreal Week of December 23rd

Montreal.—Will J. Stewart, exploitation manager for "The Hunchback of Notre Dame" is in the city and is preparing his campaign for this picture which will open at the Palace on the week of December 23rd, for an indefinite run. Mr. Stewart has severed his connection with the Famous Players Canadian Corporation and is now in charge of the publicity work on "The Hunchback." He has a wide experience in this kind of work, having handled campaigns for "The Whip," "The Christian" and "Mickey." "Bill" promises to exceed all his previous efforts.

Independents Take Shot at "Dollar Fifty Top" Plan

Quebec City.—A. Moisan and Joe Tangury, joint proprietors of the Victoria moving picture theatre, this city, have made a special effort to secure "The Hunchback of Notre Dame" and announce that for its showing they will increase their prices to \$1.50 top. This is something quite out of the ordinary for this city and is well worthy of note, as showing how the example of screening the best pictures at special prices in Montreal is catching on in the province. Messrs. Moisan and Tanguay will run the picture for at least two weeks.

Oral Cloakey Arranges Good Time for Orphans

Oral Cloakey, peppy manager of the Regent theatre, Ottawa, has been admitted to the active roll of the Rotary Club in the Capital City of Canada, and has become an enthusiastic member. He conducted a special morning matinee at the theatre on Saturday, December 15th, under the auspices of the Rotary Club for the children of all orphanages in Ottawa and Hull, Que., the house being thrown open to the many inmates. Bryson-Graham, Limited, a local departmental store, provided Christmas gifts for every child present.

Saturday Opening Not Good in Ottawa

For some few weeks, Manager Ben Stapleton of the Centre theatre, Ottawa, tried the Saturday opening arrangement, following up the plan which was adopted last summer for the Ottawa Regent, but after a short trial the engagements were once more drawn to open on Mondays. Programs continue to open at the Regent on Saturdays.



A current F.B.O. attraction Released through United Exhibitors.

City Council Agrees to Reduce Inspection Fees

The city council of Winnipeg has considered favorably the protest of the film exchanges and has reduced the fees for inspection of the vaults of the Film exchanges to the nominal sum of \$1.00. The average yearly charge fixed was \$67.00. Winnipeg is the only city in Canada which contemplated levying such a fee is was shown. The film vaults require frequent inspection, but it was proved that other buildings were also inspected many times in the year to avoid fire hazard.

Changes at Exchanges

Montreal.—A number of changes in the exchange staffs here are announced. Joe Brault, of Vitagraph, shipper, has gone over to the Fox Films Corporation, taking the place of Roy Mitchell who goes to Dominion Films. The Fox Exchange is moving from the offices on St. Catherine street to the Allbee Building to the suite now occupied by the Dominion Films. The latter exchange goes to the floor below.

Jackie's Pictures Favorite Holiday Entertainment Fare

That First National's Jackie Coogan pictures are perennial holiday favorites among exhibitors and public is again proved by the requests for such productions as "Oliver Twist," "My Boy," "Trouble," "Daddy," and his latest release "Circus Days" for bookings during the forthcoming Christmas season.

According to First National exchanges, exhibitors find that the holiday period, primarily belonging to the children, just as surely belongs to the children's favorite screen player. Many showmen are bringing the Coogan picture back for their second and third return engagements.

Feature Picture And Vaudeville Orpheum Policy

The Orpheum theatre connected with the big circuit has changed the policy of its Winnipeg house and now runs a feature picture with standard vaudeville, opening from 1 to 5 and 7 to 11.30 o'clock. The picture is run four times daily. The first was Viola Dana in "Her Fatal Millions," followed by Wesley Barry in "The Printer's Devil" and then came "Desire." The new policy with a third cut in admission, has brought capacity business, where before the theatre was losing money at \$1.00 top. Earle Wadge is the manager.

New Arrangement May Hit Exhibitor's Pocket

"Duke" Clarke, assistant to the general manager of the Famous Lasky Film exchange, Toronto, formerly of Detroit, Mich., spent the week of the 19th in Winnipeg. There appears to be a new arrangement for the handling of Paramount pictures in the Nathan-son houses in Canada, which will probably increase the cost to exhibitors.

A Dog's Life With Man's Pay for Terrier Star

The smallest actor in Virginia Valli's current Jewel picture, "The Signal Tower," gets one of the biggest salaries. His name is Jitney and he is a gray-and-black Yorkshire terrier.

Fine New Theatre For Wolfville, N.S.

Wolfville, N.S.—A theatre has been opened by J. Evans of Wolfville, the old building having been re-built and re-decorated. Now it is one of the best little houses in the Annapolis Valley. Vaudeville with pictures will be shown here.

Chester Bennett Slowly Recovering from Illness

Friends of Chester Bennett, F.B.O. producer of Jane Novak productions and owner of the Bennett Laboratories in Hollywood, will be glad to know that he is slowly recovering from an illness which has kept him confined to his room for several weeks.

Mr. Bennett was suddenly stricken while in the midst of his work of editing "Lullaby," his most recent F.B.O. attraction, starring Jane Novak.

"It is a Scream"

C. S. S. in
MOVING PICTURE WORLD

"Poodles" does good work, including some clever acrobatic work * * * His attempts to hang a hammock should cause a young riot with the average audience. It is a scream.—

"One Comedy No Exhibitor Can Afford to Overlook"

Roger Ferri in
MOTION PICTURE NEWS

"Poodles" Hannaford, for years one of the most famous mimics that clowned at the New York Hippodrome, has finally invaded the screen, and the latter can be thankful that he has, for he is an artist in every sense of the word. Tuxedo Comedies signed him for a series of two-reel comedies that Educational will release. "Front!" is the first. And it is a wow. It is one of the truly funniest comedies it has been the pleasure of this writer to see. Here is a clown who can be funny without the utilization of age-worn tactics. He is original. Any comic who can have his back turned to his audience for a couple of hundred feet and hold attention is worthy of being watched, for he is a comer. "Poodles" does just that.

Clowning on the stage and screen are two different things. But "Poodles" is funnier on the silver sheet than he was back of the footlights, and if you know "Poodles"—and who is there who doesn't?—you can draw your own conclusions as to his maximum value as a comedian. In "Front!" Hannaford * * * does every bit with a finished artistry that puts him in a class by himself. This writer just roared with laughter all through the unreeling of "Front!" And as we write these lines, bearing in mind some of the stunts that we enjoyed so immensely, we cannot keep a smile off our face. "Poodles" doesn't overlook an opportunity. He is surrounded with a good cast. The chap who plays the clerk—we wish we had his name—is superb. He is a Frank Bacon—Lightnin' Bill type. When he and "Poodles" get together, hilarious stunts follow that make you laugh until your sides ache. Here's one comedy that no exhibitor can afford to overlook.

"Don't Let It Pass"

FILM DAILY

A thoroughly entertaining number * * * it's a very good comedy and will bring the laughs. You can bank on this one to send your folks out smiling. Don't let it pass.



Trade-Paper Critics Agree on

"FRONT!"

Bringing

"POODLES" HANNAFORD

Famous Hippodrome Clown

To the Screen for the first time

BOOK THE WHOLE SERIES OF SIX

Tuxedo Comedies

Every One a Scream

EDUCATIONAL FILM EXCHANGES, Inc.

E. W. HAMMONS, President



Big City runs prove "Ponjola" one of year's best!

Motion Picture News: "This picture looks like S. R. O."

Exhibitors Herald: "One of the outstanding features of the season."

Mae Tinee in Chicago Tribune: "Ponjola is superior in every detail."

Los Angeles Examiner: "The picture is tremendous."

Detroit Free Press: "One of the best photoplays offered to Detroiters in several weeks."

New York Times: "Good suspense and is compelling."

What a picture does in the theatre is the greatest selling argument in the world regarding its value at the box-office.

At the time of preparing this advertisement "Ponjola" has demonstrated in six big cities: Los Angeles—San Francisco—Chicago—Detroit—Boston and New York—that it is one of the biggest money getters this year has brought forth.

Products that have proved their value are the best products to buy. Have you given "Ponjola" a play date?



SAM E. RORK presents

"PONJOLA"

with

**JAMES KIRKWOOD
ANNA O. NILSSON
& TULLY MARSHALL**

*Adapted from the thrilling Novel by
Cynthia Stockley of a young girl on
the South African veldt, masquerad-
ing as a Man.*

A DONALD CRISP
PRODUCTION

Foreign Rights Controlled by
Associated First National Pictures, Inc.
383 Madison Avenue, New York



A First National Picture

Opened at the Capitol,
Montreal to exceptional
business.

Following its successful
run at the Allen, London.
Manager Tom Logan said:
"...It is one of the few
pictures that lives up to its
advance advertising. Great
cast, plenty of action, won-
derful entertainment.

You can
depend on
First
National

CANADIAN MOVING PICTURE DIGEST

Vol. 15, No. 34

259 Spadina Ave.



Published by
Canadian Moving
Picture Digest
Publishing Company

NORMA TALMADGE
FIRST NATIONAL STAR

TORONTO, CAN.

Dec. 22nd, 1923

1000
AMERICAN
BEAUTIES
and Star
Cast

Bigger and better than
A DAUGHTER
William Fox
presents ~

The Temple of Venus

Youth and Romance
with ~ **MARY PHILBIN**
A
HENRY OTTO
production ~

MARY PHILBIN — PHYLLIS HAVER
and

The Beauties of the World
— 1000 OF THEM —

Make "The Temple of Venus" a box-office certainty, any way you look at it. Furthermore it is absolutely

CENSOR PROOF

VENUS DE MILO		THE TEMPLE OF VENUS GIRL	
Neck	13 3/4"	Neck	13 1/2"
Upperarm	11 "	Upperarm	10 3/4"
Forearm	9 1/2"	Forearm	9 1/4"
Wrist	6 "	Wrist	5 1/2"
Bust	34 "	Bust	34 "
Waist	27 "	Waist	26 3/4"
Hips	34 "	Hips	33 1/2"
Thigh	21 3/4"	Thigh	21 1/2"
Knee	13 3/4"	Knee	13 1/2"
Calf	13 3/4"	Calf	13 1/2"
Ankle	8 1/4"	Ankle	8 "
Weight	123 pounds	Weight	123 pounds
Height	5 4"	Height	5 3 1/2"

IT'S TRUE—Fox has most of the pictures that are making money at the box office this season.

IF WINTER COMES

SIX CYLINDER LOVE	NORT OF HUDSON BAY
SOFT BOILED	HELL'S HOLE
ELEVENTH HOUR	THE SILENT COMMAND
ST. ELMO	DOES IT PAY
THE NET	CAMEO KIRBY

Watch for Later Releases



TORONTO, CANADA.

the William Fox success
OF THE GODS
**EMPLE
ENUS**

"UNHOOK MY GOWN
FOR THE DEVIL'S DANCE"



Before Buying Pictures Read The Digest Advertising Pages.

If He Should Come to You

If he should come to you
 A lonely Jew—
 What would you do?
 Xmas Morn,
 A sun warm
 As a summer's day,
 Streets filled with laughing children,
 Happy that two thousand years ago
 A son was born to Mary,
 One whom life adorned as Saviour,
 Saints worshipped him
 For his Affinity to God,
 And martyrs for his sake
 Spilt their young blood,
 The Wine of Life,
 Which angels in bowl-fashioned
 hands
 To Heaven caught up.
 In all lands
 Where the Symbol of the Cross
 Is emblem of his reign,
 Men know that Jesus is the name
 Of Mary's son;
 Jesus, the Jew
 Who ushers in the Xmas Morn
 With hallelujahs,
 Carols of blessed praise
 To One Who Rules Omnipotent,
 Who Decried that Mary's son
 Should win for his Eternity
 The souls of Gentiles
 From the Maw of Baal,
 The unbelieving millions
 From idolatry:
 The maze and haze of worshipping
 The inner urge
 Which projects constantly
 Some image of divinity;
 Yea, for these,
 A host of worshippers,
 Piteous supplicants to deaf dieties,
 Did God Inflame the mind of Jesus
 With His Name?
 Xmas Morn,
 A sun unusually warm,
 Golden in its glow
 As on a summer's day,
 Streets filled with childrens' voices—
 These are the unplayed symphonies,
 The unsung singing carols
 Of such sweet strains
 Humanity droops its weary eyelids,
 And sighs in rapturous pains;
 Each heart counts its rosary
 Of little ones,

For whom this Xmas Day
 Has dawned with merry bliss;
 And eyes grow moist
 Thinking of the Jewess
 Who pressed her lips
 To her son's wounds,
 Then blew upon them
 With her cooling breath,
 To heal the smart
 As she had often done
 When he in childhood came
 To have her kiss away
 The hurts of play—
 Mothers give thanks to God for
 Mary,
 Blessing the name of her dear son,
 Praying and hoping that life
 No longer needs.
 A mother's heart for sacrifice,
 The crucifixion of her son:
 It seems all men must know
 That Xmas Morn
 The hands are washed from toil,
 For two thousand years ago
 Jesus, the Jew was born;
 And yet here cometh one
 With bearded face,
 His visage I trace
 To that same race
 From which Jesus came—
 Knows he not
 'Tis Xmas Morn
 Or of the blessed Jew
 Who born two thousand years ago
 Rules o'er this day?
 Huddled upon his seat
 He calls the wares
 In which he trades,
 In broken English—
 Children pause from merry play
 To gaze wide-eyed
 At this strange Man,
 Who breaks into their day
 Like apparition from a plane
 unseen.
 Born in a manger,
 His steed an Ass,
 Might it not come to pass
 That he should choose
 To come to us again
 On Xmas Day,
 Calling out, "Rags?"
 If he should come to you
 Such a lonely Jew—
 What would you do?

RAY LEWIS.

"The Three Wise Men"

1. Now when Jesus was born in Bethlehem of Judaea in the days of Herod, the king, behold, there came wise men from the east to Jerusalem.

2. Saying where is he that is born king of the Jews? for we have seen his star in the east, and are come to worship him.

3. When Herod the king had heard these things, he was troubled, and all Jerusalem with him.

4. And when he had gathered all the chief priests and scribes of the people together, he demanded of them where Christ should be born.

5. And they said unto him, in Bethlehem of Judaea; for thus it is written by the prophet.

6. And thou Bethlehem, in the land of Juda, art not the least among the princes of Juda; for out of thee shall come a Governor, that shall rule my people Israel.

7. Then Herod, when he had privately

called the wise men, enquired of them diligently what time the star appeared.

8. And he sent them to Bethlehem, and said, go and search diligently for the young child; and when ye have found him, bring me word again, that I may come and worship him also.

9. When they had heard the king, they departed; and, lo, the star, which they saw in the east, went before them, till it came and stood over where the young child was.

10. When they saw the star, they rejoiced with exceeding great joy.

11. And when they were come into the house, they saw the young child with Mary his mother, and fell down, and worshipped him, and when they had opened their treasures, they presented unto him gifts; gold, and frankincense and myrrh.

12. And being warned of God in a dream that they should not return to Herod, they departed into their own country another way.

St. Matthew—Chapter II.



HE more general becomes the application of the Truths of the Bible, the more successful will the Bible become as the Book of Truth, therefore we take the story of The Three Wise Men and apply it this Christmas to our use.

The Producer, the Distributor and the Exhibitor represent three wise men — the Public is the star which they must go forth to seek, therefore like The Three Wise Men in the Bible story, let Producer, Distributor and Exhibitor, if they would likewise be deemed wise, go seek their Public together.

The Producer alone will lose his way, the Distributor alone, will wander, the Exhibitor alone, be left without an adequate offering to present to the Public.

All three united in their purpose, going one way to find their Star of Fortune, will indeed find it, for it is said of "three" by Pythagoras, that it is the perfect number, the "beginning, middle, and end." The Fates are three, the Graces are three, Faith, Hope and Charity. Man is possessed of three kingdoms, Body, Soul and Spirit. The world is three-fold, earth, air and the sea, even Nature has arranged herself into three planes, mineral, vegetable and animal.

Motion pictures have three distinct channels of expression. They cannot function, only as the world, man and nature function, three-fold.

When the sea rises against the earth, you have floods, earthquakes. When the winds rise against the earth, cyclones. When the body strives against the spirit you have chaos. When the Distributor rises against the Exhibitor, the Exhibitor against the Producer, the Star of Fortune, fixed in the East, becomes a "falling star":—and your quest is finished.

It will take the combined efforts, the best efforts of all the units in our business to pull it out of the Slough of Indifference into which it has fallen.

The Three Wise Men were noblemen, they had Wisdom and Riches. They were rich enough in wisdom to combine their forces. They found him for whom they sought; and having found him gave their best. Because of their "find" Christmas is here—Be Merry.

RAY LEWIS.



Remarkable in scope and historical record is the great dramatic spectacle "The Passionate Christian" being presented by Dominion Films, Limited.

The production was photographed in Hollywood, Spain, Italy and the Holy Land and deals with many of the greatest history making episodes through many periods of civilization. It is the story of the pent-up passions of mankind—Religion, Love and Honour combined.

Dramatic scenes from the great historical drama "The Passionate Christian.

Presented by Dominion Films, Ltd.



(Upper) *Uriah Heep intrudes upon a happy moment stolen by David and Agnes.*

(Inset) *The little David pleasantly submitting to thorough evolutionary administration performed by Betsy Trotwood.*

Vital Moments in Charles Dicken's Immortal Story "David Copperfield" which has been superbly screened.

Presented by Dominion Films.



OLIVE BORDEN

Educational's winsome mermaid comedy star, has trouble "coming to earth" in Santa Claus' new aeroplane.



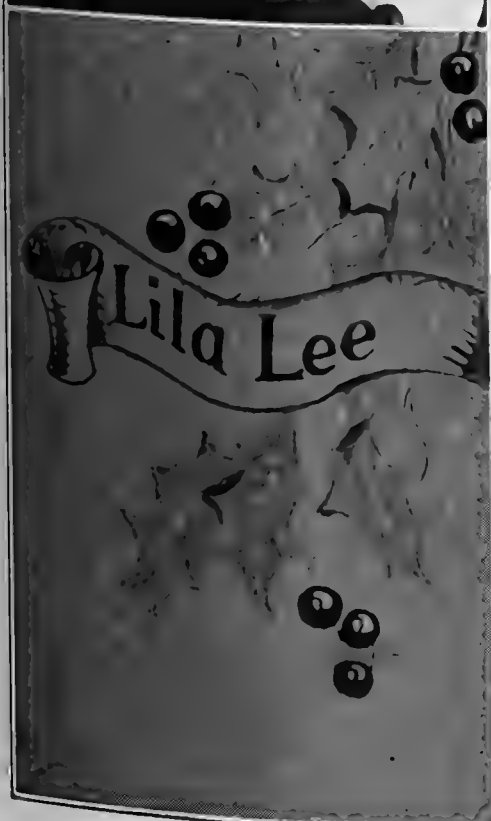
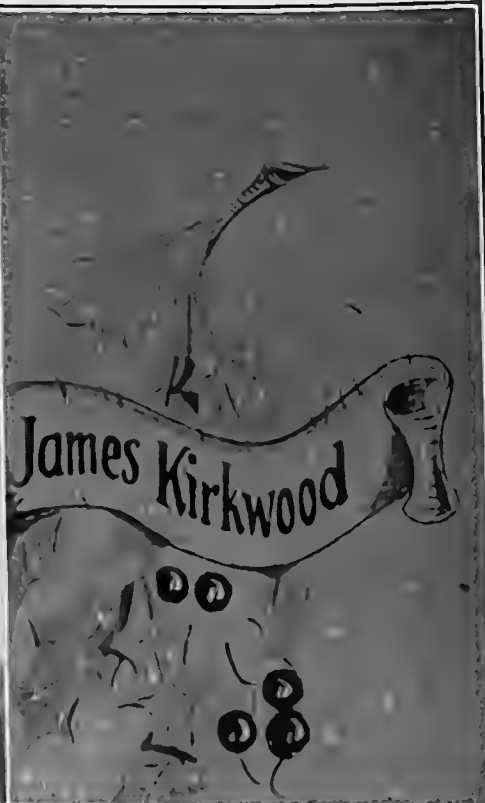
RUTH HIATT

complaints that rolled stockings are no good for Christmas. This young lady has the distinction of being Lloyd

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Lila Lee and James Kirkwood starring in Hodkinson Pictures.



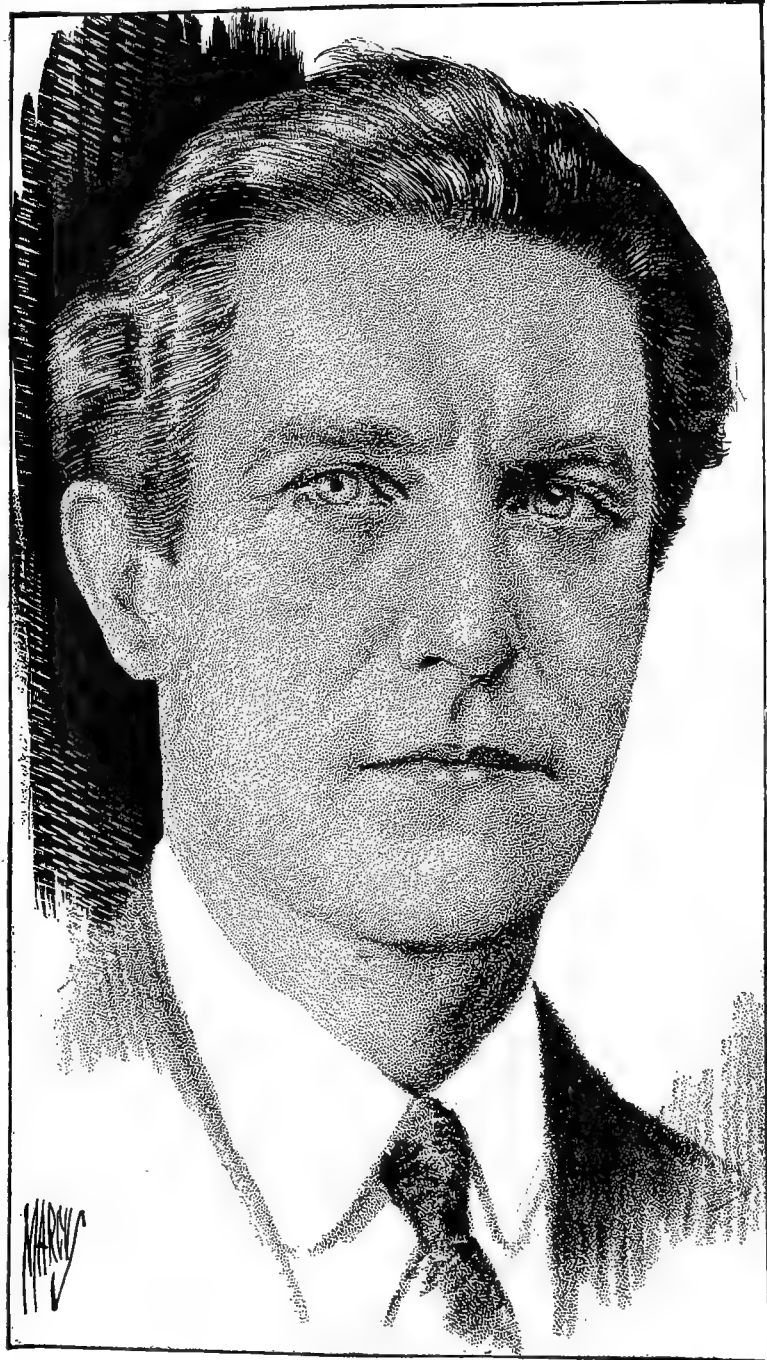
KENNETH HARLAN.

the popular young Preferred Pictures star who has a leading role in "The Virginian."
Mr. Harlan is also appearing in two other Preferred releases "The Girl Who Came Back" and "April Showers."

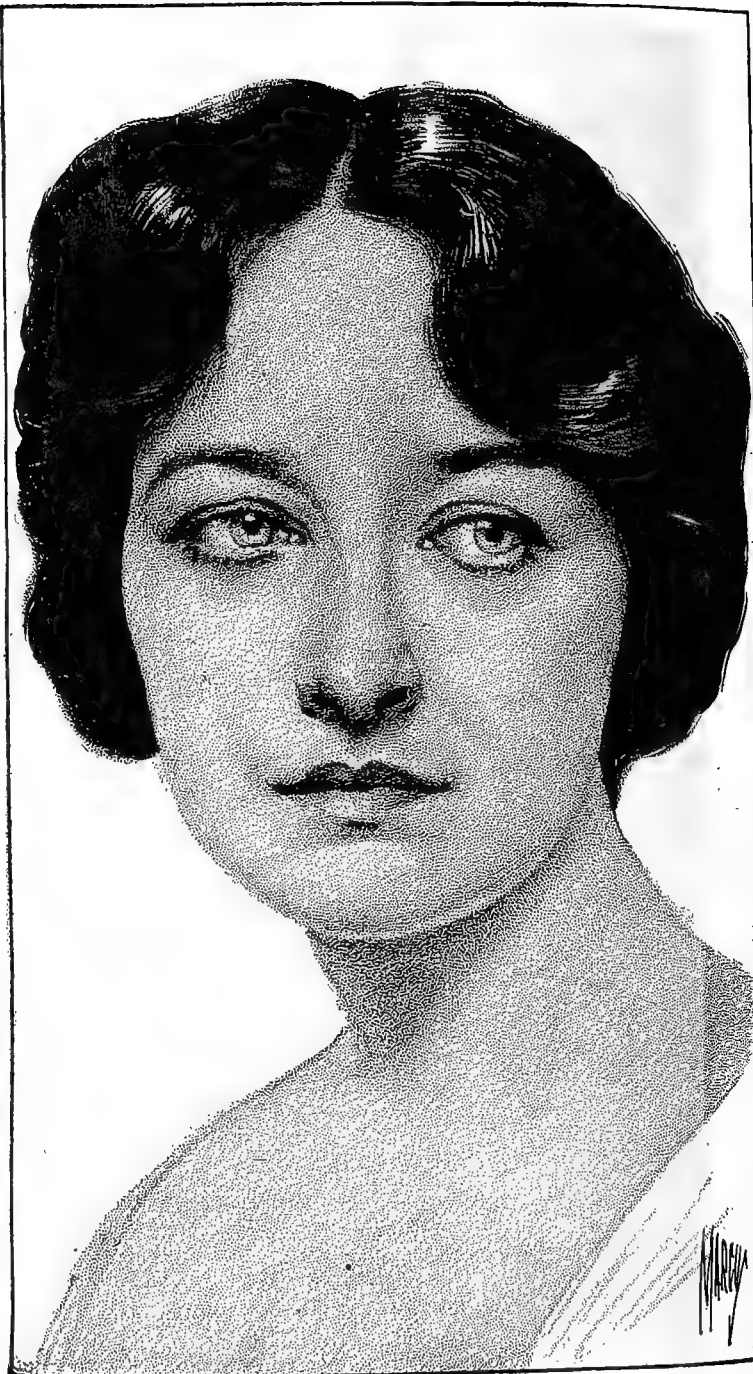


MARION DAVIES.

as she appears in "The Old New York" Goldwyn-Cosmopolitan's charming romance of Lyster-year
being presented by Regal Films



LOU TELLEGEN



PAULINE FREDERICK

PAULINE FREDERICK and **LOU TELLEGEN**, famous stars of screen and stage, play leading roles in "Let Not Man Put Asunder," the J. Stuart Blackton Production which will be released by Vitagraph. This super-feature is an adaptation of Basil King's famous novel on divorce. Leaders of social thought of today stand aghast at the spread of domestic discontent throughout the world. Basil King's story of three couples, gifted with riches and social position, who find life tasteless and who seek in vain for happiness over luxurious roads of idleness is one of the strongest arraignments of social folly that has ever been written. The screen drama, a highly emotional and gripping translation of the author's indictments of frivolities which lead to unhappy marriages, by its frank presentation, points the way to a cure for marital discord.

The picture provides for Pauline Frederick the greatest emotional role she has ever essayed. Miss Frederick is noted for her dramatic interpretations of women torn by conflicts of love. In Mr. Blackton's new picture all of her artistic prowess is given full flight in the gamut of emotions she is called upon to translate in moving film. *Petrina Farnhill, the*

character she plays, will undoubtedly take its place at the head of all of the screen portraits this remarkable actress has contributed to motion pictures.

The part of Dick Lechmere, awarded to Mr. Tellegen, famous as "the great lover" of the screen, is one for which this actor is exceptionally fitted. Lechmere's marriage, divorce and the tragedy that ensues, lifts the role out of the conventional "third-in-the-triangle" class into one of appealing sympathy. He is married to an opera singer and after their separation weds Petrina, whose union also has been smashed through modern follies, and in the end makes the supreme sacrifice and Petrina is restored to happiness with Harry Vassall, the man she first married.

Vassall is played by Leslie Austen, one of the most popular young leading men of the day. Like Mr. Tellegen he is an actor schooled on the legitimate stage and makes a splendid foil for "the great lover."

The opera singer is played by Helena D'Algy, a beautiful young Spanish actress. Miss D'Algy is a striking brunette and a dancer of marvelous ability. One of the most sensational episodes in the picture is that in which she dances as a lure to Dick Lechmere.

Others in the all-star cast selected by Mr. Blackton are Pauline Neff, whose distinguished personality fits perfectly the role of Lady Emmy de Bohun, Violet de Barros, who plays Polly, Martha Petelle, Gladys Frazin, Clifton Webb and Homer Lind.

Vitagraph has provided gorgeous scenic investiture for "Let Not Man Put Asunder." Especially designed sets have given full play to Mr. Blackton's famous artistic photographic compositions and he has evolved a score of new effects in lighting which promise to add to his fame as an originator of revolutionary methods.

Every scene in this gripping drama of the marriage problem is one of luxury. The play deals with men and women of wealth and leisure. It shows life as it is lived in society; the sordid by-ways have no place in this drama of human emotions.

Every element of fan appeal and box-office value has been drafted by Vitagraph for this great special. In cast, in direction, in mounting, and in drama the qualities are sure fire winners. There is no subject so much discussed today as the divorce problem—"Let Not Man Put Asunder" presents it with frank finality.



(Written Specially for the Digest.)

It is no easy task to select the best picture shown here in 1923 because so many of them were of an even merit. During the past year I have seen no movie that impressed me as being as perfect in its way as "Tol'able David" or "One Glorious Day," or, one might add as "The Four Horsemen of the Apocalypse" and "The Birth of a Nation." It is true that there are times when a really finely imaginative screen drama like "One Glorious Day" does not interest the general public, just as there are times when a popular picture like "Micky," in which Mabel Normand made so many friends, cannot by any stretching of the truth be called a good film. In selecting the best picture of the year, I suppose that one must bear in mind that it ought to possess popular appeal in addition to possessing qualities that will stand the test of critical examination. The best picture of the year cannot be one that the average fan does not like. Also, it cannot be one that a man possessing any intelligence whatsoever will regard as drivel.

Having gone over the entire field with those two tests to guide me, I have selected Rex Ingram's "Scaramouche" as the best picture that I have seen since New Year's Day 1923.

Some one will rise up at this point and remind me that Douglas Fairbanks in "Robin Hood" did not reach Toronto until this year, and that it was almost universally selected as the best picture of the year in the United States in 1922. To my way of thinking, "Robin Hood" was not a good silent drama, even though it may have been an extraordinary elaborate production. It was very much what "Hamlet" would be without the Prince of Denmark. One of the most picturesque romances in English history was served up without its leading character, or rather with Douglas Fairbanks substituted for Robin Hood. It missed the whole spirit of the legend that so many of us have loved. You cannot make great pictures that way. For the same reason, I would dismiss the popular production of "Oliver Twist," in which that charming little American boy Jackie Coogan was substituted for Dickens' pathetic London waif.

One of the most hopeful signs of the times in the movies is the tendency to get away from that feature of the star system which we find exemplified in "Robin Hood" and "Oliver Twist." Stars are making an effort more and more to impersonate the character they are playing. Perhaps they are finding that the fans are more interested in the play than in Valentino or Fairbanks or Constance Talmadge.

One of the most attractive features of that fine picture "The Covered Wagon" is the splendid acting of Ernest Torrence and Lois Wilson. They become the people whom they are supposed to impersonate in the drama. Ernest Torrence and Lois Wilson have always been genuine artists. In passing, I may say that "The Covered Wagon" is such an out-standing picture that I hesitated between it and "Scaramouche," and it was my personal feeling in the matter that finally settled my choice. In some respects "The Covered Wagon" may be the better picture of the two, but I do know that I enjoyed myself more keenly at "Scaramouche." In the United States,

"The Covered Wagon" is regarded as the picture of the year, but we must remember that in that country it makes strong appeal to their national-consciousness. It pictures vividly an epoch in their national life, and accordingly arouses emotions that Canadians do not experience when seeing it. To us, it is only a remarkable Western movie, —one of the most impressive productions ever made, with an inferior story.

Here are a few pictures that came to mind when I was making my selection,—

"The Green Goddess" was an excellent example of a thrilling melodrama transferred to the screen. It was flawlessly done and highly exciting.

"Hollywood" was the best picture dealing with the movies that has been made to date, and had a touch of broad satire not common in the films.

"Enemies of Women" was the best of the garish dramas.

"The Hottentot" was the best of the straight farces, as distinguished from the typical movie farces that Charlie Chaplin and Harold Lloyd make.

"Three Ages" with Buster Keaton and "Safety Last" with Harold Lloyd were the best of the typical movie farces. My first choice would be "Three Ages." After all "Safety Last" is almost entirely an astonishing assault upon the nerves, and that is something just a little different from Comedy.

"Diana of the Crossways," an English picture, is the best example of a classic novel made into a picture that I have seen, because it caught the atmosphere and quality of a difficult book.

"Grumpy" struck me as a rattling good show, and "Merry-Go-Round" was an example of movie narrative at its best, one of the artistic achievements of the year in the movies.

"Nanook of the North" remains in the mind as the chief novelty seen here in recent months.

After going over all sorts and conditions of pictures that have much to commend them in one way or another, I come back quite satisfied to my first choice, the good, swash-buckling romance "Scaramouche."

Rafael Sabatini's novel gave Rex Ingram an excellent story to tell, and he made the most of the material. The plot has been unfolded in such a manner as to maintain a steady crescendo of interest. It contains both suspense and excitement. In short, it is everything that a good romance ought to be.

The picture has been made by a man who always gives us some beautiful photography. There is a great deal to delight the eye in "Scaramouche," and the various actors have been carefully selected for their parts. Rex Ingram has an uncanny gift for finding just the right types to play even the smallest roles. Because he is so careful with details, he gets the maximum amount of illusion.

The historical background of "Scaramouche" has been created in a convincing manner. Rex Ingram has an instinct for that sort of thing, and without the instinct, no amount of research will get a producer anywhere.

The great thing about "Scaramouche" is that it is a rattling fine production of a jolly good story.

FIGHTING BLOOD SERIES ARE REPLACING COMEDIES

**United Exhibitors Handling Popular F.B.O. Comedy Dramas—
"Lights Out" Proves Sensational Success.**

The F.B.O. series of two-reel comedy-dramas entitled "Fighting Blood" are replacing comedies on a number of programs.

Thirty-two Toronto theatres are playing this series. Nine prints are being worked solidly in Canada, and the consensus of exhibitor opinion is that with the "Fighting Blood" series they can eliminate comedies and still give a diversified evening's entertainment, as the "Fighting Blood" series are said to contain some of the best comedy situations seen on the screen.

Unfortunately, there are only two series being made of this release, but F.B.O. is beginning the filming of a new series of two-reel comedy-dramas based on the Witwer "Cosmopolitan" Telephone Girl stories. The new series differs from "Fighting Blood" in that the stories are woven around a feminine instead of a masculine character. These particular stories of Witwer have become immensely popular during their run in the "Cosmopolitan," and in film form, as directed by Mal St. Clair, should make exceptionally good entertainment with a very strong appeal to women. Yet, they will have as much ring action in them as "Fighting Blood" and should easily hold the big following the previous Witwer series is building up.

United Exhibitors are distributing these subjects in Canada through Canadian Educational Films.

* * * *

"LIGHTS OUT"

Al Santell's novel comedy, "Lights Out," continues to smash records, according to reports from United Exhibitors. Exhibitors are calling this feature one of the freak films of the industry. Released unheralded, it looks as though it will be one of F.B.O.'s outstanding box-office winners, as is evidenced by the exhibitors prolonging the runs originally scheduled.

Startling claims are usually made for pictures by the producers and distributors before they are released. But F.B.O. released "Lights Out" without any shouting, which makes its success even more remarkable.

Commenting on this, Nat. G. Rothstein, director of publicity and advertising for F.B.O. said: "We knew that 'Lights Out' was more than an ordin-

ary feature the minute we saw it, but I will candidly admit, even we did not realize it was a knockout box-office cleanup. But we do now. We woke up to this fact when we read the trade paper reviews and when exhibitors who had booked it for two days held it over for a week."

New Manager Will

Improve St. John House

A change has taken place in management of the Empress theatre West St. John recently, this house having been taken over by Charles D. Johnston. Mr. Johnston was formerly of the Star theatre, Edmondston and has also had theatre experience in Woodstock, N.B. He plans to make the Empress cosy and comfortable by making various improvements. The lobby will be enlarged and well lighted, better projection will be arranged for the biggest pictures will be shown as well as special productions.

Mr. A. C. Smith was formerly lessee of the Empress theatre which is located in the City Hall square of West St. John, N.B.

British Author Visits

First National Studios

Mrs. A. M. Williamson, British author, is in Hollywood. She visited First National studios, discussed books and plays with John McCormack, western representative, and chatted with players recently.

**James Kirkwood And
Lila Lee Co-Star In
Hodkinson Releases**

Hodkinson Canadian Corporation announces that the title of the first picture, co-starring James Kirkwood and Lila Lee is entitled "Painted Woman," produced under the personal supervision of Bruce Mitchell, whose picture "Captivating Mary Carstairs," is reported to be the production that put Norma on the map.

The supporting cast in "Painted Woman" includes Matt Moore, Wallace Beery, Kate Price, Donald MacDonald, Russell Powell, Chester Conklin, Ralph Yearsly, Fred Kohler and Zeena Keefe. Being produced by such a well known director as Bruce Mitchell, we can certainly expect "Some Picture."

The picture to follow "Painted Woman" is going through on a working title "The Inner Sight" from Martha Lord's novel of the same name.

The supporting cast in this second picture, has already been selected and includes Madge Bellamy, Robert Agnew, Mathew Betz, Edward Martindel, Margaret Livingston, Clarence Geldert and Joe Mills.

"Nanook of the North"

"Nanook of the North," the Pathe wonder picture distributed in Canada by Regal Films, Ltd., is duplicating in Canada the great hit it made in the States. The picture was made in the Arctic regions and most of the scenes are taken from actual life among the Esquimos. "Nanook of the North" has received more praise from the press and public of the United States than any picture in the last decade.

Best Holiday Greetings
to
All my Exhibitor Friends
W. J. MELODY

Branch Manager
Associated First National Pictures
St. John, N. B.



PRESENTATION is the "spirit" of motion picture entertainment—its effect is purely psychological. It is like the cleverly concealed wiring on a Christmas tree trimmed with tinsel and colored bulbs. The current is switched on and the tree becomes alive with color. A hidden beauty becomes evident and an air of expectancy prevades the scene. The fantastically lighted tree glittering and twinkling with trimmings and presents is at once a big pleasure-giving surprise.

Without this same element of surprise, "presentation" would fail utterly to function effectively as an important part of motion picture entertainment.

The modern exhibitor is getting away from the "store show" idea of grinding out a picture and letting it go at that. Every exhibitor has an ideal—or should have—and it is based on his ambition to improve his program, please his patrons and thereby increase his business. The small exhibitor has the same opportunity to build up the reputation of his house with the aid of "presentation" as the man who controls a string of first run theatres in a metropolitan centre.

Novelties on the program are of inestimable value—these may be achieved by clever selection of the films exhibited, by introducing an instrumental or vocal number, by employing a more pretentious presentation, thus rounding out and satisfactorily balancing the evening's entertainment. It is essential to keep the fact in mind—obvious as it is—that patrons of motion picture entertainment come to the theatre to be entertained. The exhibitor who understands thoroughly the psychology of entertainment will never permit his patrons to become bored, restless or dissatisfied. For this reason if he is only in a position to present modest programs he will introduce his "divertisement" right before the screening of the feature. You will find that your patrons will welcome this little "break" in which to rest the eyes before settling down to enjoy the feature. It is quite possible they have seen five or six reels on various subjects, and to proceed right on to six or seven reels of feature without some slight divertisement would certainly be the acme of steady

(Interviewed by Harriett M. Ball.)

Mr. Jack Arthur, who is general musical director of the Famous Players Canadian Corporation theatres, and whose program arrangements at Shea's Hippodrome, Toronto, have caused wide spread comment, was the first motion picture musical director on this continent to introduce complete scenes from Grand Opera for picture presentation. This elaboration on "divertisement" was successfully introduced at the Regent theatre, Toronto, in 1916. A year later Reisenfeld of New York introduced Grand Opera numbers in his theatres, and eventually every first run theatre on the continent followed suit. Mr. Arthur is the originator of much that is best in "presentation."

diet—just what you are striving to avoid. Directly ahead of the feature, then, is the psychological position for any presentation number to be introduced if you are restricted to one number.

The exhibitor in a position to employ a more extensive presentation policy, should never lose sight of the fact that the picture is the feature; the novelties in presentation, though a component part of the whole, must remain always subordinate to the film.

Balancing an elaborate bill involves more psychology. In my own experience I have found that the ideal program for larger centres consists of an overture, occupying ten minutes, a weekly review, ten minutes, a bright divertisement, running from five to six minutes, followed by a short reel topical or cartoon, an organ solo, a comedy, the main presentation, and finally, the feature picture. You will see by this arrangement that the first part of the program is very peppy and that the entertainment gradually works round to a proper setting for the dramatic feature. If it happens that the feature is in comedy vein the type of divertisement may be reversed, thereby preserving diversified entertainment.

Now to get down to brass tacks with the small exhibitor. An elaborately equipped stage is not an essen-

tial to insure successful presentation numbers. Many of the most effective little divertisements that I have utilized have cost next to nothing, and been among the most popular numbers presented. The manager of any small town theatre can soon locate two or three good voices. He can utilize these to their mutual benefit, and with a little patience, a little training in stage presence, the home town talent can do a lot for the house. Friends of the ambitious young artists engaged will naturally come to hear them sing; and the exhibitor will find his house drawing new patrons right along.

BLACK VELVET CURTAIN

As important really as your talent, is the black velvet curtain. You can get more different effects out of a pair of black velvet curtains than you can possibly conceive of, off hand. Without stage space or stage crew, a progressive little theatre with a reputation for showing good pictures can, with the use of velvet curtains and intelligent talent, do more towards achieving successful presentation than a less progressive theatre equipped with slap-dash antiquated sets and a rickety stage. Impressions rather than sets are the result—and the result is invariably satisfactory.

The curtains create an illusion of depth which, with the proper utilization of "spots," is most effective. For instance, by using a Gothic window tastefully lighted and set in the velvet drapes, you at once have an effective classic or church setting—a sacred "atmosphere" is suggested in a background in keeping with the musical presentation. A transparent window of generous proportions achieves the effect of a studio setting. Bohemia can be achieved by arranging a window as in a sloping roof, and supplying atmosphere by the arrangement of the inevitable velvet curtains, and by proper costuming of the performer.

Settings are a thing the small exhibitor can't always figure out. His stage is inadequate, his talent limited. Let him keep to simple equipment, and a modest scale of presentation. I am a great believer in costuming—it perfects the illusion created by the velvet curtain and the spot

(Continued on Page 18.)

Sane Predictions

by E. W. Hammons.

President Educational Film Exchanges.

The end of the year is, and should naturally be, a time for predictions on the coming year, and for a review of the year just drawing to a close.

Probably no year in the history of the business has been so significant as 1923. In it, production reached a peak never before gained; the reaction from this over-production came with the subsequent curtailment of activities, and finally the settling down to a safe and sane basis. The new year will profit by the mistake of the old. Therefore, it is safe to predict saner production schedules, saner marketing methods and greater prosperity for all.

The Short Subject, on which the industry was founded, and which for a time has been slighted because of the deluge of over long features, will undoubtedly again assert itself as an indispensable part of the program. Features of eight, nine and ten thousand feet and upward crowded the Short Subject from the screens in many theatres; the re-action will be as certain and as emphatic as that which followed over-production.

The public has voiced its objections to the lengthy "padded" pictures which prevent the presentation of a diversified program of high entertainment value. The public has spoken and its voice has been heard. How it will be heeded, the coming year will bring forth.

But it will be heeded if the exhibitor adds his voice and weight to the demand that features be curtailed to a length that will allow him to build a program of real entertainment—a program composed of a feature and surrounded with a variety of Short Subjects; a program that lends individuality to the theatre and gives the owner or manager an opportunity to show his program building and showmanship abilities, the qualities which made the largest theatres in the country possible and enabled them to hold their patronage because of the diversity of their programs.

The diversified program is the constructive way to build a motion picture theatre into an institution that will enjoy constant attendance and

constant prosperity. The motion picture house cannot be compared with the legitimate theatre, where the house is rented on a guaranteed so-much-per-week basis, the owners taking their profit from the rental from the property rather than from the profits of the show; the motion picture theatre must make its profits from its steady, continuous patronage, built up and held by the presentation of well balanced, diversified, entertaining programs which make the theatre an institution rather than the temporary abode of some over-length feature which constitutes an entire program. When the motion picture house reaches this ideal state, when it has become an institution, recognized in the community as the home of diversified entertainment, the business of exhibiting pictures will be stabilized; the gamble will be removed and steady prosperity will be the reward of the exhibitors.

But this ideal state will not come without pressure from the exhibitor. Emphatic protest to the makers of the overlong padded features alone will bring it about. And I predict that the coming year will not close without the exhibitor realizing and employing this method of bringing about the solution of a condition that now menaces his future existence and his prosperity.

Millarde Directs
"Governor's Lady"
 from Belasco Play
 Creator of "If Winter Comes" Puts
 Bradley Success on Screen.

The screen version of David Belasco's stage success, "The Governor's Lady," has been made into a special production for William Fox by Harry Millarde, the man who made "Over the Hill" and "If Winter Comes." On the stage the play was a tremendous success and enjoyed an unusually long run.

"The Governor's Lady," from the pen of Alice Bradley, is a powerful story, dealing with all the romantic growth of a man who completes his education through his work and contact with big people. His wife is slow in adapting herself to his rapid development. This situation brings out a series of intensely dramatic incidents that have been presented forcefully in the picture.

The story is one that has its parallel in real life, not only in political circles but in the lives of big business executives and professional men. "Its fidelity to life is photographic," said the critics, following the Broadway production of the play. The same was said and written when the production went on the road.

The cast includes Robert T. Haines in the role of the Governor and Jane Grey in the title role. Other principals are Ann Luther, Frazer Coulter and Leslie Austen.



Even the Fire Dept.**Hadn't Met it—Give****Antique the Once Over**

Oral Cloakey Digs Up Ancient Conflagration Extinguisher for "Little Old New York" Showing.

One of the most substantial forms of publicity stunts ever staged in Ottawa, the Canadian Capital, was seen in connection with the presentation of the Canadian premiere of "Little Old New York" at the Regent theatre, a Famous Players house. Manager Oral Cloakey, although a newcomer to Ottawa, was able to dig up the first fire pumping apparatus ever used in the town, a machine that had been in the discard for scores of years. Even the local fire officials had never seen it and they were among the first to gather at the theatre in order to give the pump the once over.

The hand-drawn vehicle was 95 years old, it was ascertained, and yet it was in excellent condition—after it had been carefully cleaned, greased and polished up. It was parked in front of the theatre during the week of December 10th, under the charge of an old-timer who wore the early garb of a fireman including a leather helmet that was said to be over a 100 years old. A bell on the rig was rung frequently thus drawing still more attention from passersby.

Vitagraph Head**Western Visitor**

John M. Duncan, assistant general manager of Vitagraph, with headquarters in Chicago, spent two days in Winnipeg, recently when visiting the local offices and exhibitors.

**Merry-Go-Round
Breaks Another Record
at Casino, Halifax**

Universal's Super-Jewel "Merry-Go-Round" which played the Casino theatre, Halifax recently, broke all house records, an honor formerly achieved by "Over the Hill."

The opening day of "Merry-Go-Round's" showing netted \$1106. The seating capacity of the Casino is 1000—with 50 cents top.

Such a showing therefore seems almost incredible. The difference between the records set by the two most successful pictures is established by the fact that for "Over the Hill" children were admitted for 7 cents, while the youngsters had to pay 15 cents to see "The Merry-Go-Round." There is no parallel for this record in the entire history of this popular Halifax theatre.

The Best Picture Played

*by The Exhibitors.***"PRISONER OF ZENDA"**

I must say I am of the opinion that the most satisfactory from an audience standpoint, as well as one of the strongest attractions we have had, was Ingram's "The Prisoner of Zenda"—and we have played them all.

Reasons for my decision are not hard to find; the players were likable, they fitted their roles and none was featured above the others, the story was fascinating and the direction apparently left nothing to be desired. I have never received so many inquiries as to "who was who," and while the average theatregoer doesn't talk about direction there was plenty of evidence that Ingram had done his work perfectly, for each little comedy incident went over with a bang and every dramatic scene held the audience in suspense.

In short, of all the "specials" we have shown, this production seemed to give the greatest pleasure to the largest number, so as far as I am concerned it is the best picture of the year.

J. S. Smart,

Royal theatre, Port Hope.

"ROBIN HOOD"

In my estimation "Robin Hood" was the best picture I played this year. I consider Douglas Fairbanks an outstanding star and the story, settings, photography, etc., are simply wonderful. Mind you, I did not make any money on the picture, but that's not the picture's fault, they simply kept the picture on the shelf too long.

Thanking you for giving me the opportunity to express my opinion.

J. Cohen,

Classic theatre, Toronto.

"ENEMIES OF WOMEN"

I believe "Enemies of Women" is the best picture I have shown this year. I will go further and say that in my opinion "Enemies of Women" is in every respect the finest picture ever produced. Consider all the elements that constitute a good picture: story, cast, direction, settings and technique; you'll find them all in this picture in a superlative degree. It's overwhelming beauty and spectacular qualities together with the prestige attached by the illustrious name of the author, Vicente Blasco Ibanez, place it on the summit of the bewildering heights attained in the history of motion picture art.

R. J. Macadam,

Casino Theatre, Halifax, N.S.

"THE OLD HOMESTEAD"

There are several pictures which deserve to be mentioned, but from a box-office viewpoint, there is one outstanding, namely, Theodore Roberts in "The Old Homestead." There may have been "better" pictures, but I name this one not only because of its gratifying box-office results, but also because I have yet to hear an adverse criticism on it from any of our patrons who viewed it.

It does not seem right to omit mentioning "Mother O'Mine" which we played last New Year's Day. Those who saw this attraction were certainly well pleased and unstinting in their praise, but inclement weather forbade the attendance it deserved.

Yours for more picture on the above order.

Mrs. A. W. Lauder,

Model theatre, Goderich.

"OLIVER TWIST"

First National's "Oliver Twist" is the best box-office attraction we have played this year. We play everything a week, and the opening day of this attraction was the record breaker in the house's history, which has been open nine years; we also had more favourable comments from patrons than on any picture we played this year.

H. Brouse,

Imperial theatre, Ottawa, Ont.

"ROBIN HOOD"

The biggest money-makers I have played during the past season have been first, "Robin Hood"; second, "Royal Divorce"; third, "Why Worry"; fourth, "Game of Life." As to my own taste it would be hard for me to decide which pleased me the most, as there are many things to consider which would not do justice to a picture. For instance, if an exhibitor pays a big price for a picture he expects a lot, and then sometimes he pays a small price for a picture and he falls in love with it because it surprises him for the price he paid. On the other hand these things have certain effect on an exhibitor and I for one am not in a position to say what picture is the best one I have played. However I think that "Why Worry," is Harold Lloyd's greatest I ever saw, "Silver Wings" and "Mighty Lak a Rose" were also very fine. I liked them because they were human.

R. L. Vallee,

Premier and Casino theatres,
Sherbrooke, Que.

"Temple of Venus"—Fox's Masterpiece of Beauty

Henry Otto Makes Vivid Spectacle on Santa Cruz Island Amid Nature's Rarest Splendors. One Thousand Lovely Girls in the Garden of the Pacific.

Musical comedy more elaborate than any that the stage ever has or ever could produce, illuminates the William Fox production of "The Temple of Venus."

With a thousand beautiful girls in the most exquisite bathing costumes to be found, Henry Otto, who directed the picture, has produced a dazzling spectacle of splendor.

The grandeur of his settings was due to the fact that the picture was filmed on Santa Cruz Island in the Pacific Ocean, revealing the splendor of its grottos and the idyllic beauty of its caves and beaches. Amid such surroundings, the girls appear like water nymphs.

The renowned Mary Philbin and beauteous Phyllis Haver star in the picture, with David Butler, an actor of sterling worth, in the leading male role. The story deals with the contrast in the lives of two girls, one a native of a lonely island, the other a New York debutante, one surrounded with the beauty of nature, the other living in the luxury and splendor evolved by man.

A rich love story traces through the film and the cast is said to present it with remarkable effect. The cast was one of the largest ever assembled for a similar picture. Many of them lived on the island during the period of the filming. They occupied tents and cottages, making of the occasion a combination event of work and pleasure.

One thousand amazingly beautiful girls desport themselves amid natural

beauties which defy description. A vivid spectacle of unparalleled magnificence is offered by William Fox in "The Temple of Venus."

Beauty and Drama in "Maytime" Film

Gasnier Has Made Fine Production of Rida Johnson Young's Play

For a story of exquisite charm told against an enchantingly beautiful background, the screen has seldom equalled, the Preferred Picture, "Maytime," which is being presented through Dominion Films, Limited to the Canadian exhibitor.

Adapted from Rida Johnson Young's play that has been a conspicuous success on the stage for half a dozen consecutive seasons, this Gasnier production tells a love story at once plaintive and dramatic.

ACTING EXCELLENT

To Ethel Shannon's Otilie easily go the major honors while Harrison Ford, always a favorite, must be singled out for special mention in the role of Dick Wayne. Others in the stellar line-up who acquit themselves splendidly indeed, are Clara Bow, Donald MacDonald, Josef Swickard, Robert McKim, Martha Mattox, Betty Francisco and Bess True.

Gasnier has done an excellent directorial job.

Everyone is going to talk about "Maytime." It will be numbered among those productions that live beyond their first year of presentation and make film history. Don't miss it.

"Scaramouche"

"Scaramouche," the newest Rex Ingram-Metro super-feature, of which so much has been written in the daily newspapers and magazines as well as the trade press, has just closed a three weeks' run at the Tivoli, Toronto. Prices ranged from 75 cents to \$1.50 and crowded houses were the rule during the entire engagement.

All the newspaper critics agreed that it was one of the most remarkable photoplays in the history of motion pictures.

"Scaramouche" will be distributed in Canada through Regal Films, Ltd., Metro's Canadian distributors. Our advice is, get a contract on this feature if you can. It should prove the season's best bet.

Deep Regret Felt in Loss Sustained by Theatre Owner

St. John, N.B.—Sad news was received by the friends of Mr. and Mrs. Allan Christie of Campbellton, when it was learned that the death had taken place of their young son. Mr. Christie is manager of the Opera House at Campbellton.

Presentations

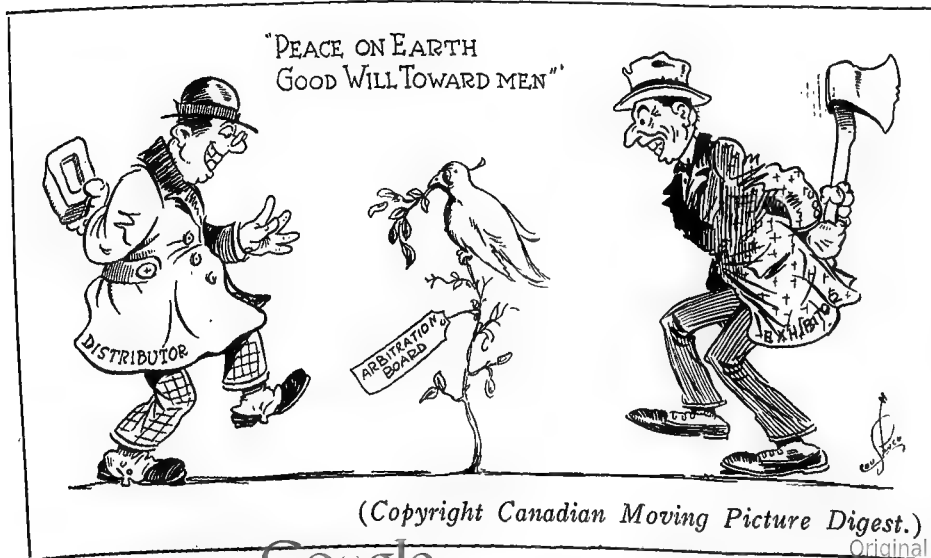
(Continued from Page 15.)

light. It charms the eye, as good music appeals to the ear.

In presenting "The Spanish Dancer" recently at the Hippodrome, Toronto, an effective Spanish prologue was arranged simply by utilizing the black velvet curtains, three spot lights and a few feet of beaver board. The stage was all dark, ambre spots illuminated both sides shining on huge yellow fans, and a centre spot also shone on the vivid hued Spanish guitar out of which popped the dancer costumed effectively at the psychological moment. Here was a simple idea which produced a most pleasing impression—and with little financial outlay.

Outdoor "atmospheres" are easily produced—a tripod, a kettle hanging on it, a little camp fire, and you have a Gypsy or Indian setting as required.

The only thing that the small exhibitor has to employ consistently and permanently is—discretion. He must pick his talent with candor yet with the courtesy of a diplomat and he must always aim at the unexpected. This is the success of presentation.



(Copyright Canadian Moving Picture Digest.)

Service Slides Gratis— Boost M.P.T.O., Exhibitors!

The Motion Picture Owners of Canada have contracted with the Continental Screen Service Corporation, whereby the Service agree to furnish exhibitors with two advertising slides in the interest of the M.P.T.O. in Canada, these slides to be shown at every theatre for one year in the theatre subscribing.

The exhibitor's agreement reads in part:

"We hereby agree to exhibit upon the screen of our theatre at each and every performance two advertising slides or average 60 feet of film to be known as the "official" slide or film of the Motion Picture Theatre Owners of Ontario, same to be displayed by us for a period of one year from commencement of service.

"The exhibition charge for the above described service is to be remitted direct to the Motion Picture Theatre Owners of Ontario.

"We further agree, that if sale or lease be made of this theatre, that exhibition of said advertising will be made conditional with new owner or lessee for the remainder of the contract period."

This agreement explains fully the benefits which will accrue to the M.P.T.O. by its members contracting for these slides. Exhibitors will be placed under no obligation whatever with regard to customs or express charges in securing these slides. The Continental Screen Service will be fully responsible for distribution. Exhibitors will please send in names at once for contract blanks.

All fees for exhibitors of these films or ad slides will, as pointed out, be devoted to the funds of the M.P.T.O. Association.

Apply on your fees as members of this organization for the service, for only M. P. T. O. members can secure the use of slides. Without expense or inconvenience your theatre will be supplied with a service that will advance your individual interests and the general interests of the M.P.T.O. Exhibitors who have not secured contract blanks communicate with J. C. Brady, 506 Bloor Street West, Toronto, or Canadian Moving Picture Digest, 259 Spadina Ave., Toronto.

Champions of Pinochle

Louise Lorraine and Mary Beth Millford, feminine stars of F.B.O.'s "Fighting Blood," are pinochle champions of their studio. They will soon meet in a final contest to decide supremacy in the world's greatest two-handed game.

What Makes a \$1.50 Picture

by Clare J. Appel.

Advertising and Publicity Representative Associated First National Pictures in Canada.

When the "Digest" asks for an opinion on "What makes a \$1.50 picture?" that publication has opened a question that will create some interesting reading to say the least. My lone opinion will give birth to many "He's wrong," "He's right," but as it is my opinion born of careful study of the situation I have pleasure in passing it along.

In the first place a \$1.50 picture is a picture of which the exhibitor has little to say in the matter of first runs and which the distributor has much to say regarding its admission price policy and length of engagement. First National being an organization of exhibitors who make and choose pictures for themselves is naturally opposed to \$1.50 engagements.

In New York for these special engagements it is very often customary to spend more money in advertising than the rental of the film would amount to. If we earned our stipend in that city we would very likely favor the \$1.50 engagement for the drawing possibilities are there when the money is spent in exploitation. There are, no doubt, many pictures to be released this year in Canada that, if presented on a lavish scale, would be worth a \$1.50 top price of admission, but we cannot see how they are going to be successful at those prices. Toronto, which is the best show town in the Dominion, will balk at paying \$4.00 for the best Broadway stage attractions, so how is the \$1.50 picture going to get by, which theatre patrons know will be shown in a suburban house sooner or later at 25 cents?

I believe that big pictures should be singled from the ordinary only by means of the way they are advertised. Any picture that can run three weeks in a theatre at \$1.50 prices can run the same length of time or longer at regular prices IF EXPLOITED IN THE SAME WAY. And the returns by reason of increased admissions will practically be the same. And an extended engagement means more to the theatre responsible for it, means more to the picture itself than the price of admission asked for it.

What we need in Canada is more motion picture patrons, but this is not likely to be effected by the \$1.50 picture. It is by presenting big pictures, advertised big, and extended engagements when a picture proves itself worth it in the first run houses, that this will be accomplished. In-

stead of selecting pictures to suit the taste of a theatre's clientele, according to the lone opinion of the management, pictures that have proven box-office attractions should be selected. Is there a tendency in a great many first run houses to play to one theatre going element? Would a broadening of a theatre's presentation policy make new patrons? It has been said that the best dividend paying theatres are in the average size towns where the public are treated to a varied programme and not being continually bored by one class of picture entertainment. We would say that the best way to kill a theatre in a town of from 15,000 to 40,000 would be to cater to the taste of one element.

The public made the motion picture. The masses made it by its dimes and nickles. It is natural that admission prices should have been increased in keeping with the cost of living and beautiful construction of our theatres. Just as it would be suicide to lower the admission price to the former scale, so might it be if we were to stretch it too far even though every motion picture was a great production. What if some day someone should build a 5,000 or 6,000 seat theatre in one of our cities and the admission price be 25 cents and no more for pictures as they come. Would that house prove popular?

We know that "Ashes of Vengeance" is the biggest picture ever made by Norma Talmadge and First National. We believe that exhibitors agree that it is one of the greatest ever made. "Flaming Youth" the sensational story written under the assumed name of "Warner Fabian," a December release, will be one of the biggest box-office attractions on First National's programme. George Fitzmaurice's "The Eternal City," Richard Barthelmess in "Twenty One," Corinne Griffith in "Black Oxen," Edwin Carewe's "A Son of Sahara," Thomas H. Ince's "The Last Frontier," "Women That Pass in the Night" produced by John M. Stahl, Norma Talmadge in "The Song of Love" and Richard Walton Tully's "The Bird of Paradise" are all pictures that will be boldly displayed in lights along Broadway, but they won't be \$1.50 pictures for, I repeat, First National is an organization of exhibitors who make and choose pictures for themselves and, I add, for exhibition in their own theatres.

"Puritan Passions" Stars Glen Hunter as "Scarecrow"

Fine Hodkinson Picture Features Talented Young Actor with Dainty Mary Astor in Percy Mackay's Noteable Play.

Percy Mackaye's great stage play, "The Scarecrow," the fourth of the Film Guild Productions released through Hodkinson, starring Glenn Hunter has been titled "Puritan Passions." Pretty Mary Astor whose work in "The Young Puritan," "Second Fiddle" and "The Rapids" has established her with the fans, supports the popular young stage and screen idol Glen Hunter, who says that "The Scarecrow" is the greatest role of his career.

The story of "Puritan Passions" is as follows:

Gillead Wingate is the town beadle. He tells others how to behave, while for himself he has a most elastic code of morals. Threatened with exposure by the mother of his illegitimate son, Gillead hastens to the blacksmith shop of Goody Rickby, where he encounters the same stranger who the day before had left an imprint of a cloven hoof in the snow after he had parted company with Gillead. This stranger afterwards reveals himself to Goody as a Dr. Nicholas, skilled not only in medicine but in magic. Together they plan the downfall of Gillead.

As the years roll by Gillead grows in power until he becomes the leading citizen of Salem Towne, and so many strange occurrences are attributed to Goody that her smithy is shunned by all the townspeople, save Rachael, the beautiful niece and ward of Gillead, whom Richard Talbot, a deserving

young Puritan, hopes to marry. Seemingly from nowhere a gallant young courtier named Lord Ravensbane appears in Salem Towne, with Dr. Nicholas as his private tutor. It is not long before Rachael has become enamored of the handsome stranger, and Richard has seized an opportunity to goad him into a duel. Pierced directly through the heart by Richard's unerring sword, no crimson stain is to be seen upon Lord Ravensbane's bosom. Many such miracles have followed whenever the young man and his mysterious tutor are present. Once a snuff-box which bore an emblem associated with witchcraft had miraculously changed in appearance as Richard was about to display it to Gillead.

Meanwhile Rachael has felt herself irresistibly drawn to Lord Ravensbane, and their marriage is about to be consummated when Richard manages to bring them before a mirror which is known to possess magic powers. To the amazement of everybody gathered at the wedding, when Lord Ravensbane looks into the mirror, a grinning scarecrow peers back at him. In an agony of despair at the discovery that he is not like other men, Lord Ravensbane breaks the pipe which he has learned is the source of his life, and he expires in the arms of Rachael.

Hodkinson Canadian Corporation takes great pleasure in presenting "Puritan Passions" to Canadian exhibitors.

Hollywood Folk

Acquiring Homes

"Realty Bug" Bites

Have the movie folk gone real estate mad? Is there an "own your home" movement afoot in the Hollywood cinema colony? These and other like questions are daily propounded by tourists touring through the film capital as the spieler on the sight-seeing bus points out mansion after mansion recently acquired by some prominent screen luminary.

Among the stars and directors who have purchased new homes in Hollywood during the past few months are Charles "Buck" Jones, who acquired a showplace on Hayworth street; Oscar Apfel, who but recently took possession of a fine mansion on Loma Linda; Al St. John, who purchased a Whitley Heights residence; William V. Mong, who owns one of the finest homes on Orchard Avenue, Wallace Worsley, who resides at Manhattan Place, Eulalie Jensen, who has purchased a lot in the Hollywood foothills and King Baggot and Harold Shaw who will soon erect new homes on their properties at West Hollywood.

Never before have the motion picture people taken such an active interest in local real estate, say the Hollywood dealers and they predict an even more active buying period among members of the Hollywood picture colony during the ensuing winter months than heretofore.

Ties Up News Review

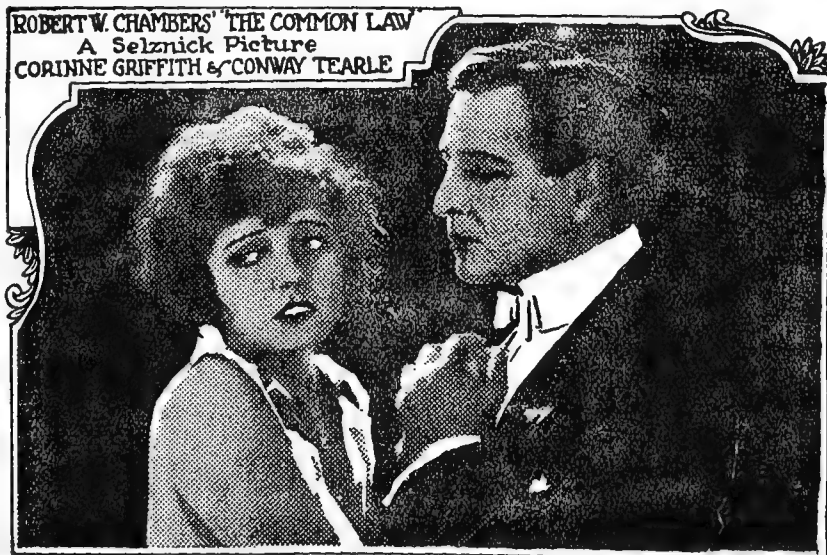
With Sporting Page

During Ottawa Run

Making a drawing card of a portion of a current news weekly was what Capt. F. W. Goodale, manager of Loew's Ottawa theatre did during the week of December 3rd, when the news reel for the week, a Pathe release, carried views of the Zev-In Memoriam horse race in Kentucky, over which there had been considerable discussion. These views included slow pictures of the actual finish. Manager Goodale played up the race shots in special advertisements on the sport pages of the local newspapers under the heading of "Zev vs. In Memoriam." Which won the race? Decide for yourself," etc.

Capt. Goodale, pulled off another neat bit of publicity when he had cards distributed among the thousands of Christmas shoppers on the streets Saturday, December 8, to boost the following week's show. These cards were contained in neat envelopes bearing the inscription "For Women Only." They were carefully hidden away in many a woman's handbag to be opened on due occasion.

ROBERT W. CHAMBERS' "THE COMMON LAW"
A Selznick Picture
CORINNE GRIFFITH & CONWAY TEARLE



"The Common Law," a Selznick special, marks the return to the screen of Corinne Griffith. With the ever-pop-

ular Conway Tearle playing opposite her, "The Common Law" should prove a real business-getter for exhibitors. Distributed in Canada by Regal Films.



THE SCREEN AND THE ARTS

by HECTOR CHARLESWORTH



(Written Specially for the Digest.)

One of the many phenomena, undreamed of in their childhood, which have been born and carried to a high state of development during the life time of men and women still young, has been the art of the motion picture. I do not propose to go into the history of the invention further than to say that in its beginning it was not even remotely connected with art in either the aesthetic or interpretative sense. It is less than thirty years ago that I stepped into a small establishment of the Nickelodeon variety in the neighborhood of Fourteenth street and Broadway, New York, and saw motion pictures, then called the Kinematograph, for the first time. You looked at them through a small orifice,—a peep-show, as it were,—and the pictures were very small, jerky and confusing to the eye. A year or so later I saw the first life size motion pictures to be exhibited in Canada; reproductions of the Corbett-Fitzsimmons prize-fight at Carson City and they caused a sensation throughout the country, but which could hardly be considered in relation to art.

For me, as I think for most critics, motion picture drama arrived almost unawares, a veritable Cinderella in rags, hiding in small places, regarded as a passing freak or fad, when considered at all, and certainly in no wise esteemed a contribution to art. As time passed by there arose men, crying in the wilderness like the American poet Vachel Lindsay, who proclaimed the "movies" a new art of unlimited possibilities; but it may safely be said that it is only within the past five years that the majority of critics interested in aesthetics have begun to take a serious interest in the subject.

The very conditions under which the motion picture drama developed in its early stages, not only in America but elsewhere, created a host of extraneous problems, entirely unrelated to its artistic merits. In the unlimited mass of discussion and criticism with which the public has been deluged of recent years, the question chiefly debated has been whether the movies were moral or otherwise; and whether picture theatres were or were not sanitary. I have before me the bulky report of the British Royal Commission on the Cinema, instituted by the National Council of Public Morals, and published in 1917. In nearly 400 closely printed pages, morals and sanitation were almost the sole topics of discussion and testimony. In passing it may be said that this Commission, presided over by the Bishop of Birmingham and including noted public figures like General Baden-Powell, almost completely exonerated the movies of the charge of immorality; and showed that as a substitute for the tavern it had a check on drunkenness. The sanitary phases dealt with the eye-strain caused by the unimproved processes at that time in vogue; and the bad ventilation of improvised auditoriums, due to the humble way in which the motion picture drama crept into being in small edifices never intended to be theatres. Not a word about the artistic aspects of the film drama, which were treated as non-existent.

The belated recognition of these artistic possibilities, must be attributed to the same causes as the sanitary drawbacks, and the supposed moral delinquencies. Film drama was at first regarded as a cheap form of entertainment to be cheaply housed. Those responsible for its production imagined that it was necessary to "write

down" to the intelligence of a public looking only for crude sentiment and sensation; and immune to poetic suggestion. What wonder then if busy critics took the same view as the early producers, and dismissed the film drama as hopeless from an artistic standpoint? Looking back I can perceive that if the critics of ten or fifteen years ago had paused to consider the artistic potentialities of the movies; and had vehemently urged a recognition of them as they do in connection with the spoken drama and music, the present aesthetic status of the film drama might have been earlier achieved.

No one can to-day deny the aesthetic appeal, apart entirely from its emotional and historical interest of such a play as "Scaramouche" to name at random for instance. I took a widely known architect to see it; and he was so fascinated by the skill with which the physical aspects of France in the Revolutionary period had been reproduced, that he returned three times to see it. The pictorial aspect of film drama is the field where knowledge and taste reveal themselves even more fully than in the story and its mimetic interpretation. Some of the latter-day producers possess a sense of composition or what in studio jargon is known as "pattern," equal to that of the classic painters; and in the matter of tone they occasionally reveal a Rembrandtesque sense of chiaroscuro. Thus I find many painters of my acquaintance who are "fans" solely because of the enjoyment they get out of the pictorial treatment.

From the standpoint of the theatrical critic, the modern "art-movie" represents two very important developments, a new form of dramatic exposition; and the revival of the ancient mimetic art. Originally the art of the mime and the art of the reciter, now combined in the spoken drama, were distinctive arts. During the eighteenth and nineteenth centuries that art of the mime practically succumbed to that of the rhetorician; although it continued to survive in odd corners of Europe. No one can see a first rate film drama to-day without realizing how thoroughly many movie actors have re-learned the ability to tell a story through its physical reactions of movement, gesture, and facial expression. In the matter of dramatic exposition, the field opened up by the vaster and freer arena of the film drama is daily becoming more apparent. When a playwright can use ten or twenty times as many scenes and episodes to unfold his narrative as are possible in spoken drama, it is clear that the film is a more suitable medium for a certain type of romance than the stage.

I do not believe that the movies can ever seriously menace the literary drama, based on psychical analysis and ideas. It may even assist its progress by giving to the traditional theatre a more specific function. The relation of the motion pictures must remain closer to the plastic and mimetic arts than to literature and music. Music is but an incidental by-product of modern movie enterprise, but it has a definite importance; for it is now admitted that the musical adjunct of all the greater picture theatres has done much to improve the tastes of the masses. In fact with the application of the principles of taste to the movie theatre, the supposed menace to artistic appreciation—and to public morals also—vanishes.

Director Shares Honors With Technical Staff

**J. Stuart Blackton Completes "Let Not Man Put Asunder"
Featuring Pauline Frederick and Lou Tellegen,
the Romantic Lover.**

Enthusiastic comment at the Vitagraph studios after the first showing of "Let Not Man Put Asunder," indicates that J. Stuart Blackton has surpassed all his previous pictures in this production. As screened this adaptation of Basil King's famous novel is the most sensational, emotional exposition of the pitfalls of marriage and divorce that ever has been presented on the screen. The theme of love misguided provides one of the most gripping, human, heart-touching stories ever offered to motion picture theatres. It is a ringing indictment of divorce and a stirring appeal to men and women who contemplate marriage, and those who are married, to abandon the follies of modern life wherein lies the peril of discontent.

Pauline Frederick and Lou Tellegen, two of the greatest emotional players on the screen have the leading roles and are supported by Leslie Austen, Helena D'Algy and an all star cast of actors, who, under the direction of Mr. Blackton, have given a performance of remarkable intelligence and emotional depth. It is a picture of beauty; the sets are lavish and there is an atmosphere of luxury that places the picture far in advance of any recent offering to exhibitors—it breathes wealth and society and yet possesses that element of greatness in drama, human characters who live and suffer and are regenerated through the supreme sacrifice.

Mr. Blackton has evolved a score of new lighting effects and the direction is marked by artistic interpretation of the strong emotional situations with which the picture is filled. The sets are marvels of technical art and ingenuity. The ultra modern method of arrangement and scene draping and painting have lifted the background of this feature to a plane far above what has been known in motion picture scenic effects.

Mr. Blackton is personally supervising the cutting of "Let Not Man Put Asunder," and it will be ready for the Broadway showing in January. Director Blackton generously shares the credit for the production with his staff and cast.

"I have never directed a picture in which the players worked so easily and contributed so much to assist me," he said at Vitagraph Studios. "Miss Frederick in my opinion is the finest screen star of the day. I know of no

actress who so quickly 'gets into' the scenes and gives so much to the camera. Mr. Tellegen's long career as an actor and his schooling on the stage in Paris is well known. He applies to his work before the camera the subtle artistry that so marks the Continental actor.

January 1924—

FIRST NATIONAL MONTH

Digest regrets the error appearing on the cover of the December 15th issue in Associated First National's announcement. You see there will be four times the period stated in which to fatten the box-office.

Lumber Camp Theatre to Get Big Pictures

Laurentide Pulp and Paper Company Take Steps to Secure High-Class Features for Community.

Grand' Mere, Que.—Val Bureau and Joe Hoig, of the Olympia Picture theatre here, have come out with a special announcement. In the future they are going to show big pictures exclusively and have already booked a number of Jewel productions. The new policy is conceived at the instance of the Laurentide Pulp and Paper Company, who have a considerable interest in the theatre and who intend that their employees shall miss nothing by reason of living in the country. Hence the six and seven-reel pictures that are usually confined to the cities will be put here at early runs.

George O'Hara has taken up Indian wrestling as a light form of exercise, to help keep him in training for his strenuous work in F.B.O.'s "Fighting Blood." His wrestling partner is Frankie Adams, well-known physical culturist of Hollywood.

"The Virginian" Registering Triumph for Preferred

**Reviewers and Exhibitors Acclaim Splendid Production —
Distribution in Canada Through
Dominion Films.**

Praise for Preferred Picture's big production of "The Virginian" is pouring into the branch exchanges from all centres where the feature in which Kenneth Harlan is starred has been shown. "The Virginian" one of the best known stories to play goes and the lovers of romantic literature is being presented in screen form to the Canadian public by Preferred Pictures through Dominion Films, Limited.

Robert E. Sherwood in the New York Herald said of this picture: "The Virginian" is a melodrama of the old school, but a fresh point of view has been brought to bear on it and it is leadened with very antique hokum. "The Virginian's" chief virtues are its scenery and its acting. As for backgrounds, they are wonderful to behold. Tom Forman, the director, has managed to achieve some stirring shots of mountains and plains, setting his camera in the most perilous locations to do so. Kenneth Harlan, who occupies the title role, gives a performance of great strength and sincerity. He is splendid."

The Evening Herald said: "Mr.

Forman made a straight-forward film version of Owen Wister's story. The photography something about which the producers can well boast."

"The Virginian," also did record business at its western premiere according to the management of the Grenada Theatre, in San Francisco where it enjoyed a week's run.

Reports to the exchanges show that "The Virginian" is smashing all records at Denver and Detroit.

In Seattle the picture played to absolute capacity, in Los Angeles big preparations are being made for its presentation and reports from Virginia show a hearty reception of B. P. Schulberg's production.

A Washington exhibitor writes: "It may interest you to know that 'The Virginian' on Thanksgiving Day broke all records for the Columbia theatre, despite the fact that it rained all day. We opened our box-office at one o'clock and stood them up all day long. The fact that we were breaking records was called to my attention by my operator, who mentioned that he did not remember any picture that had packed them in like 'The Virginian.' This caused me to dive into the reports, and I fail to find anything to equal the business. Incidentally the picture held up for three days, and pleased a hundred per cent."

David Copperfield Has Been Exquisitely Produced

Comedy and Drama Keep Interest at Fever Pitch in Dickens's Best Loved Story.

A full sweep of comedy intermingled with drama of the romantic sort that keeps one's nerves tingling and on the tiptoe of expectancy are to be found in the wonderfully-conceived and finely-produced picture version of the novel that Charles Dickens wrote and which he loved the best of all his works, "David Copperfield." With a happy blend of genuine comedy and dramatic interest, the motion picture audiences of the country are assured of a genuine treat. "David Copperfield," as presented upon the screen, not only adheres closely to the original Dickens script, but brings all his beloved characters into delightful, animated shape.

While the romance of David Copperfield is perhaps too well known to need recounting in this issue, a brief synopsis is herewith presented that can be used by the exhibitor for reference purposes.

No greater love existed than that between the boy, David Copperfield, and his mother. Ten years of great love. His mother married Mr. Murdstone. Resentment appeared natural for David when his stepfather flogged him. His mother died. David was taken from school and forced to go to work in Murdstone's factory. The

boy's only friends were Peggotty, the Copperfield servant, and Mr. Micawber, who was a penniless character, always "waiting for something to turn up." David ran away from the factory and went to his aunt, Betsy Trotwood, who adopted him.

A new happiness came into his life. He met Mr. Wickfield and his sweet daughter, Agnes. He also met Uriah Heep, the Wickfield clerk, who turned out to be a miserly, unscrupulous individual who also longed to marry Agnes.

From law to writing, David Copperfield turned his bent and became a great success. He met Dora Spenlow. Love at first sight. The affable and clever David plied his suit. They were married. More happiness for David until Dora became very ill and died.

For solace and comfort David turned to his old loyal friends. Mr. Micawber was always ready to lend a cheering hand. Agnes came back into his life. Also the wily Uriah Heep.

Just when poverty and want were about to seize his estimable aunt, who had entrusted her property to the Wickfield offices, Mr. Micawber proves a marvelous sleuth and good friend by revealing Uriah Heep in his true colors as a thief and forger.

Off to prison goes Heep. The romance of David Copperfield continues to flow sweetly on to marital happi-

ness when he and Agnes pledge undying love.

They marry and live happily ever afterward.

A marvellous cast make this English classic all it should be in the screen adaptation which is presented in Canada by Dominion Films, Ltd.

Miss Canada Feted by Keiths in Boston

When Miss Winnifred Blair "Miss Canada" was in Boston as a guest of the Boston Canadian Club, she was accompanied by Mrs. Walter H. Golding, wife of the manager of the Imperial theatre, St. John, N.B. Miss Blair was entertained at a delightful function by the Kieth interests in Boston. She was the nominee of the Imperial theatre, St. John, for "Miss St. John" before being selected as Miss Canada.

Authors Collaborate on an Epic of the West

Frances Marion and Kenneth B. Clark, noted authors and scenario writers, are collaborating on the continuity of "Sundown," Earl J. Hudson's epic of the cattle country which is to be made by First National in Mexico. Atmospheric scenes, showing the driving of huge herds of cattle from the Southwestern states into Mexico, have already been taken. The picture, presenting a story of today, is to be filmed on a most extensive scale.

Wishing You

A Merry Christmas

The Coleman Electric Company

21 Dundas Street East - Toronto

THE MAN FROM BRODNEY'S

By GEORGE BARR McCUTCHEON

A Romance of INDIA SEAS



Princess Geneva (Alice Calhoun) sees her lover's danger.



The Attack



Robert Brown (Pat O'Malley) and Lady Deppingham (Wanda Hawley) steal a kiss.



J. Warren Kerrigan as Hollingsworth Chase and Alice Calhoun as Princess Geneva.



Chase (J. Warren Kerrigan) and Princess Geneva (Alice Calhoun) defend the chateau.



Princess Geneva (Alice Calhoun) turns a disdainful shoulder on Prince Karl.

"THE MAN FROM BRODNEY'S"

George Barr McCutcheon's Famous Novel

A DAVID SMITH PRODUCTION

WITH AN ALL STAR CAST INCLUDING

J. WARREN KERRIGAN, Alice Calhoun, Miss DuPont, Wanda Hawley, Pat O'Malley, Kathleen Key

VITAGRAPH

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THE MAN from BRODNEY'S

A David Smith Production

Adapted from the Famous Novel by

GEORGE BARR McCUTCHEON

"The Man from Brodney's"

From

Exhibitors Trade Review

Romance, breath-taking situations and an amazingly realistic battle between a horde of frenzied natives and a handful of whites on a South Sea island mark "The Man From Brodney's" is a film well calculated to entertain an audience until the last inch of film has passed the shutter.

It will probably do more than that if the reviewer may be taken as a judge of audience response. There isn't a moment of dilly-dallying. Things start with a rush. J. Warren Kerrigan in the role of Hollingswood Chase, irrepressible adventurer and thrill hunter, takes action by the scruff of the neck makes it yell "Uncle" before five minutes of footage have passed.

This is where the gentle innocents bend forward in their seats and breathe hard. The fight is replete in realism. It will make the blood of the average audience leap—the senses tingle.

"The Man From Brodney's" is clean, wholesome entertainment. Full of heart interest values and spectacular adventure.

"The Man from Brodney's"

From

Exhibitors Herald

"The Man From Brodney's," a Vitagraph production directed by David Smith from George Barr McCutcheon's novel, is a romantic story, and in sets and costumes is elaborately produced, with J. Warren Kerrigan, Alice Calhoun, Pat O'Malley and Wanda Hawley featured.

McCutcheon's novel ran into many editions. Therefore there is a ready-made public for this romance, its princesses, ladies in waiting, and the pomp and trimmings of castles and folk who inhabit them. There are plots and counter-plots and thrilling adventures in "The Man From Brodney's."

No expense was spared apparently on sets and costumes and the story moves along smoothly and rapidly to a climax where the princess forswears her principality and marries the stalwart American, after he had called upon the American marines to save them from enraged natives.

"The Man from Brodney's"

From

Moving Picture World

All of the usual romance and pomp typical of George Barr McCutcheon fiction is found in the Vitagraph picturization of his recent novel, "The Man From Brodney's."

It has color and action without stint in addition to a cast of favorites.

The spectacular angle has been greatly stressed. There are some tremendous scenes showing the storming castle, which serve as a big melodramatic climax. Palatial sets and stunningly gowned women have been provided.

Altogether the picture is done in a lavish, ceremonious style.

"The Man from Brodney's"

From

The Film Daily

Rich in excitement and romance.

Exceptionally strong cast. J. Warren Kerrigan has a fighting time of it in the title role; does some very good work. Alice Calhoun, Wanda Hawley and Miss DuPont a first rate feminine trio and others include Pat O'Malley, Bertram Grassby, Kathleen Key.

Includes all the situations and elements of appeal that make for a good audience picture. "The Man From Brodney's" should satisfy the box office. Director Smith has supplied the McCutcheon novel with a thoroughly painstaking and exciting picturization. He hasn't been sparing in injecting realism and thrills. The picture offers a genuinely good entertainment.

The climax is thrilling.

Plenty for you to talk about here. Play up the title and the author's name.

"The Man from Brodney's"

From

Harrison's Reports

Like most of George Barr McCutcheon's stories, "The Man From Brodney's" is replete with stirring adventure, fast action and thrills.

The Oriental atmosphere is convincing, and the many scenes showing the uprising of the natives and their storming of the Chateau, in which are housed "whites" whose lives they seek, are exciting.

Warren Kerrigan makes a good hero, and Miss Calhoun is a beautiful princess. Wanda Hawley, Miss DuPont, Pat O'Malley, Charles Wellesley, Henry Barrows, and Bertram Grassby are in the cast. Mr. Grassby is particularly good as the all-powerful native chief.

"The Man From Brodney's" is good entertainment.

VITAGRAPH

ALBERT E. SMITH PRESIDENT

Are You Ready?

MUCH against my own desire, I am showing "The Hunchback of Notre Dame" in various legitimate theatres throughout the United States. I am making a profit on these showings and at the same time I am preparing the way for the exhibitor who have been fearful of changing their policy to two-a-day and charging will show it later on at popular prices.

The only reason I have chosen legitimate theatres is because the picture simply must have a real run and most exhibitors up to now \$1.50 top.

Now that I am in the midst of "road-showing" the big production, I find that exhibitors of importance are changing their attitude and are showing a disposition to change their policy, thus cutting legitimate theatres out of the picture business.

I approve of this with all my heart and soul. I have always claimed that pictures belong in picture houses, but with a picture as great and as unparalleled as "The Hunchback of Notre Dame," I positively cannot sacrifice it or treat it like an ordinary picture.

Wherever I have found a first class picture house that is willing to change its policy by showing "The Hunchback of Notre Dame" twice a day at \$1.50 top, I have given it the preference over any legitimate theatre.

I stand ready to do this wherever it is feasible.

I am not pretending that I expect to sacrifice this production. I am satisfied that it is the outstanding picture of the past ten years, one that will last for years to come, one on which I could afford to take my time about booking. I consider it so exceptional, such a demonstrated success wherever it has shown, that I am more than doing my part when I offer to run it in picture houses instead of legitimate houses.

If I get a proper run in every community and at the same time strike the first blow to kill the evil of running pictures in legitimate theatres, I will feel more than satisfied.

Of course, I don't mean that every ticket must be \$1.50. I mean that a reasonable number must be sold at that price. Afterward you will want to repeat the picture at popular prices and reap a double profit from it.

There's my story. How does it strike you? If it appeals to you, wire or write me.

Carl Laemmle

Pres.

UNIVERSAL PICTURES CORPORATION

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Wishes You

A VERY MERRY CHRISTMAS

and Presents You With

Ten Big Jewels

For Box Office Results and
A Prosperous New Year



THEY ARE:

MERRY-GO-ROUND

DRIFTING

A CHAPTER IN HER LIFE

THUNDERING DAWN

THE ACQUITTAL

DARLING OF NEW YORK

WHITE TIGER

A LADY OF QUALITY

SPORTING YOUTH

THE FOOL'S HIGHWAY



Season 1923-24

Canadian Universal

Betty Balfour

in

SQUIBS, M. P.

A Sure Fire Hit

Wesley Barry

in

**THE PRINTER'S
DEVIL**

A Box Office Winner

**IN THE SHADOWS
OF WHITECHAPEL**

Greatest of All English Com-
edy Melodramas

**WHERE THE
NORTH BEGINS**

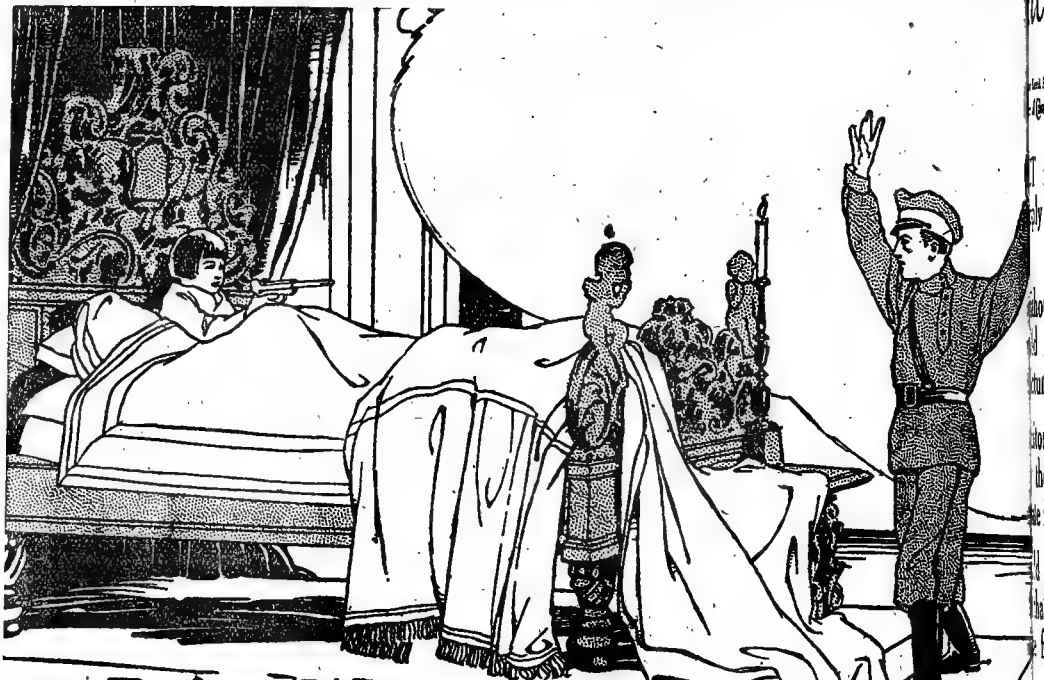
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Canine Marvel RIN-TIN-TIN

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**THIS WILL SAVE YOU
BIG MONEY IN EXPRESS
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**Attractions to Bring You
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**JACKIE
COOGAN in**

Long Live the King

By

MARY ROBERTS RINEHART

Produced Under Personal Supervision of
JACK COOGAN, Sr.

Directed By

VICTOR SCHERTZINGER

No star, old or young, has ever been seen in a finer picture.
Jackie outdoes himself in this, the most charming story
ever to reach the screen.

Of all the Great Jackie Coogan Pictures this is by Far the Best

WATCH FOR IT!

The Greatest of all Motion Pictures

"Scaramouche"

A Rex Ingram production

REGAL FILM

Toronto - Montreal - St. John

ARION DAVIES Little Old NEW YORK

Author Reed, from the stage play by Rida Johnson Young
 Settings by Joseph Urban
 A Cosmopolitan Production

ECT is a large word
 apply to any theatrical

without reservation that
 "Old New York" is a
 picture.

ibitors of Canada will
 or themselves whether
 mate is accurate.

"Old New York" is an
 n that will take its place
 he films that live for-

e a source of profit and
 sure ten years from now
 -day, a charm-
 nce that mir-
 n honesty and
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 the lives and
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Distributed by
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STRANGERS OF THE NIGHT

From the great play, "Capt.
 Applejack"

FRED NIBLO PRODUC-
 TION—ALL STAR CAST

THE GREEN GODDESS

Featuring

Geo. Arliss

A Goldwyn-Cosmopolitan
 Super Feature

THE COMMON LAW

Cast is headed by
 Corinne Griffith

A positive sensation and a
 real money-getter

THE SON OF KISSING CUP

An English racing story that
 pleases everybody. PAPHOS
 winning the Epsom Downs
 Derby shown in full

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WATCH FOR IT!

"Name the Man"

A Hall Caine story that will create
 a sensation.

WHAT A PICTURE!!! WHAT AN ATTRACTION!!!!

**A
mop-
up!**

A BIG
BROADWAY
SUCCESS
IN A SIMPLY
MARVELOUS
PICTURE

**see the
Press
Book**



Directed by
**AL
SANTELL**

F.B.O.
Posters and
F.B.O.
Exploitation

**YOU KNOW
WHAT THAT
MEANS**

Picturized From the Big Broadway Stage Success by
MANN PAGE and PAUL DICKEY

ONE OF THE BIG ONES OF THE SEASON

Read the Trade Paper Reports—Read the Critic's Reports

United Exhibitors of Canada, Limited

Toronto - Montreal - Winnipeg - St. John - Calgary - Vancouver

What a chance for exploitation!

I'M THE IDOL OF ALL GIRLS
 I CAN DO ANYTHING BETTER THAN THE OTHER FELLOW
 I'M THE CATS PAJAMAS
 I PUT THE "T" IN MIGHTY
 I'M THE GUY
 ME
 I'M THE BEES KNEES
 I'M THE ELEPHANT'S ANKLES
 I'M A REMARKABLE FELLOW
 I'M SOME GUY, I AM
 MYSELF
 I PUT THE "T" IN MIGHTY
 I'M THE CANARY'S EYEBROW
 I'M THE BEES KNEES
 I PUT THE "T" IN MIGHTY
 I'M THE SNAKE'S CORSET
 I'M THE GUY
 I'M THE CANARY'S EYEBROW
 I'M THE IDOL OF ALL GIRLS
 I PUT THE "T" IN MIGHTY
 I'M THE SNAKE'S CORSET
 I'M THE GUY
 I'M THE CANARY'S EYEBROW
 I'M THE IDOL OF ALL GIRLS



BLOW YOUR OWN HORN

With RALPH LEWIS—Derelys Perdue,
Warner Baxter and big cast

Throughout the length and breadth of the Nation this slogan will be hurled by Rotary Clubs, Kiwanis Clubs, Lions, Chambers-of-Commerce, Civic Bodies, Cities, Towns and villages, and WHAT A CHANCE FOR EXPLOITATION this wonderful title affords.

It's just "one of those things" that just naturally goes over to success with a smash because title and picture hit the bull's eye.

With this picture you can—"BLOW YOUR OWN HORN" all over town...you can get merchants to "BLOW THEIR OWN HORN" newspapers will join to boost the town.

F. B. O.'s usual sure shot exploitation backs you up in a big press book packed with gold nugget ideas that can't help get business for you.

Big time paper...more striking than you have seen in months—wonderful lobbies, everything ready for a clean-up.

See it at your nearest U. E. exchange and grab your play dates NOW!!!!

Directed by JAMES HORNE

Distributed by

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"THE PAINTED WOMAN."

The first of a series of four super-specials, produced at Thos. H. Ince Studios—featuring James Kirkwood and Lila Lee.

"THE HIGH DAWN."

The first of a series of six out door dramas, featuring the ever-popular Harry Carey.

"THE OLD FOOL."

A Drama of Sunshine and startling action—that hits home. Featuring Lloyd Hughes, James Burrows, Betty Francisco and Louise Fazenda.

"SHIFTING SANDS."

A cyclonic Melodrama of Wild Arabian Life and feminine fascinations, with actual scenes laid in the Land of the Sheiks. An all-star cast headed by Peggy Hyland.

"PURITAN PASSIONS."

From Percy Mackaye's—"The Scarecrow" a superb drama of Love and Passion with exquisite costumes and settings. Glenn Hunter and Mary Astor, are the featured players.

"THE DRIVIN' FOOL."

A fast moving—rip-snorting automobile story, running in high gear all the time. Wally Van, Patsy Ruth Miller and Alex Francis are supported by an all-star cast.

"MICHAEL O'HALLORAN."

From Gene Stratton Porter's beloved novel of the same name. A guaranteed box-office attraction, that affords real entertainment and has plenty of exploitation possibilities.

"GRIT."

Featuring Glenn Hunter in the type of story that made him famous. An East side New York melodrama filled with dramatic situations, and startling climaxes, one of those themes your patrons are going to love.

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HODKINSON PICTURES

Announcing

"BRIGHT LIGHTS OF BROADWAY."

One of the biggest melodramas ever released in Canada, with a title and cast that mean everything at the box-office. The all-star cast includes Doris Kenyon, Tyrone Power, Harrison Ford, Lowell Sherman and Edmund Breese.

"THE WORLD'S A STAGE."

From Elinor Glyn's story, produced under the author's personal supervision. Dorothy Phillips, heads an all-star cast.

"EAST SIDE, WEST SIDE."

A screen adaptation of New York's most popular Broadway Stage success, featuring Kenneth Harlan, Eileen Percy and Wally Van.

"THE SPIDER AND THE ROSE."

"The picture beautiful"—with a million dollar cast, including Robert McKim, Alice Lake, Jos. J. Dowling, Noah Berry, Gaston Glass, Alec Francis, Louise Fazenda and Otis Harlan.

"THE TEMPORARY MARRIAGE."

A dramatic triumph, one of the greatest sensations of the season, with Tully Marshall, Myrtle Stedman, Maude George, Stuart Holmes, Mildred Davis (Now Mrs. Harold Lloyd) and others.

"DON'T MARRY FOR MONEY."

A martial thunderbolt, of every day life. One thousand feet of Prizma, displaying the latest creations of gowns in natural colors. Rubye De Remer, House Peters, Hank Mann, Cyril Chadwick, Christine Mayo and others.

"MARRIAGE MORALS."

A dynamic Drama of Contrasts directed by William Nigh with an all-star cast, including Tom Moore, Ann Forrest, Harry T. Morey, Shannon Day and others.

"THE PASSIONATE FRIENDS."

The true dramatic exposition of modern married life, an extraordinary screen epic of a literary sensation, by H. G. Wells, author of "Mr. Britling Sees it Through" and "An Outline of History," (the first of this great author's works to be picturized).

HODKINSON PICTURES



JIMMIE ADAMS
and
DOROTHY DEVORE
Educational-
Christie
Comedy Stars
as
Mr. and Mrs.
Santa Claus

Go gle

Before Buying Pictures Read The Digest Advertising Pages.

"The Best Picture in Montreal During 1923"

Written Specially for the Digest by S. Morgan-Powell.



Looking back on the year's record of motion pictures, I do not find it very difficult to select the film which, in my belief, stands out as the best exhibited in Montreal during 1923. That I unhesitatingly award to "Scaramouche."

To summarise the reasons for this choice is easy. In the first place, the story as told on the screen is the most logical, the most coherent, and the most consistently interesting of those I have seen. Secondly, the acting is on a higher general level. Thirdly, there are far fewer errors of detail. Fourthly, plausibility has not been challenged for the sake of some note of popular appeal. Not a single character or a single incident has been permitted to assume a significance unwarranted by the story for the sake of emphasizing any popular feature. The action moves smoothly, and is nowhere interrupted to such an extent or in such a manner that it is difficult to pick up the thread of the plot. The close-up has been employed very sparingly, and only when it seemed quite necessary to lend point to some motive or thought or sentiment. The seeming trifle has been held always in mind. The greatest and most intelligent care has been bestowed upon details such as costumes and manners. The costumes are historically accurate. Those who wear them do so as if they were used to wearing them. The crowds and the mobs act as if they were actuated by frenzy,—not as if they were a flock of sheep following some invisible bell-wether.

Finally, the musical score, for once, is genuinely illustrative of the picture, complimentary to its emotional features, and consistently illuminative of the passing moment and action portrayed on the screen.

Consider the story first. There has been no attempt to "improve" upon the original, on the score of the exigencies of screen requirements. More good stories have been ruined on this pretence than in any other way. Here for once a director has been content to take the story as it was prepared in continuity from the novel and to produce it without any of his own additions or emendations.

In the casting of the players, there seems to have been unusual care taken that in no instance shall there be any

legitimate ground for criticism. I cannot recall any other cast in the year that has been so well chosen, not only so far as physical portrayal is concerned, but also with due regard for the ability of the artist to enact the role assigned.

To what extent the restraint revealed by the actors is due to the direction it is, of course, impossible for a critic who did not see the picture in the making to determine. But I should imagine that in this film the director has worked more on a basis of co-operation with his cast than is obviously the case in many films. It is impossible otherwise to explain the smoothness with which the protagonists enact their respective parts. The action is natural. It never seems forced. It never gives you the impression that at some particular point

the director yelled "Hold it! Hold it! Camera!"

In moments of emotional stress, in passages of strenuous action, the same smoothness is observable. Neither Ramon Novarro nor Lewis Stone seems to have been waiting upon direction or following direction. Their work is apparently spontaneous, and this illusion of sympathy is maintained all through the picture, from the outset to the close.

There is a minimum of pantomime. The vehement and accentuated gesticulations that so many people seem to think an essential of acting for the film are conspicuously absent, and where pantomime is employed, as by George Siegman in his portrayal of Danton, it gains immeasurably in significance and in authority by reason of its rarity.

Miss Alice Terry's conception of the heroine is one that takes into consideration the fact that emotional display in the days preceding the revolution was not made a matter of public exhibition, and that the aristocrats of that time held it a virtue to conceal rather than reveal their real feelings in the presence of others. Her deportment could not be improved upon.

The minor roles are so capably portrayed that one wonders why the same care and the same pains cannot be taken in every big picture. The success of "Scaramouche" proves that it is so well worth while to do so.

No incident has been elaborated to such an extent as to upset the dramatic proportions of the whole story. The balance is remarkable. By avoiding the temptation to stress sensational moments, the director has achieved an artistic picture he could never have secured otherwise. In this way the entire action possesses consistent plausibility.

The handling of the crowds and mobs is a tribute to the director's vision. My criticisms would be that there is perhaps too much repetition of the Marseillaise theme and the scenes that visualize it upon the screen. I am also of the opinion that generally speaking, there has been over-anxiety in the titles to explain what the action makes perfectly clear. I would, on the other hand, have made more clear the attitude of the son and the action of the father in the final scene by the staircase. These, however, are minor faults, and they do not seriously mar what I must hold to be the best picture of 1923 exhibited in Montreal.

Accords First Honors to "Nanook of the North"

In his recently published volume, "The Best Moving Pictures of 1922-23," Robert E. Sherwood leads off his list of the sixteen best with two Pathe feature releases—"Nanook of the North" and "Grandma's Boy." Pathe scores again in Mr. Sherwood's list of "honorable mentions" in the same volume by the inclusion of "Safety Last" and "Dr. Jack."

In his chapter on "short subjects," Mr. Sherwood has singled out for special mention such releases as "Where Is My Wondering Boy This Evening?" starring Ben Turpin; Hal Roach's "Our Gang" comedies; and the Will Rogers vehicles, "The Ropin' Fool," and "Fruits of Faith." Paul Terry's "Aesop's Film Fables," which are also released weekly by Pathe, Mr. Sherwood classes as "foremost among the animated cartoons."

Writing of "Nanook of the North," Mr. Sherwood says: "There have been many fine travel pictures, many gorgeous 'scenics,' but there has been only one that deserves to be called great. That one is 'Nanook of the North.' It stands alone literally in a class by itself. Indeed no list of the best pictures of this year or of all the years in the brief history of the movies could be considered complete without it."

Mr. Sherwood accords "Peg O' My Heart" with Laurette Taylor in her original role, a place in the honor role. The Metro production was highly praised. Regal Films of Canada distribute Pathe and Metro releases.

BRITAIN HAILS MARY PHILBIN AS GREATEST CINEMA ACTRESS

Work of Beautiful Little Star in "Merry-Go-Round" Wins High Praise from London Critics.

Mary Philbin, the little Universal star who first became famous as the little organ grinder in "Merry-Go-Round," the spectacular Universal Jewel picture of Vienna, is hailed as the most gifted actress in the motion picture world by E. A. Baughan, of the London Daily News, Great Britain's leading film critic.

After seeing her in "Merry-Go-Round," the English reviewer wrote the following appreciation—the most glowing ever received in England by an American actress:

"I do not hesitate to declare that she is far and away the most gifted actress that has yet appeared in films. The ease with which she has expressed the girl's innermost thoughts is a revelation of the powers of acting.

"She certainly is a wonderful little actress. She is not a bit like any other film star, and has a most beautiful sensitive face. Moreover, she can act, and she has succeeded in making a most poetic and beautiful thing of the trusting love of the young girl."

Referring to the other good points of the picture, Baughan also said:

"The Count is remarkably well acted too, by Norman Kerry. The acting of these two is worth all the elaborate settings of the film put together. There is a moral in that for film producers.

"A critic of the films could write an essay on 'Merry-Go-Round.'"

Having established itself in America as the most successful motion picture ever put out by the Universal Pictures Corporation and making box-office records far and wide throughout Canada and the United States, "Merry-Go-Round" bids fair to duplicate in the British Isles its remarkable success on the American continent.

British film critics especially have gone out of their way to pay tribute to the Rupert Julian production, praising it unstintingly. In addition to the lavish praise accorded by Baughan, other critics wrote similarly.

"The reproduction of the gay and animated streets can only be described as a triumph of scenic realism," said the London Daily Telegraph. The picture is one of the latest super-films of which America is particularly proud—and not without reason. In every respect it is a film worth seeing."

Add to Sales Forces

Messrs. Harry Price and Martin Bernet have joined Universal Sales force in Toronto.



VIOLA DANA and MALCOLM
McGREGOR in "THE SOCIAL
CODE"

There is no more consistently popular star than Viola Dana, and in "The Social Code" Metro has provided her with a splendid vehicle to continue her march forward in public esteem.

"THE PASSIONATE CHRISTIAN" AWE-INSPIRING MASTERPIECE

One of Most Wonderful Stories
of the Ages Translated to
Screen—Historically Accurate,
Dramatically Superb.

Dominion Films announce the release of "The Passionate Christian" one of the most remarkable film productions ever offered to the motion picture public.

The director, Jack Terris, had carte blanche as to expenses, and the company was taken half-way round the world producing the picture. Hollywood, Spain, Italy and the Holy Land all share honors as the scene for locations in "The Passionate Christian."

The story is one of the most wonderful stories that graces the pages of the world's literature. It is the tale of a man in whose breast rage all the pent-up passions of mankind, a character that will move audiences as perhaps no figure of a man has ever done in motion pictures.

"The Passionate Christian" is so vast a production as to have more than a touch of awe in it. There are times when it reaches the reverential and sublime, but ever and always is

"Mighty Lak a Rose" Gets More Praise

Few pictures in the past season have earned or received as much exhibitor praise as First National's "Mighty Lak a Rose." It is logical to assume that a picture that is so highly commended by exhibitors is creating the same enthusiasm of the audiences that see it. Following is a letter received by First National's St. John office from the Capitol theatre at Somerside, P.E.I.

"Gentlemen:—

'Mighty Lak a Rose' played to-night and it is without doubt one of the best I have ever played, and your exchange certainly deserves credit for having such a fine production. All my patrons went away greatly pleased with the picture.

Yours very truly,

(Sgd.) J. J. Gaudet."

Mention might be made that Mr. Gaudet is one of the new accounts added to First National books in the Maritime territory.

dominated by the figure of this man who is human with the weaknesses and passions of humanity and is noble with the strength and courage of mankind.

Big scenes of the picture include staging of the procession through the streets of Jerusalem and on to Calvary, the portrayal of the first crusade, when armies of Christian soldiers set forth from every country in Europe to save the Holy City from the Turks; the staging of the Spanish Inquisition, when the land of Spain did sway and tremble under the fire and sword of the inquisitor; the setting of old Italy in the days when art was art. There are perhaps no more colorful epochs in the world's history than Jerusalem at the time of the crucifixion, the crusade to save the Holy Land and the Spanish inquisition.

The historical significance, the amazing accuracy of period and religious detail, the beauty of the authoritative locations and the intense dramatic value of this remarkable picture, place it in a category of its own.

The picture opens the day before Christmas at Massey Hall, Toronto, where it is anticipated it will enjoy a record run.

"The Covered Wagon"*Paramount*

SUPERLATIVE productions are few and far between.

On one or two occasions only, during the past year, has the conscientious critic been justified in engaging in descriptive raptures. In some of the most deserving productions there has been something to detract from the almost perfect picture—a weakness in one phase or another has appeared to mar, ever so slightly perhaps, the triumph of the achievement.

In our opinion, the outstanding exception in the small group which neared perfection in screen entertainment is "The Covered Wagon"; try as we may in our most critical frame of mind we cannot find a flaw on which to lavish our disapproval in the great Paramount special released early last spring and which had its premiere in Toronto during this present month. James Cruze presents in "The Covered Wagon" a picture drama that ranks unquestionably with the screen's finest achievements.

"The Covered Wagon" is a faithful record of American pioneer days, a vital story of interest to every individual soul, a story of wholesome loves, fine lives, genuine adventures and untold sufferings. There is a spirit so big and so vital that no one can fail to respond to its appeal. Then there is the almost uncanny judgment and repression—the element which makes for thrilling drama without melodrama, striking narrative without exaggeration, contrasts without artificiality, bigness without vulgarity of display; magnificence and grandeur without the employment of garish settings, costly fabrics—and hokum.

After the trains hit the trail for Oregon the audience is with the pioneers to a man. You can't get away from it—"The Covered Wagon" compels and inspires you with its worth, its truthful depiction of an ideal in life. It may be that some folks will think the theme too typically American to command their interest—such ignorance is not bliss. The picture is an education—and it is the finest example of wholesome screen entertainment we could recommend. No element is lacking. There is humor, spectacle beggaring description, a most delightful introduction of romance, intrigue in deadly earnest—it is a picture with a soul.

A splendid cast enabled James Cruze to make the bravery of the pioneers live again; and the handling of the tremendous cast under conditions which frequently exposed them to dangers and physical hardships, was a feat in itself, perhaps worthy of record. Three thousand actors were

REVIEWS

by

H. M. B.

transported to the Utah desert for the filming of "The Covered Wagon." The activities during the three months would undoubtedly furnish material for another romance.

It was a colossal undertaking and it was well done. Lois Wilson, J. Warren Kerrigan, Ernest Torrence, Chas. Ogle, Tully Marshall and little John Fox are six more reasons why this picture is equalled by its box-office possibilities.

"The Man From Brodney's"*Vitagraph*

George Barr McCutcheon's thrilling imaginative tale of adventure and romance "The Man from Brodney's" has made one of the best screen thrillers of the year. Vitagraph said the word, and David Smith did the trick. A strong, well-balanced cast including J. Warren Kerrigan, Alice Calhoun, Wanda Hawley and Miss DuPont furnished satisfying character portrayals of the story's principals; while direction with a capital "d" retained and intensified the finest dramatic incidents of the widely read novel.

From central Europe to the Southern seas, adventure and romance are in a breathless chase with fate and scheming intrigue. There is a beautiful Princess, a young American diplomat who is too explosive for mid-European court circles; there is a south sea island whose natural resources are inherited jointly by an English society beauty and a handsome American youth under a strangely conditioned will; there are the island natives to be reckoned with. The man from Brodney's who, as he believes, has hopelessly fallen in love with the Princess, welcomes the instructions of his firm to represent the natives' interests in their claims to retain possession of the island and the precious gems it holds. In spite of legal advice, Rasula, the island's leader incites his people to revolt. He plans a massacre which breaks just when the man from Brodney's learns that the lovely Princess (who is visiting the English beauty on the island), reciprocates his love. He fights for the lives of the white people trapped in the great hotel mansion; and just as it looks as though the victims cannot possibly escape the guns of the warships boom their

nearness, and the little party is rescued. Wonderful handling of the massacre-bent mobs characterizes this consistently well-directed Vitagraph product. "The Man from Brodney's" is good romantic fiction satisfactorily converted to the screen. There is some gorgeous photography in the picture.

"The Temple of Venus"*William Fox*

"The Temple of Venus" is distinctly a Fox accomplishment. It is the type of production which made the Fox signature famous in the first place. You remember those fascinating water spectacles when Annette Killerman and her beautiful mermaids climbed coral reefs in the mid Pacific, their glorious flowing locks bathed in the glittering sun, their limbs bound in sequined fabrics, their alluring beauty tempting old Father Neptune himself?

"The Temple of Venus" is the 1924 edition of these never-to-be-forgotten sea carnivals. It is jazz on the floor of the ocean, one long glorious midnight frolic in the cave of the winds. "The Temple of Venus" is inhabited by many maidens whose pristine beauty is a feast for the trained eye; whose grace of form and captivating ways gain new value as viewed through the portals of the shrine of love.

There is a very fascinating story, too, in the Fox spectacle—that of a demure little fishermaid whose irresistible personality flowers under the sophisticated but principled tutelage of a handsome young artist. Much interested, for purposes of her own, in this pretty friendship is a fast-stepping young widow, leader of an ultra smart group in American society; and it is the contrast in the lives of the two that has given inspiration to the master creator of spectacle for his whimsical romance.

Augmenting the theme are all the clever by-play features with which William Fox is so conversant—alluring nymphs, saucy ballet girls, underwater photography, beautiful staging, novelty, fantasy and a roster of stars headed by the renowned Mary Philbin, and the blonde beauty—Phyllis Haver—these and a score of other features will equip the exhibitor with box-office talking points from now until the picture has played every town and hamlet from St. John to Vancouver. "The Temple of Venus" is pot pourri de luxe built on the scale of a circus. Henry Otto cracks the whip. If your patrons like variety, plus—give them "The Temple of Venus."

Always a Demand For "Big" Pictures

(Special to Digest)

Los Angeles.—Temporary shut down of several of the Hollywood studios has brought forth statements from half a dozen other picture producers who emphatically disclaim any intention of changing production plans during the flurry.

Cosmopolitan, Preferred Pictures, Associated First National, Warner Brothers and Mack Sennett, all expect to continue work as usual while Thomas H. Ince has announced that his production schedule for 1923-24 will continue just as it was planned many months ago. The problem of re-adjustment was foreseen and dealt with by Ince almost a year ago.

"There is always an audience for big 'special' productions, I have found in my fourteen year's experience," declared Mr. Ince. "Magnificent picture houses which are going up in every section of the country, offer a setting for fine productions and require them. The audiences of today will be satisfied by nothing short of the best."

"Pictures must be made so that exhibitors as well as producers can live. There are certain expenditures necessary and legitimate in the making of a production. Others—such as exorbitant salaries which have reached a ridiculous figure during the past year—can be curtailed through just such a re-adjustment as in occurring today."

"Recent productions which have met with marked success are those which tell big human stories, built on life's fundamental loves, hates and passions, and tell them with the settings, the dramatic development and swift action of true artistry. These are the productions which draw crowded houses and return legitimate costs of production to producers and legitimate rental costs to exhibitors."

The "no shut down" policy is reiterated in comedy producing circles, and in this connection Al Christie has announced the purchase of 230 acres in Greater Los Angeles at Westwood, to meet the growing requirements of his various producing units.

"The new tract," said Mr. Christie, "is the nearest acreage to Hollywood which we could secure and the best suited to our purposes. Last summer we delayed our plans for the building of another stage, on our present property, pending the result of our search for a location which would provide for our future needs for many years to come."

"We are being crowded out of the congested district of Hollywood simply because there is not more ground to be had. The new location is only four miles from our present headquarters, and within close call of the places where we trade and live.

"We will be making the first feature-length pictures our organization has filmed since 1920, and this program will be in addition to our already established schedule of two-reel comedies."

Gertrude Olmsted is One of Ten

Baby Stars

Gertrude Olmsted, the Edith of Gene Stratton-Porter's personally supervised production of her book, "A Girl of the Limberlost," has the distinction of being one of the "ten baby stars" chosen last spring by the members of the Wampas. The Wampas is the noted Los Angeles organization of studio publicity writers, of whom there is declared to be no greater or more capable group of "pickers of coming stars" in the country. Miss Olmsted has had many featured roles and in the part of Edith, the snobbish and pampered daughter of a wealthy family, has created a distinctly natural and human character—one of the sort of persons each member of an audience can count among acquaintances.

Sentimental Lord Sap An "A1" Comedy Feature

Amusing Society Comedy Drama
Makes Hit in Toronto.

Dominion Films Ltd. are having tremendous success with the famous English comedy hit made by G. B. Samuelson. "Sentimental Lord Sap," with an all-star cast headed by Owen Nares, famous English legitimate actor, and Lillian Hall-Davis, noted English actress.

"Sentimental Lord Sap" is one of the breeziest, freshest and most hilarious comedy productions ever seen anywhere, fragrant with romance, chock-full of laughs, with sumptuous settings, absorbing story and famous actors. This film is one of the big hits of the year.

The story centres around two characters, Lord Algernon Percival Wentworth Sloane and the charming and adorable star of the Paledrome music hall, Stella Deering. Stella Deering is a star of a second-row chorus and might be referred to in strict accuracy as a chorus girl, and Lord Sloane, noted patron of the London theatres, no sooner sets eyes on little Stella than his heart goes pitter-patter and he knows that he's a goner.

"The Sentimental Lord Sap" caught on splendidly at its Toronto premiere and promises to be a real box-office winner for Dominion Films.



"DONE IN OIL"

Lively scenes from a new Educational release. A Christie Comedy
worth your attention.

Original from

NEW YORK PUBLIC LIBRARY

"Judgment of the Storm" by Trained New Writer

"Judgment of the Storm" is a great photodrama conceived and written directly for the screen by Ethel Styles Middleton, a new writer schooled in the technique of screen drama through the education department conducted by the producers of the picture. Film authorities pronounce "Judgment of the Storm" one of the biggest dramatic triumphs of the season. The originality of the fresh, new writer, brought to the screen by an all-star cast and able direction, places Mrs. Middleton, the wife of the factory foreman, among the really successful photoplaywrights of the day. The Palmer Photoplay Corporation encourages other new writers by offering \$1,000.00 and royalties for stories selected for production. To eliminate the element of gamble, this corporation offers a free test of ability to those who would attempt to write for the screen. The Palmer Photoplay Corporation recognizes the dearth of good screen stories. The film Booking Offices of America, who distribute the series of Palmer Productions, know that new writers must be encouraged. "Judgment of the Storm" is the first step. "Unguarded Gates" is the second. "Lost" is the third. Others follow. All are big pictures from stories by new writers—the writers of tomorrow. Canadian Exhibitors may book these subjects through United Exhibitors.

Paul Vincent

Goes to Montreal

Winnipeg.—Paul R. Vincent, who has been manager of the New Empire theatre in Edmonton, Alta., has left for Montreal to take a position with the head office of the Trans-Canada Theatres. George McMurray Findlay, who has been treasurer of the Edmonton theatre, has been appointed his successor.

"If Winter Comes"

Does Great Business

The Lyceum theatre, Winnipeg, had such a wonderful week, Nov. 12th, with "If Winter Comes," that the management decided to continue the production for a second week, when again crowds were in attendance. It then went to Starland and College theatres for a week and a half, which theatres are owned by the same person. On Monday the opening night, the record for a Monday at the Lyceum theatre was broken. Manager Walter Wilson deserves credit for the fine publicity campaign he put on.



NAT. ROTHSTEIN STEALS PARADE ON MOTION PICTURE DAY.

Nat. G. Rothstein, F.B.O. Exploitation King, put over another smash by stealing the big parade on National Motion Picture Day in New York, on Saturday, November 19th. One hundred and forty-two uniformed New York mailmen, headed by the forty piece Mailmens' Band, marched eight abreast each set of eight carrying a huge thirty foot banner, advertising "The Mailman." It is estimated that more than a million people that packed Broadway from 25th Street to 59th Street saw this giant ballyhoo for Emory Johnson's "The Mailman" production.

"Peace on Earth Good Will Toward Men"

Now is the time to extend a spirit of good will toward your fellow men, and it is seldom an exchange can boast of such letters as that printed below and which has been received at First National's Toronto branch recently:

First National Pictures, Ltd.,
91 Queen Street East,
Toronto, Ont.

(Attention of Mr. Murphy)

Gentlemen:—

I have received the cheque for \$167.47 covering refund of the amount I paid for my franchise, less a certain sum owing you, and again must express my appreciation of the length to which your company has gone in order to be absolutely fair with me. The obligation was only a moral one, but the way in which it was met speaks volumes for the business ethics of First National.

With kindest regards and best wishes,

Yours very truly,
(Name on request.)

Mr. we thank you for the privilege of giving publicity to our policy. First National stands for good pictures and fair dealing. Our policy was constructed by a group of the most prominent exhibitors in the United States and Canada. The principles of that policy were and are in

favor of the exhibitor at all times. If by living up to that policy we have impressed you as being a worthy and reputable organization we hasten to assure you that we have only kept within our principles of fair dealing. Let First National, through the medium of the writer, assure you Mr. and every exhibitor in Canada, that not only are we distributors of the world's best pictures, but the good qualities of our products will always be supported by the good qualities of our business methods.

Protest Against High Rates for Poor Service

Winnipeg.—George A. Graham, manager of the Film Booking office, Winnipeg, appeared before the Railway commission, at their session in Winnipeg recently, when the express companies were asking an increase of 25 per cent. in charges, and protested in behalf of the film exchanges of the west against any such increase. He not only claimed the express rates were too high but arraigned the express companies for their poor service. "The rates are so high and the service so poor," said Mr. Graham, "that exhibitors in some of the towns in the west frequently become so discouraged that they quit altogether trying to get any films from the exchanges."

FIVE NEW PICTURES READY FOR FIRST NATIONAL MONTH

January Chosen for Release of Outstanding Productions — Book First National First.

Under the guiding of E. A. Eschmann, general manager of distribution, Associated First National Pictures, Inc., will start its annual sales drive on the first day of the New Year. The entire month of January will be devoted to the campaign and it is planned to make "First National Month" of 1924 the biggest and most effective sales effort ever conducted by the company.

"For a prosperous New Year, book First National first" is the slogan which will prevail throughout the industry during the month of January. Preparations for the campaign have been in progress over a period of many weeks; special accessories including slides, banners and one-sheets are ready, and a publicity drive has been waged through the photoplay columns of the leading newspapers.

"First National Month" will present to the industry five new First National Pictures. They are "Boy of Mine," a J. K. McDonald production from the story by Booth Tarkington; "Black Oxen," Frank Lloyd's long-heralded production of Gertrude Atherton's sensational novel, featuring Corinne Griffith and Conway Tearle; "The Song of Love," the newest Norma Talmadge picture; "The Eternal City," Samuel Goldwyn's independently produced picturization of the Sir Hall Caine novel, directed by George Fitzmaurice with a featured cast; and "The Swamp Angel," presenting Colleen Moore, the shining light of "Flaming Youth," in an intensely human story by Richard Connell.

"The exhibitor, booking on the open market, must have realized since the opening of the present season that which we are driving home during First National Month—that consistent high class entertainment merits consecutive play dates. January, in our opinion, will prove that five more First National pictures answer the requirements of the exhibitor who must present vital, lively, unusual, exploitable, *big* pictures to his public. 'Boy of Mine' is better than 'Penrod and Sam.' It has the same author, producer, director, behind it and it has the same famous boy actor, Ben Alexander, duplicating his success. 'Black Oxen' has had unprecedented advance publicity. For eight months the novel has exceeded, in actual demand, all

other books of the day. The serialization, announcing the forthcoming film, is now running in three hundred big-town newspapers. It is Frank Lloyd's first independent production for First National, and it proves his ability as surely as his past pictures.

"The Eternal City" is a beautiful drama actually produced in Italy, the scene of the story by George Fitzmaurice. Its cast includes Bert Lytell, Barbara LaMarr, Richard Bennett, Lionel Barrymore and Montagu Love. "The Song of Love" presents Norma Talmadge in the role of an Arabian dancing girl, a remarkable characterization, with Joseph Schildkraut in the leading masculine role. In "The Swamp Angel" Colleen Moore has the role of a lovable tomboy. Clarence Badger, director of "Potash and Perlmutter," has directed, and the picture promises to be one of the most successful heart interest dramas ever offered.

With such an array it is natural that we find the sales force reflecting the enthusiasm which prevails in the New York office. First National month, with such product and such enthusiasm must inevitably prove a sensational success."

WANTED.

CINEMA MANAGER seeks re-engagement. Eight years experience in South Wales' Cinemas. Would accept position anywhere in Canada.

Apply, William J. Jenkins, Box 929, Water Street, Ingersoll, Ontario.

Famous Story is Now Contemplated for Opera

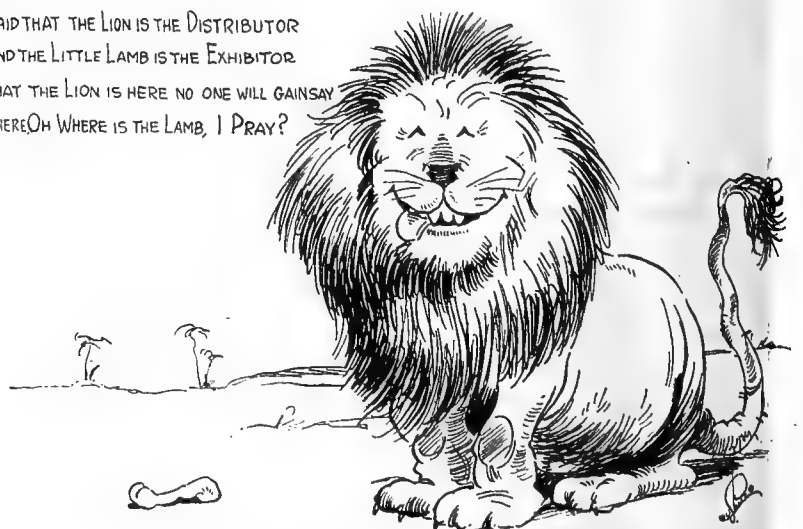
"Scaramouche" after being a world-famous novel, then turned into the colossal and magnificent picture by Rex Ingram, and latterly into a play, is to be made into an opera. According to advices from Chicago, Georges Baklanoff, baritone of the Chicago Opera Company has obtained the operatic rights to "Scaramouche."

When the opera is completed "Scaramouche" will take its place among the few stories of all time which have been honored in all the forms of dramatic art and in novel form. And it is safe to say that of these Metro's picture version will be monumental.

Bathing Beauties to Make Screen "Come-Back" Shortly

Mack Sennett's Bathing Beauties will shortly return to the screen in a two-reel Pathe comedy, titled "Trifling." Harry Langdon will be the star in this production, and the supporting cast will include besides the Sennett bevy of bathing girls, Alberta Vaughan, Jack Cooper, Dot Farley, Irene Lentz and Vernon Dent. The new group of bathing beauties will present winners of recent beauty contests, including Eugenia Gilbert, Cecile Evans, Elsie Tarron, Gladys Tennyson, and Mary Akin. Mack Sennett makes it clear, however, that the new exponents of feminine pulchritude have been selected for their ability to do something more than merely stand around and furnish atmosphere. The test for general talent and accomplishments was as rigorous as that for beauty of face and figure, he declares.

TIS SAID THAT THE LION IS THE DISTRIBUTOR
AND THE LITTLE LAMB IS THE EXHIBITOR
THAT THE LION IS HERE NO ONE WILL GAIN SAY
BUT WHERE OH WHERE IS THE LAMB, I PRAY?



THE LION AND THE LAMB AT PEACE.

(Copyright Canadian Moving Picture Digest.)

Exhibitor's Reports

Name of Picture: "Lawful Larceny."

Star: Naldi-Nagel.

Exchange: Famous-Lasky.

Condition of Film: Good.

General Remarks: Excellent in every respect, should draw well. Don't be afraid to advertise this one.

J. Singerman, Passe Temps, Joliette, Quebec.

Name of Picture: "Isle of Lost Ships."

Star: Sills.

Exchange: First National.

Condition of Film: Good.

General Remarks: A dandy, why some came twice to see it. Book it and boost it. You can't go wrong.

J. Singerman.

Name of Picture: "Masters of Men."

Star: All star.

Exchange: Vitagraph, Inc.

Condition of Film: Good.

General Remarks: This picture is all that they say it is, and it will make money for anyone that boosts it, and it can be bought at a reasonable price.

It is one of the few pictures that I have played that have come back the second night as strong as the first.

Harry Boyse.

Name of Picture: "Midnight Cabaret."

Star: Larry Semon.

Exchange: Vitagraph.

Condition of Film: A1.

General Remarks: Semon's comedies are all the same—see one see them all—they are all good and that is about all that can be said about them. Draw fairly well.

H. R. Walker.

Name of Picture: "Enemies of Women."

Exchange: Regal.

Condition of Film: Good.

General Remarks: An elaborate production finely acted, although long held the interest throughout.

Griffin, Sarnia.

Name of Picture: "The White Rose."

Star: Mae Marsh.

Exchange: D. W. Griffith.

Condition of Film: Good.

General Remarks: Not a big picture but pleasing and satisfies patrons. I played it at \$1.00 top, which is too

much. Should not be played at more than 50c. top. Used stands, sixes, threes, ones cards.

G. A. Stuart, Empire, Saskatoon.

Name of Picture: "Adam's Rib."

Stars: Anna Q. Nilsson, Elliott Dexter, Milton Sills and Pauline Garon.

Exchange: Famous Lasky.

Condition of Film: Good.

General Remarks: A well made and well acted picture. Possibly a little drawn out on the pre-historic part. Used twenty fours, sixes, threes, ones, cards and heralds. Patrons seemed to like it and business was fair in City of 30,000.

G. A. Stuart.

Name of Picture: "Dollar Devils."

Star: Cullen Landis, Eva Novak.

Exchange: Hodkinson, through Educational.

Condition of Film: Good.

General Remarks: Better than a program picture, in fact as good as some so-called "specials." Just the thing for a small town, but good enough for any town, and with such a combination on it. Landis draws well here anyway. Pleased 95 per cent.

D. W. Tucker, Masonic Hall, Louisburg.

Name of Picture: "The Face on the Barroom Floor."

Star: Henry B. Walthall.

Exchange: Fox.

Condition of Film: Good.

General Remarks: Not a new subject, but satisfactory in every way, if you have not already played it you can't go wrong.

Name of Picture: "The Common Law."

Star: Corinne Griffith, Elliott Dexter, Milton Sills.

Exchange: Warner Bros.

Condition of Film: Good.

General Remarks: One of the best. Cannot go wrong on this picture. Well acted, well photographed and directed. Good story. Used stands, sixes, threes, ones, cards. Business good.

G. A. Stuart.

Name of Picture: "The Pride of Polomar."

Star: Forrest Stanley and Marjorie Daw.

Exchange: Famous Lasky.

Condition of Film: Good.

General Remarks: Exceptionally liked, some patrons went as far as to say it was the best they ever saw here.

E. L. MacLachlan, Watrous, Sask.



Famous Players Canadian Own Sixty-Four Theatres

Managing Director Explains Allen Theatre Transaction at Annual Meeting — Theatres Valued at Three Million Sell for \$350,000.

The number of picture theatres operated in Canada by the Famous Players Canadian Corporation, Ltd., is 64, according to the annual report and statement of the company issued by J. P. Bickell, vice-president of the corporation.

Announcement is made in this report that the purchase of the assets of the Allen Theatres, Limited, Toronto, from the receiver of that company gave Famous Players the control of 20 theatres, this number bringing the corporation's theatres up to the 64. It is interesting to note in this connection that the Allens, at one time, had approximately 50 houses in operation throughout the Dominion. Formal announcement is also made that Famous Players secured a controlling interest in Loew's theatre, Montreal, one of the largest and finest theatres in Canada.

ANNUAL MEETING

Vice-President J. P. Bickell occupied the chair at the annual meeting of the shareholders of the Famous Players Canadian Corporation, Limited, held in Toronto, Dec. 14th, and after reviewing the report, stated that he looked for a further improvement in business this year and for an increase in earnings over the period just passed.

Managing Director N. L. Nathan-son gave details of the purchase of the Allen theatre assets by the corporation. The sum of \$200,000 in cash and \$150,000 in first preference stock was paid to the receiver for the control of twenty-one theatres, bringing the total number of houses now operated to sixty-four. Theatres included in the assets were seven leasehold properties, including equipment as follows: Beaver, Toronto; Allen's, Cobourg, Stratford, Paris, Ottawa, Brandon and Regina. Following is the stock interests obtained in the other Allen theatres: Beach, 50 per cent. of common; St. Clair, 61 per cent. of common; Parkdale, 50 per cent. of common and preferred; Kingston, 48.49 per cent. of both common and preferred of Toronto; Windsor, 50.77 per cent.; Edmonton, 65.16 per cent.; Montreal, 53.33 per cent.; St. Catharines, 24.27 per cent.; Danforth, 3.89 per cent.; Calgary, 58.83 per cent.; Moose Jaw, 57.83 per cent.; Bloor, 30.44 per cent.; Saskatoon, 50

per cent. In addition to the above the corporation spent \$57,073 in purchasing stock which gives them the control of the theatres in which their holdings were not large enough. The interest acquired in the Vancouver theatre was sold for \$25,000 cash, so that the total cost to Famous Players of all the theatres acquired was \$392,073.

The taking over of Loew's Montreal theatre was all gone into by Mr. Nathan-son. Shareholders of Loew's were given par for par for their preferred holdings, while the common holders received 49 per cent., the corporation retaining the 51 per cent. necessary for the control. Total cash

investment by Famous Players was \$100,000 secured by an 8 per cent. mortgage.

A statement of earnings for the first quarter showed gross before depreciation of \$198,672, as compared with \$180,648 in the corresponding period the previous year. Net after depreciation stood at \$160,000.

The retiring board of directors was re-elected without change.

Regal Films Saving You Express Charges

Express charges on films and accessories is a serious item of expense to exhibitors and one that cuts into a theatre's profits to no small extent. Now, here's a chance to cut these costs to a minimum. Regal Films, Ltd., through its branch offices in Toronto, Montreal, St. John, Winnipeg, Calgary and Vancouver, is in position to give exhibitors full programs in one shipment, including features, comedies, serials, weeklies, magazines, in fact, everything that goes to make up a well balanced program. Not only can Regal do this, but it often can give as many as three complete changes a week. When it is considered that Regal distributes pictures of the highest grade, such as Metro, Goldwyn-Cosmopolitan, Warner Bros., Pathe, Selznick, Welsh-Pearson's new Betty Balfour productions and a long list of state right features, this matter of securing a full show in one shipment should be particularly alluring to exhibitors. Regal invites correspondence on the subject.

Actor and Sister Are United After Years of Separation

A real-life story that rivals a motion picture romance came to light at Universal City with the arrival of Mrs. D. J. Farrell of San Francisco, to find at the studio, after years of separation, her brother, William H. Gould, well-known character actor.

Mrs. Farrell had supposed her brother dead, as news had come that he had died in France. She knew him only by his family name, as Gould is a stage name he adopted after he had left his home in New York. She saw her brother in "Saved by Radio" and, struck by the likeness of the man in the picture to her supposedly dead brother, she wrote, asking his history. This was furnished by the publicity department as a matter of routine, without Gould being consulted, and the result was a touching reunion when the actor's sister arrived.



PHYLLIS HAVER in
"THE TEMPLE of VENUS"
A WILLIAM FOX Special Production

Music and Motion Pictures

by Muriel E. Bruce.

(Written Specially for the Digest.)

The presentation of motion pictures, as an art, has grown so fast, by such leaps and bounds, that we who pay our money at the box-office, and calmly and critically sit through an evening's entertainment that would have seemed to our forefathers pure magic, are apt to forget the remarkable combination of brains and hard work that has gone to produce our easily-procured pleasure.

The story of the making of films has been given to us, so often, as advertising propaganda, that we do give an occasional appreciative thought to a more than usually good piece of photography or trick camera work. But we rarely stop to wonder why our emotions are keyed up over a picture about seventy-five per cent. more than they are over a play or a newspaper story, or to measure the quality of our laughter over a funny film as compared with our feeble attempts at merriment over the wife's jokes at the breakfast table—we only know that the tears start to our eyes with remarkable rapidity when the movie-heroine sinks down in the snowstorm gasping, clutching her baby to her breast, and that we laugh until it hurts over the antics of Harold and Charlie. Now why is this? True, the psychologists tell us that a moving picture causes our minds to function more rapidly than a still picture, but these strange emotions are not of the mind. They are of the region just above the digestive organs popularly known as the heart—there is no doubt about it!

All the while that the picture is unrolling itself before our eyes, our emotions are being played upon, unnoticed by ourselves, as a rule, because our whole attention is held by the events of the film. There is a lot of the savage in us yet, and the modern theatre manager uses the ancient method of the war-chiefs applied in modern fashion—music. Once, it was a skin drum. Now, it is a symphony orchestra. But the effect is the same. We are stirred up, not necessarily to war-like feelings, but to a higher pitch of emotion than is usual with human beings on the American continent. And that is one of the principal reasons why we go to the movies, though most of us do not realize it.

Music with film showings has been in common use for almost twenty

years, but the perfecting of the combination has been slow in comparison with the development of the film. The beginnings were crude. At first, a pianist was hired to play until the picture began—somewhat after the manner of a church meeting! Then things were reversed, and the pianist was attached to the running of the film, beginning when the lights went out. He played anything he could think of that would fit in with his idea of the film, but as the average picture theatre pianist was not a very highly-trained person, the results were often rather terrible. An occasional genius would draw crowds to his theatre. Later, the theatres added drums and cymbals, but the resulting racket was so disturbing that the audience complained. Then one or two far-seeing managers engaged a violinist to play with the pianist, and the foundation was laid. Now, we have the perfect combination of orchestra and pipe organ, as far as the instruments are concerned.

But how do they know what to play, and how is it that the music we hear changes from grave to gay, from gay to humorous and back again, simultaneously with the changes in the film? Because a new art has grown up in response to the demand of the public, as new arts invariably will, and a number of highly trained specialists are spending long working days in the preparation of huge masses of material for use with the films that are released in batches, week after week, for the amusement of that same public. From the first simple attempts of an occasional pianist to make a list of "pieces" to play during a picture, jumping from one to the other about a step and a half behind the jumps of the picture, has grown up a complicated science, the science of the "cue-sheet."

The biggest theatres have their own symphony orchestras, with a leader—the best they can secure—and a "cue-music man." Then they have an enormous library of music, classified under emotional heads. There are certain number of compositions in the Adagio list to be used with scenes depicting grief or sorrow; in the Andante list to be used for love-scenes, maternal tenderness, home memories, or longing; the more obvious things like martial music or dances are easily selected; and, when the librarian is

really clever, bits from well-known operas that are definitely associated in the minds of the people with a certain type of scene like the Toreador song from Carmen, or the Jewel song from Faust. As J. Milnor Dorey says in a current periodical devoted to films: "If one remembers the music that accompanied 'The Birth of a Nation' or 'Hearts of the World' or 'Peer Gynt' and has analysed the various themes and repetitions, and noted all the clever transactions, he cannot but believe that music has not only come to enhance the artistic values of the picture but can often idealize and transport the mere picture value to a plane where their impressions can be properly registered."

The task of compiling this library alone is a tremendous one. And the librarian must not only use the classics, he must keep in touch with the very latest tunes as they come out, fitting in the most popular ones to tickle the palates of the Victrola owners. The classification under the various heads is a big job, and is open to bitter criticism from the orchestra leaders, from time to time. Then, the selecting of the music for each individual picture, which necessitates the running of the film several times for the cue-sheet man, while he sits in a dark projection room with his imagination on the jump and a shaded lamp and a stenographer at his elbow, is the next thing. He watches the picture closely, and he murmurs strange figures and numbers to the stenographer, who is also trained to interpret them and get them down accurately in shorthand and symbols. Then comes the fitting of the music exactly into the score of the picture, as it were, re-writing, cutting up, assembling, pasting together where necessary, always watching for the smoothness of the transition from one theme to another, and getting the whole thing timed to the last second.

An occasional picture appears with a whole fresh score by a famous contemporary composer, written specially for that picture. This is an indication of the future of the business. At present, we have not enough good composers in the country to do the work, and there is also the doubt as to the psychological value of new music as compared with familiar music.

EDUCATIONAL RELEASES "OUT TO WIN"

Educational are releasing "Out to Win," an Ideal English picture, which appears to have caught the knack of U.S. speed in making melodrama of the Sherlock Holmes order—the story is up to the minute centralizing around the theme of Radium.

It seems that Radium centres have been discovered by a young scientist who gives the location to a corporation who instruct him to secure an option on the land where Radium has been found.

A corporation, not too scrupulous when the question of securing "options" by fair or foul means is concerned, determines to secure the location of this radium, tracks our young hero, offers to buy his corporation; and refused, determines that the company which holds the option shall never be permitted to exercise its right.

Here is where the thrills pile on thrills, a double for our young hero is discovered who allows himself to be kidnapped, while our hero flies to the Promised Land of Radium. A heroine and "vamp" add the necessary love-interest and precipitate complications until the picture speeds away to a climatic finish.

The photography and technical requisites are excellent, as is also the cast. There are some big opportunities for fine individual characterization. These opportunities have not been missed by Clyde Brook, who plays the dual role, Catherine Calvert, as the "vamp" and Irene Norman most attractive as the pretty heroine.

R.L.

"Chu Chin Chow"

Interests England

A film which has aroused considerable interest states a London report is "Chu Chin Chow," adapted from the play which had such a wonderful success in London a few years ago. It shows the international character of a film production when it can be stated that this play, although in a sense British, was produced in Berlin by an Englishman with an American star, (Betty Blythe), English players in the chief sub-roles, and German supers.

"The Romance of H.M.S. Victory" says the same report is a film which will undoubtedly have considerable entertainment value. It is being distributed by "Pioneer," Cecil Court, London, W.C.2, and deals with the history of Nelson's flagship. It was recently exhibited to H.M. the King by his special command.



MARY PHILBIN in
"THE TEMPLE OF VENUS"
A WILLIAM FOX Special Production

Emory Johnson Signs Mary Carr for F.B.O.

Emory Johnson, the producer, announces that he had signed Mary Carr for a series of big attractions to be released through F.B.O.

His first production with Mrs. Carr will also present Johnnie Walker, the team appearing as mother and son for the first time since their memorable triumph in "Over the Hill."

Betty Scores Again

Several of the largest first-run houses in Canada have already booked "Squibs, M.P.," Betty Balfour's first picture in her new series made for the Welsh-Pearson Co. of London. This is by far the best picture this favorite little star has ever made. Great as her popularity already is in Canada, it will be still further enhanced by this new production. If the balance of the pictures in the series to be made are as good as "Squibs, M.P." exhibitors will not have to be coaxed to book them. Secure this feature through Regal Films, Ltd.

Vancouver Island

First class new Picture Theatre, 300 to 400 seats, in live town, splendid hardwood dance floor, 2 Powers machines, excellent climate. Write Owner, c/o Digest, 259 Spadina Ave. \$16,000, terms easy, one-half cash.

TIPS

for Projectionists.

A very good polish for condensing lens may be prepared by mixing precipitated chalk and water to form a paste. Use like silver polish. It will often clean where other methods fail. Remember however that if the lens is badly pitted no amount of polishing will restore the surface, the finish of which has been burned by the bits of copper thrown by the negative carbon. Such a lens should be promptly scrapped as it is wasting valuable light.

Many projectionists who make their own slides by photography complain of the lack of sharpness in the finished slide. The writer believes this is due to making the slides by contact printing. To obtain the best results, make your negative almost double the size of the slide and reduce in printing. This will give the finished slide a sharp professional look and will serve to hide minor faults.

The following idea for a shutter, while not strictly new has never to the knowledge of the writer been given a really fair trial in this country, although it is used to a considerable extent in Britain. Make the shutter from clear celluloid such as is used for the windows in auto tops. Of course these blades should first be trimmed down to fit local conditions the same as a solid shutter, then color the master blade a light green and the flicker blade a light red. It will be found to cause a wonderful increase in light and also will give the picture a pleasing tone. Where high amperage is used together with a metallic screen there is often a harsh quality to the light which this shutter will surely eliminate. The writer has used this shutter and found that it is all that is claimed for it.

Guy E. McAllan.

Clift Will Direct "Loyalties" for Fox

Denison Clift, who directed "This Freedom," the William Fox special from the story of A. S. M. Hutchinson, has been put under contract by Fox. His first assignment will be to direct the screen version of "Loyalties," the John Galsworthy stage play which had a long run at the Gaiety theatre in New York. Secure this feature from Regal Films, Ltd. a lens may be prepared by mixing pre-

Walter Fogg, who has been manager of the Capitol theatre, Winnipeg, since Pantages vaudeville was placed in the house, resigned on Nov. 1st to go into other business. Mr. Fogg was manager of the Pantages, Winnipeg, for nine years.



STARS AND SCENES FROM THE UNIVERSAL PRODUCTION OF "THE HUNCHBACK OF NOTRE DAME."

This film play has proved to be one of the most striking of many seasons. On the left is seen a photograph of Kate Lester, in sumptuous grab, as Madame de Gondelaurier. On the right is a replica of the famous cathedral of Notre Dame de Paris, surrounded by streets of Paris of the Fifteenth Century. Below is shown the reproduction of a scene from the Universal filming of Hugo's famous novel, where Patsy Ruth Miller, in the role of "Esmeralda," gives one of her street dances. Lon Chaney will take the part of the "Hunchback."



As First National's newest star please let me extend the wishes of my fellow players and the entire First National organization that this may be the Merriest Christmas and the Happiest and most Prosperous New Year of your life.

CORINNE GRIFFITH



HAIL TO THE SUN!

*One group of the hundreds of enchanting dancers who contribute much to the beauty of "The Temple of Venus."
Presented by William Fox*

Announcement

Canadian Educational Films, Limited have been successful in negotiations which secure for them exclusive rights in Canada to the product of Ideal Films, Limited, thus bringing to the Canadian Exhibitor the cream of British Productions.

"OUT TO WIN"

"I WILL REPAY"

**"Through
Fire and Water"**

**"MARY
QUEEN OF SCOTS"**

**"HUTCH STIRS
'EM UP"**

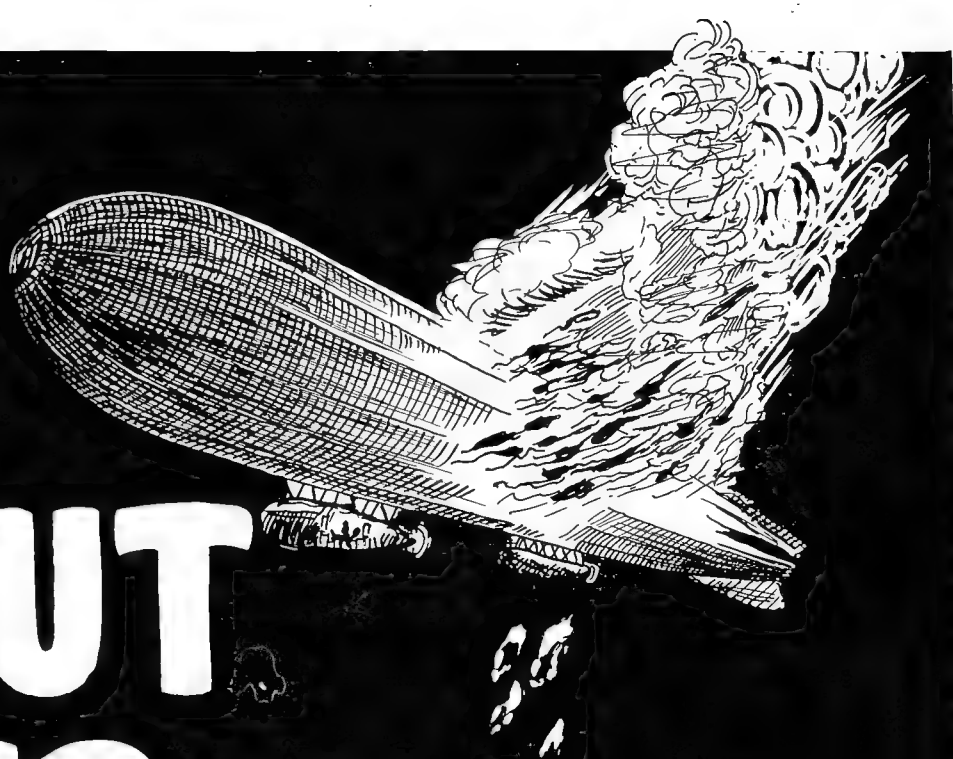
**"OLD BILL
THROUGH YE AGES"**

"The Great Well"

"Typhoon"
(WORKING Title)

The above releases will be available after January 1, 1924, and announcements will be made from time to time in advance of additional releases.

CANADIAN EDUCATIONAL FILMS, LIMITED



“OUT TO WIN”

The BLAZING AIRSHIP
over the English Channel
at night, while men fight
madly at its edge for the
Document that means
a Fortune

Releasing, January 1st, 1924

“Educational are releasing ‘Out to Win,’ an Ideal picture which appears to have caught the knack of U.S. speed in making melodrama.... The story is up to the minute.... The photography and technical requisites are excellent, as is also the cast.”

RAY LEWIS.

*“It’s an Ideal
Subject”*

Distributed By

Canadian Educational Films, Limited

Dominion Films Limited

Extend Hearty Christmas Greetings

and present

Five Proved Box Office British Productions

THE BIG DRAMATIC SPECTACLE

"The Hero of Ladysmith"

G. B. SAMUELSON'S REMARKABLE ROMANCE OF LATE VICTORIAN ENGLAND; COLORFUL AND PICTURESQUE SCENES IN THE VELDT'S OF SOUTH AFRICA.

"The Sign of the 4"

A STUPENDOUS PRODUCTION OF THE GREATEST STORY IN ENGLISH POPULAR FICTION—A MELODRAMATIC ROMANCE OF SHERLOCK HOLMES.

"The Sentimental Lord Sap"

A ROLICKING, BOISTEROUS AND DELIGHTFUL ROMANCE INVOLVING THE BRITISH ARISTOCRACY AND THE ENGLISH VARIETY STAGE—A SURE-FIRE HIT.

"The Harbor Lights"

A MAGNIFICENT STORY OF LOVE AND THE SEA—PERILOUS ADVENTURES, FIGHTS, RESCUES—WITH TOM MOORE AS THE HERO.

"Stop Your Ticklin' Jock"

("LITTLE MISS NOBODY")

A DELICIOUS COMEDY FROM THE FAMOUS SCOTCH PLAY WHICH HAD PHENOMENAL RUNS IN LONDON AND GLASGOW.

DOMINION FILMS LIMITED

Toronto - Montreal - St. John

CAN. NATIONAL FILMS LTD.

Winnipeg - Calgary - Vancouver

"Something has turned up at last."

it is—

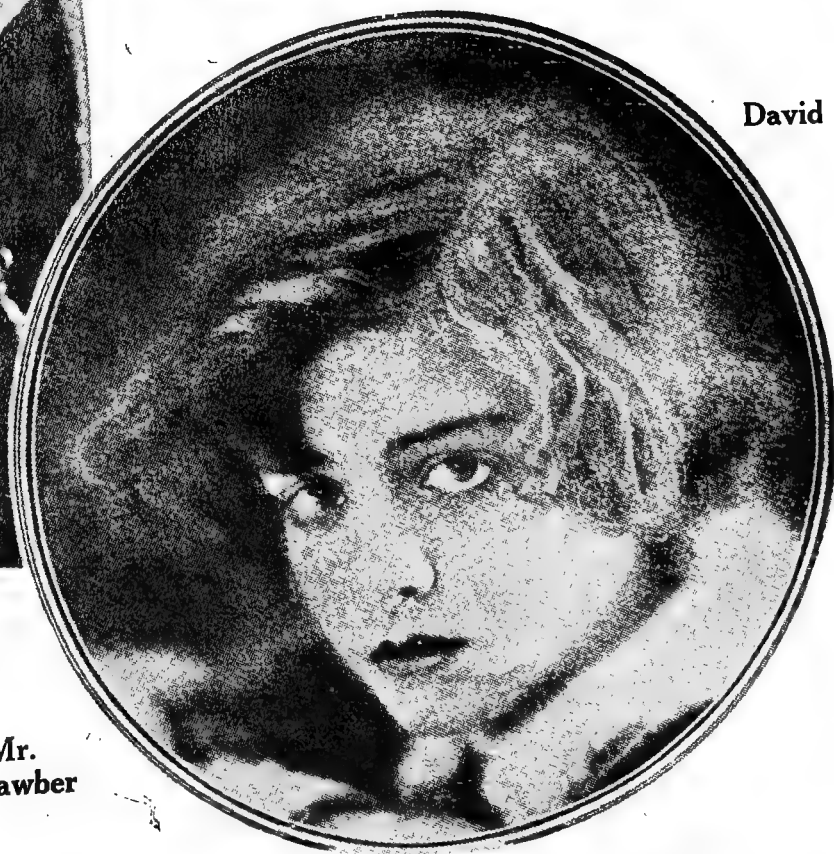
David Copperfield

From the World-Loved
Novel by

**Charles
Dickens**



Mr.
Micawber



David

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Toronto - Montreal - St. John

CANADIAN
DISTRIBUTORS

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Winnipeg - Calgary - Vancouver

NEW YORK PUBLIC LIBRARY

G. B. SAMUELSON Presents

The KNOCK OUT

6

When the Countess of Strathroy threw her arms around BILLY'S neck, and sighed "MY HERO," BILLY went down for the count of SIX

7

When DOUGHTY DANIEL landed on BILLY'S jaw with 220 pounds of bone and muscle, BILLY went down for SEVEN



A story of the middle-weight CHAMP of England, who was just a BLOKE, even as you and I

Canadian Distributors

Dominion Films, Limited
Toronto Montreal St. John

Canadian National Films
Winnipeg Calgary Vancouver

*The Motion Picture
of Humanity*



The **PASSIONATE CHRISTIAN**

*The Most Marvelous Film Production
Man's Genius has ever Created*

Presented By

Dominion Films, Limited

Toronto - Montreal - St. John

Western Distributors

Canadian National Films

Winnipeg - Calgary - Vancouver

B. P. SCHULBERG
PRESENTS



A TOM FORMAN
PRODUCTION

Florence Vidor

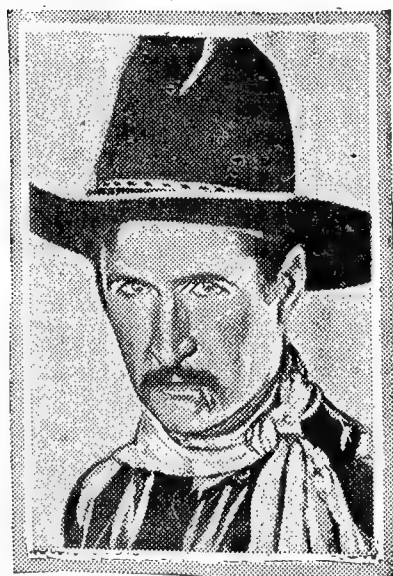
THE VIRGINIAN

THIS Owen Wister story, played on the stage for years by Dustin Farnum and William S. Hart, is an American classic. The Virginian's admonition to Trampas—"When you call me that, smile!"; the hen that adopted the puppies, the wooing of Molly, the hanging of Steve, the duel with Trampas; all are familiar.

Kenneth Harlan is a masterful Virginian and this production will place him in the front row of stars. Florence Vidor plays **Molly**, Russell Simpson is **Trampas**, Raymond Hatton is **Shorty** and Pat O'Malley is **Steve**. Others in the cast are Milton Ross, Sam Allen, Bertram Hadley and John Stepping.

Tom Forman made the picture in the heart of the cow country and it's going to be one of the big pictures of the year. Hope Loring and Louis D. Lighton wrote the continuity.

Preferred bought "The Virginian" from Douglas Fairbanks, who gave up his plans to produce it after he had decided to continue his more spectacular productions. Mr. Fairbanks' elaborate production plans were turned over to Mr. Forman to aid him in his work.



Russell Simpson as "Trampas" in
"The Virginian"—Preferred
Pictures.

The Preferred Fifteen

THE BROKEN WING
MOTHERS-IN-LAW
THE VIRGINIAN
APRIL SHOWERS
MAYTIME
THE BOOMERANG
WHITE MAN
POISONED PARADISE
WHEN A WOMAN REACHES FORTY
THE MANSION OF ACHING HEARTS
THE BREATH OF SCANDAL
THE FIRST YEAR
THE TRIFLERS
FAINT PERFUME
MY LADY'S LIPS



GEO. S. JEFFREY
Special Representative, Canadian Distribution

DOMINION FILMS LIMITED
Toronto - Montreal - St. John

Kenneth Harlan
CANADIAN NAT. FILMS LTD.
Winnipeg - Calgary - Vancouver



In olden days they made love like this—

WHEN a play-with-music runs for six years and keeps on running, playing the same cities over and over again, it must have in it a quality that the public likes. This is the history of "Maytime," by Rida Johnson Young.

It is a story of lovers of long ago, whose romance is carried down to the jazz age. A jewel box buried at the foot of a blossoming apple tree finally solves the plot, coming to light when the descendants of the original lovers are entangled in a hectic story that includes chorus girls and stolen diamonds.

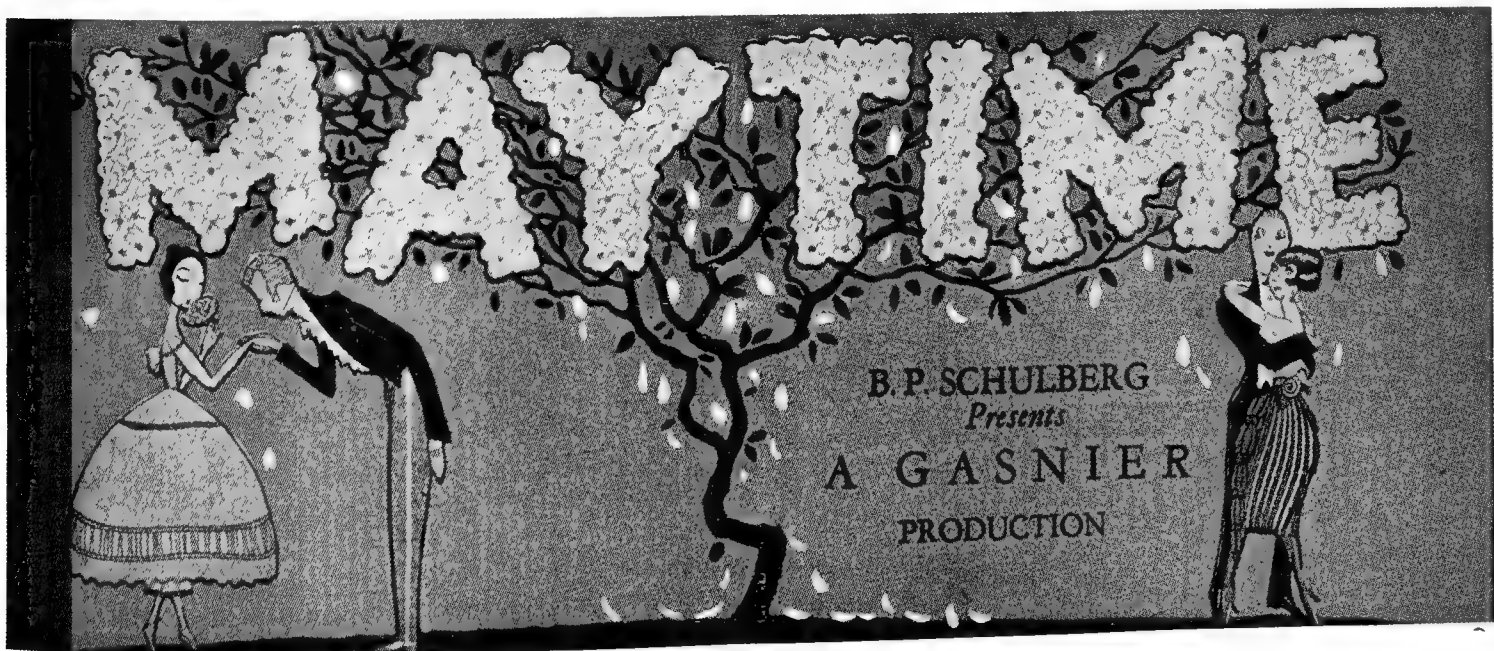
Included in the cast will be Ethel Shannon, Harrison Ford, William Norris, Clara Bow and Netta Westcott. Mr. Norris was a member of the original New York company.

Olga Printzlau has written the scenario, which calls for a story of charm and drama and elaborate gowning and settings. Fifteen of Hollywood's most beautiful girls will be included in the cast.



*Now they make love like this
Were the old days best?*

PREFERRED PICTURES



(Sketch of Maytime 24 sheet)

THE PREFERRED FIFTEEN

POISONED PARADISE
WHEN A WOMAN REACHES FORTY
THE BREATH OF SCANDAL
THE FIRST YEAR
THE TRIFLERS
FAINT PERFUME
MY LADY'S LIPS
THE MANSION OF ACHING HEARTS

THE BROKEN WING
MOTHERS-IN-LAW
THE VIRGINIAN
APRIL SHOWERS
MAYTIME
THE BOOMERANG
WHITE MAN

PREFERRED PICTURES CORPORATION

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Before Buying Pictures Read The Digest Advertising Pages.

Only Consistent Money Making Pictures Merit Consecutive Play Dates---

That's why we announce

FIRST NATIONAL MONTH JANUARY, 1924

A wonderful opportunity to treat your patrons to the greatest array of motion pictures ever given to the screen. An opportunity to create more prestige and larger audiences for your theatre in one month than you could accomplish ordinarily in a year.

Make your Selection from these---

WITHIN THE LAW
THE BRIGHT SHAWL
CHILDREN OF DUST
PENROD AND SAM
CIRCUS DAYS
THE SCARLET LILY
THE FIGHTING BLADE
DULCY
HER REPUTATION
ASHES OF VENGEANCE
THE WANTERS

POTASH AND PERLMUTTER
THUNDERGATE
THE BAD MAN
THE DANGEROUS MAID
THE AGE OF DESIRE
JEALOUS HUSBANDS
PONJOLA
BOY OF MINE
TWENTY-ONE
FLAMING YOUTH
BLACK OXEN

*Don't sit back and wish for a
Prosperous New Year—Sign First
National SOLID and enjoy one*

**CANADA'S
MOTION PICTURE
TRADE PAPER**

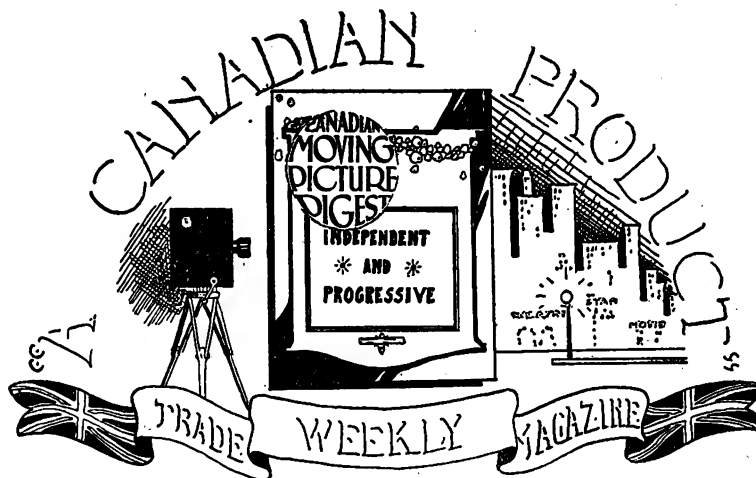
The Canadian Moving
Picture Digest

General Manager and
Editor-in-Chief

RAY LEWIS

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1915
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TORONTO, CANADA

DECEMBER 29th, 1923

"Greet the New Year Cheerfully"

A HAPPY AND PROSPEROUS NEW YEAR to all our readers. In glancing casually over the past year's efforts in our Industry we see evidences of marked progress.

"Better Pictures" has been universally accepted as one of the universal requisites of our business; and in this department we find that it is not a case of much talk and publicity. Excellent productions are being marketed, in many cases far superior to the quality which has been presented to the public in previous years.

It is not so many years ago, perhaps a year or two, when we pointed with pride to "The Birth of a Nation" as a justification of our existence, when the public pointed to this same production as the only motion picture they had ever seen or enjoyed. Today we look upon this picture as being very fine, but a bit mid-Victorian, by mid-Victorian we mean conventional, and old-fashioned in comparison with later pictures which have been produced. The public can now name a very long list of outstanding pictures they have seen and enjoyed; and we no longer find it necessary to justify our right to a place in the sun, because of one good picture we have produced. As an educational and recreative factor we are necessary to the people. The screen is the medium through which the East and the West, not only salute each other, but through which they break bread, and understand each other.

The presentation of pictures has also taken on a finer tone, both in its publicity and in the technical and artistic accessories which have been added to the actual presentation of the picture to its public. There is still room for improvement in the publicity angle. More dignified and less "Hoorah Stuff" in the newspapers would be a notable advancement; and posters could be improved by making them catch the eye of the public through artistic lay-outs and not through the display of "throat-clutching" or firearms.

There is an improvement in the class of salesmen, the eccentric word, "Gyp" now needs an interpreter, with the exception of in a few isolated cases; and this type of salesmen the exhibitor of today is familiar with. He gets the same kind of promises which he delivers and with as much chance of fulfillment.

The contract between distributor and exhibitor has also been much discussed; and a uniform contract introduced. Not universally, it is true, but before 1924 passes out the distributors, who have not adopted this con-

tract, will realize that what is good for one distributor is good for another distributor; and if one exchange can do business on the uniform contract why not every exchange?

The Motion Picture Theatre Owners have been doing some constructive work which cannot fail but arouse even the sceptics to enthusiasm. Motion Picture Day accomplished for our business the kind of wide-spread publicity which our business could not have secured through any other medium, the kind of publicity which won for our business the approval and support of names nationally known, names which carry with them the support of the reading public. Motion Picture Day won for the exhibitors new audiences and revived the interest in motion pictures.

The M. P. T. O. are now organized for a fight to win a repeal of the Admission Tax. What this means to our business cannot be measured by words.

The M. P. T. O. after investigating the Fire Insurance problems of exhibitors have arranged for a reduction in insurance for exhibitors, proving by statistical reports that Motion Picture Theatres were less of a risk than other places of business.

The M. P. T. O. in establishing an arbitration board have made it possible for producer, distributor and exhibitor to meet for an open discussion of those problems which directly and indirectly concern them. For an adjustment of personal grievances and the establishment of unity and amiability between each other.

If the M. P. T. O. only accomplished a Unity of the Interests which compose our business, their work would be of universal permanency and good. For out of a fuller understanding, between men and interests, permanent ideals and edifices are erected; and a business which cannot, and will not, understand its component parts, cannot expect those not directly concerned to understand them.

Nineteen hundred and twenty-three in Canada saw some drastic changes, consolidation of interests for added strength, both among the distributors and the exhibitors. Nineteen hundred and twenty-four will be the test of these consolidations.

We look forward to 1924 with hope, with every good wish to distributor and exhibitor. We see the signs which give us courage to greet you, to greet the New Year with Faith and Good Cheer.

—RAY LEWIS.

Comprehensive Program to Meet Increasing Demand

Educational Prepares Short Subjects of Wide Variety and Excellent Interest.

The beginning of the new year will find plans perfected for a most comprehensive program of Short Subjects to be distributed by Educational Films during the latter half of the 1923-24 theatrical season.

With several new series of pictures introduced, including the Juvenile Comedies, Tuxedo Comedies, the "Sing Them Again" Series by Norman Jefferies and the "Secrets of Life" pictures made with the new microscopic process perfected by Louis H. Tolhurst, the schedule for the first half of the season, now past, has covered the widest scope ever attained by Educational Pictures. The popularity of these Short Subjects has been reflected in the ever increasing prominence given to them in the advertising of the big representative theatres throughout the country and in the unusual attention and favorable comment from critics everywhere.

But the early part of the year will find still further additions to the Educational program. Two special Clyde Cook Comedies, produced by Joseph M. Schenck and starring the popular comedian whose name the pictures bear, will be distributed in the near future, the first being released probably in February. They are in two reels.

Lloyd Hamilton, whose work on the two-reel Hamilton Comedies was interrupted to permit his appearance in the feature black-face comedy made at the Griffith Studio at Mamaronock, again has production of these comedies in full swing, and distribution of the remaining five subjects in this series of six comedies will be started the second week in January, when "My Friend" will be released. "My Friend," which has created unusual enthusiasm at pre-viewings in Los Angeles, shows Hamilton in a role that takes him all the way from his familiar character as a poor, humble lad in checkered cap and tie to a ball room where some exceptionally funny incidents occur.

The eight two-reel Christie Comedies so far released have fulfilled the Christie promise of a greater number of laughs in addition to the well known Christie story and entertainment value. The twelve remaining pictures to be distributed in this

series begin with "Ride 'Em Cowboy," which presents Bobby Vernon in one of the broadest comedy subjects ever produced at the Christie Studio.

Starring honors in these comedies will be divided between Bobby Vernon, Jimmie Adams, Dorothy Devore and Neal Burns, who have headed the casts for the pictures in the first half of the season.

The mid-season finds production in full swing at the Fine Arts Studios, where Jack White has his schedule of Mermaid Comedies well advanced, winning new laurels with an ever increasing number of fast laughs and thrills. January will see the release of one of the fastest Mermaid Comedies ever made, "Flying Finance," in which an entire village is wiped out by a cyclone that is declared to be the funniest storm ever seen in a film comedy.

The Juvenile Comedies and Cameo Comedies are in production. A prominent position on the Educational schedule has been taken by the two-reel Juvenile Comedies, which have found a great welcome in theatres everywhere because of their wholesome kid fun. Bennie Alexander, Ernest Butterworth, Joe Butterworth, Roger Keene, Jack McHugh and Peggy Cartwright are among the many lovable youngsters who have contributed to the laughs in these pictures.

Fox To Distribute Clift Production

In the Digest issue of December 22nd under the heading, "Clift Will Direct Loyalties" it will be seen that two transposed lines at the bottom of the story convey the impression that Regal Films are to distribute the feature. This, of course, is obviously an error occurring in the make-up of the page. We regret any inconvenience caused by same.

FOR SALE

Moving Picture Projecting Machine, Powers Inductor, Opera Chairs, Screen for sale at a bargain.

W. G. WILLIS,
Seaforth, Ont.

"Dollar and a Half Show" For Fifteen Cents—Yes!

Manager Oral Cloakey made a special hit with the children of Ottawa in the staging of an extra performance at the Regent Theatre, Ottawa, on Saturday morning, December 22, at which a complete program appropriate to kiddies' tastes was presented. A feature film, "The Prince and the Pauper," was obtained purposely for this one showing and other numbers included the comedy and cartoon from the theatre's regular program, a kiddies' singsong, juvenile artists' entertainment and the distribution of lolly-pops which had been donated by Denman & Munro, local druggists. The admission price was 15 cents.

Hull Fire Chief On the Spot For Evening Conflagration

An outbreak of fire in the projection room of the Laurier Theatre, Hull, Quebec, during the evening performance on Sunday, December 16, caused considerable excitement, but the patrons, who almost filled the theatre, left quickly through the various exits. It happened that Fire Chief Tessier, of Hull, was in the audience and he quickly took charge of proceedings. The projection room and equipment, including two projection machines, one of which had recently been installed, were destroyed along with a portion of the upper section of the house, the loss being \$6,000. About 1,500 feet of film were burned, the latter not being insured. Donat Paquin, proprietor of the Laurier, reopened the house after a few days.

Facts About "Flaming Youth"

"Variety," published under date of December 6th, 1923, gives the information that the Strand Theatre, presenting "Flaming Youth," did \$49,138.00, topping the Capitol's receipts for that week. This is the first time in a year that the Strand has surpassed the Capitol in its box office receipts.

It is interesting to note that the Strand, with its seating capacity of 2,900 did \$49,138.65, as compared with a seating capacity of 5,300 did \$44,000. "Flaming Youth" was held over for a second week and indications up to Wednesday were that it would be another record breaker.

First National has announced no release date in Canada as yet for this great box office attraction.

Our Finest Production*By The Producers***"Anna Christie"**

(By THOMAS H. INCE)

Story quality, dramatic situation, careful and human interpretation by recognized stars, and excellent direction make "Anna Christie" stand unquestionably in my mind as the finest production on my program for the year. Using an adaptation of a Pulitzer prize play by one of America's foremost playwrights that won sympathetic audiences both in New York and London, and selecting a cast topped by Blanche Sweet and William Russell, I was determined to paint the screen "Anna Christie" in the same bold, simple strokes that Eugene O'Neill used in the stage original, and I feel that we succeeded.

There are no elaborate costume spectacles or reviews in "Anna Christie." The theme of the picture is powerful enough to grip the interest without the customary artificialities employed to make a "box office attraction" of an indifferent production.

"Anna Christie" heralds, I believe, the return of Shakespearean ideals in dramatic presentation in which setting is the subsidiary element, and the actor and plot "the thing."

* * *

"Scaramouche"

(By METRO)

"Scaramouche" is undoubtedly the finest picture our company has produced this year.

It is very apparent why "Scaramouche" is selected as it has been running for two months in New York at a top price of \$2.50 to record breaking business, and has equalled this performance in numerous other cities where it is being road-showed.

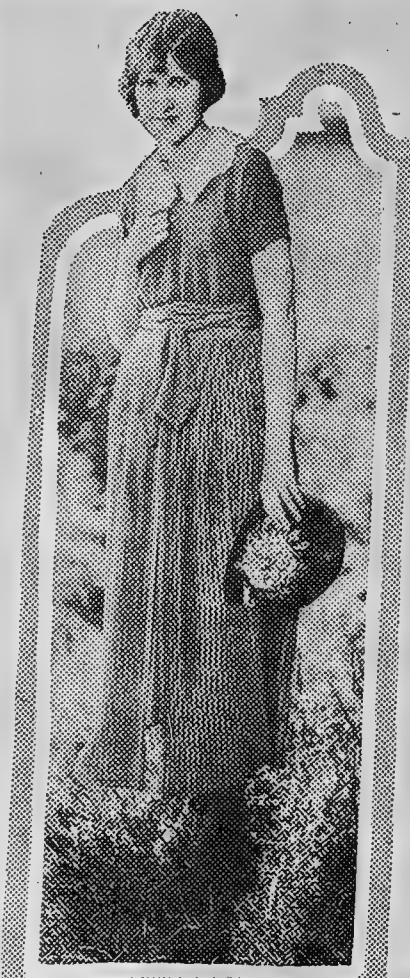
* * *

"The Hunchback of Notre Dame"

(By CARL LAEMMLE)

"If Universal had never made any other picture than 'The Hunchback of Notre Dame' I would still feel that the company had done great things for the film industry. Not only is it the greatest picture Universal has made during the past year, but the greatest picture Universal ever made. I feel that it is the greatest picture any company ever made.

"The Hunchback of Notre Dame"



GENEVIEVE TOBIN IN "NO MOTHER TO GLUE HER—WILLIAM FOX SPECIAL PRODUCTION"

is a faithful screen reproduction of the spirit and manners of fifteenth century Paris as described so immortally in Victor Hugo's romance. It is unsurpassed in the magnitude of its settings and in the bigness of its handling. It will go down in screen history. The remarkable character portrayal of Lon Chaney as Quasimodo, the hunchback bell-ringer, alone could make the picture live from generation to generation.

"The picture was conceived and produced as a screen epic. Screen epics are few and far between. I believe 'The Hunchback of Notre Dame' will be just as interesting to the public years hence as it is today. It has beauty, drama and grandeur that will live. It is a romance for all the ages. I am proud to be responsible for its filming."

"The Prodigal Son"**For January 6th**

Montreal.—Dominion Films, Limited announce that they are releasing "The Prodigal Son" at the Imperial theatre here for the week of January 6.

**Joseph Paquet
Will Operate
Quebec House**

Quebec City.—Joseph Paquet, who leased the "Canadien" picture theatre to E. Beaumont of this city, is taking it over in the near future and will have the house thoroughly redecorated and renovated. It will reopen under his direct management early in the new year and will show first class pictures.

**Popular Stars In
"The Acquittal" Have
Broadway Opening**

Universal Jewel Production With
Claire Windsor and Norman
Kerry Draws Crowd
To Cameo.

"The Acquittal," Universal's Jewel production of Rita Weiman's celebrated stage play, made with Claire Windsor and Norman Kerry in the leading roles, had its New York premiere this month in the Cameo Theatre, Forty-second street and Broadway. In the face of heavy opposition in the other Broadway houses, it went over big and made a record for itself in the Cameo.

The success of the New York opening bears out the unusual acclaim with which the production has been received in several other film centers where it has been shown pre-release. Many critics have hailed it as a 100 per cent picture. This valuation of the film is echoed in the box office reports and in the opinion of many exhibitors.

"The Acquittal," which is a mystery melodrama laid in society settings, with a court-room angle said to be the most perfect ever attained in moving pictures, has made an especial hit with judges, lawyers and others having to do with legal affairs. This is so because of its accurate portrayal of court and criminal procedure. Expert legal minds have been unable to pick a flaw in the picture, either as to motive, continuity, action or setting.

Great praise has been accorded to Miss Claire Windsor and Norman Kerry for their excellent portrayals in "The Acquittal." Miss Windsor was obtained for this picture by courtesy of Goldwyn and was selected because she fits so perfectly the exquisite character of Madeline Ames of the Rita Weiman play. Norman Kerry won his spurs with Universal by his outstanding characterizations in "Merry Go Round" and "The Hunchback of Notre Dame."

IF CHRISTOPHER COLUMBUS CAME TO F.B.O.

He Would Discover——

The greatest motion picture yet released!

He Would Discover——

A publicity and exploitation department working day and night to turn out the greatest ticket-selling, desire-creating material!

He Would Discover——

An assortment of beautiful posters—staggering with their artistry and “pull”!

He Would Discover——

An organization proud of their acquisition, bubbling over with enthusiasm!

He Would Discover——

The motion picture marvel de luxe, Mrs. Wallace Reid's

HUMAN WRECKAGE

UNITED EXHIBITORS OF CANADA, LIMITED

Thru Canadian Educational Exchanges—Six Offices

Toronto Montreal St. John Winnipeg Calgary Vancouver

"No Theatre Can Play These Pictures Without Profit"

THE padding of features into unwarranted lengths is the greatest peril to the industry today.

Like Vaudeville, motion pictures have won their tremendous popularity through giving the public diversified entertainment. A long-drawn-out, padded feature is the opposite of this.

You **MUST** give your patrons varied entertainment to keep up your business.

Educational Pictures the only nationally advertised Short Subjects, help you to do this.

E. W. Hammons

Mr. C. S. Goodman,
Educational Films Co. of East Penn., Inc.,
1309 Vine Street,
Philadelphia, Pa.

Dear Goodman:

I had the pleasure of presenting at the Stanley Theatre "CLOSE HARMONY", the first picture of the new "SING THEM AGAIN" Series, distributed by Educational Film Exchanges, Inc.

Large audiences not only showed their pleasure in the scenes and characters typical of the songs to be sung, but expressed to the fullest, their happiness by singing "Sweet Adeline", "The Shade of the Old Apple Tree" and "Sweet Rosy O'Grady", in a way that convinced me that the picture in many cases, brought back tender memories of bygone days.

Judging from the first picture, I am convinced that no theatre can play these pictures without profit to itself and entertainment to its patrons, and I sincerely wish you the success with "SING THEM AGAIN" that I consider this series deserves.

Yours very truly,
STANLEY COMPANY OF AMERICA

Frank W. Gubler
Managing-Director.

FWB:OC

And then the
Stanley Company
booked the whole

NOW BOOKING

"MEMORIES"

Introducing

"Where the River Shannon Flows"

"Daisy Bell"

"Silver Threads Among the Gold"

"SING THEM AGAIN"

SERIES (twelve pictures) By Norman Jefferies
With a 75-day run for each picture

Educational Pictures



THE SPICE OF THE PROGRAM

EDUCATIONAL
FILM EXCHANGES, Inc.

E. W. Hammons
President

REALISM IS A FEATURE OF BELASCO PRODUCTION

**Critics Agree That "The Governor's Lady" Is True To Life —
Dramatic Theme Well Developed in William
Fox Production.**

Some critic has said of "The Governor's Lady," the David Belasco play, which William Fox is presenting on the screen, that "its fidelity to life is photographic." This probably is the most accurate description that can be given to this picture, which has won the unanimous praise of critics everywhere.

The theme is developed through a series of dramatic sequences identical to situations found in the private and public life of many American politicians. It was the universal appeal and the many human touches in the story that made it a popular stage success and that now will delight screen fans.

"The Governor's Lady" presents the story of Daniel Slade, who has risen from the laboring ranks in a silver mine to the governor's chair. There is a great deal of Napoleon in his make-up and he is able to override every obstacle and plunge on towards his goal.

His wife fails to keep up with his advancement in the social world. She is the type of a woman who buries herself in her home and its duties,

with the belief that her old fashioned love for her husband will suffice.

Just before Slade's nomination as governor of his state, he meets the daughter of a senator. Slade is infatuated with the girl and impressed with her social poise. When he tells his wife that she is a hindrance to him in his career and that he intends to marry the senator's daughter, she leaves.

On the eve of his election to the governorship, Slade receives word that the girl who was to take his wife's place had changed her mind and will marry a young lawyer. He then goes to the big executive mansion a remorseful and lonely man. From this point the photoplay moves rapidly forward to one of the most dramatic climaxes ever seen on the screen.

Harry Millarde, the man who made "If Winter Comes," also directed this picture from the stage play which was written by Alice Bradley. Robert T. Haines and Jane Grey play the leading roles. The supporting players are Ann Luther, Frazer Coulter and Leslie Austen.

First National Going Strong In Winnipeg

The Province Theatre, which is now under the management of Mr. Schulberg, has booked four First National pictures to be run consecutively. We are advised that they are, "The Bad Man," "The Meanest Man in the World," "Jealous Husbands" and "The Wanters."

With that line up of pictures Mr. Schulberg has every prospect of putting the house on a paying basis and as he is an old and experienced show man we have every reason to believe that the Province will again take a foremost place in Winnipeg theatre circles such as it occupied a few years back.

Indianapolis, Ind.—Tri-Stone Pictures, Inc., of New York, has been granted an injunction against the State Film Service and J. D. Waintrup, of Indianapolis, restraining them from distributing four Triangle pictures in the Indiana territory, the rights to which Tri-Stone controls.

Peculiar interest attaches to this case inasmuch as the unauthorized distribution of pictures of numerous brands had reached a high-water mark in the Indiana territory. The judge who tried this case characterized it as out-and-out piracy and, without solicitation on the part of the plaintiff, directed it also to prepare a bill of damages for assessment against the defendants.

First National Setting Record in Extended Runs

Two First National pictures, "Ponjola" and "Flaming Youth," have had extended runs in the Strand, Brooklyn, and the Strand, New York, respectively. Colleen Moore, who plays the leading role in "Flaming Youth," is winning warm praise from the critics and is said to have given to the screen the greatest flapper role in its history. Milton Sills, Elliott Dexter and Myrtle Stedman support the star.

"Ponjola" also boasts of an exceptional cast. Anna Q. Nilsson being the star, with James Kirkwood and Tully Marshall in support.

The Canadian presentations of this picture have been very successful indeed. At the Capitol, Montreal, record business was reported. Bob Stevens, of Sudbury, put in "Ponjola" practically "cold," that is, without any advance advertising, and his house could not accommodate all the people who desired admission. It is understood that Mr. Stevens will bring the picture back for a return engagement at his Regent Theatre.

"Pay Up or Shut Up" Order Issued by Government

Drastic Means Taken To Secure Amusement Tax Owing—Theatres Must Pay, Says Price.

(Special to the Digest)

The Russell Theatre, Ottawa, Ontario, has been closed temporarily under orders from Colonel W. H. Price, Toronto, Ontario Provincial Treasurer, as a result of the decision of the government to enforce strict observance of the Amusement Tax Act. The Ottawa Russell Theatre was the first to feel the brunt of the government action and it was ordered closed when investigation by Captain Orr, M. C., recently appointed director of the Amusement Tax Branch of the Ontario Treasury Department, disclosed the fact, it is said, that the theatre was \$9,000 in arrears with its tax payments.

"It is a case of pay up or shut up," declared Colonel Price, in a warning house.

to all theatres in the Province of Ontario. The Provincial Treasurer intimated that the Russell would remain closed until full payment of tax arrears had been made. Similar action will be taken against other theatres, it was stated.

This sensational move is another step which has been taken by the new Ontario government to correct inefficient management of various departments of the Provincial Administration which had been allowed to creep in during the regime of the Farmers' party. The loose methods of tax returns from the Russell Theatre were said to have been prevalent during the control of three managers of the

Digest Reviews Current Attractions

If the exhibitor would exercise the same good judgment in arranging entertainment for his year-around-patronage as he has shown in the selection of his Christmas holidays programs (chosen with a view to pleasing the children) there might be seen a new wave of interest in the movies. We place this onus on the exhibitor because after all it is really very much up to him. We admit and applaud wildly when the exhibitor complains that there are a tremendous number of rotten pictures offered him; but we also must maintain that the producer has made a few *good* pictures during the past year, a few *very good* pictures and a very few *excellent* pictures. With these and the large number of *average* good pictures available the exhibitor can certainly avoid the "rot." Don't pull the old stuff about the public wanting this form or that of perverted entertainment—give them good, wholesome pictures, and your audiences may change "caste" a little but it will be to your advantage and just the same to you if the money comes in.

One of the most prominent independent exhibitors in Canada said to the *Digest* recently, "The public is definite in its demand for wholesome entertainment. It is getting absolutely fed up on the lavish artificial studio sets, impossible stories, and the tricks of so-called stars. What is wanted is a real story with plenty of God's outdoors for a background. Good photography and good direction will do for half the cost what the biggest star and the most costly studio sets can no longer do. Your audience will stand any amount of "setting" in an imaginative or historical romance, and enjoy it just as a child loves a fairy story; but when it comes to modern drama the story must 'ring true,' and the picture must be a picture and not a cartoon."

* * * *

"Holiday Programs"

The day after Christmas, Toronto theatres enjoyed a good old fashioned stampede. The Hippodrome with Jackie Coogan in "Long Live the King," Metro's effective photo production of Mary Roberts Rinehart's quaint romance, was a successful example of the well presented imaginative story with make-believe historical settings. The children packed the theatre, packed the lobbies and

spilled over into the street outside the entrances. They showed what it really meant to "stand them out."

At Pantages, the freckled-faced little imp, Wesley Barry, as "The Country Kid," presented by Regal Films, registered with conviction in dollars and cents at the box office. The kiddies and their parents packed the huge house solid directly after luncheon and kept it jammed all day. Here was the successful outdoor story with a vengeance.

The Picadilly, with its remarkably appealing dramatization of Dickens' immortal story, "David Copperfield," provided probably the most important treat—those who had not been children for a very long while as well as the little folks responded in record numbers to the greatest of all English novelists. Here was the example of the great story with its world renowned characters faithfully portrayed amid suitable and realistic surroundings.

* * * *

"David Copperfield"

Dominion Films, Limited, is responsible for bringing to Canada the beautiful European screen production of "David Copperfield," the story which is said to be based on the life of the great author himself. "David Copperfield" has been produced by a man who is a lover of Dickens' works—it is the most eloquently sympathetic bit of screen drama that you could wish to see. The dearly loved characters step into the scenes one by one with such natural effect that the viewer would not be surprised in the least if they stepped right through the screen and out into the audience to greet their old friends. David as the little boy buffeted about by an ironical fate; David as the budding young author, the handsome lover, the devoted young husband; Aunt Betsy Trotwood; the fragile little girl-wife, Dora; faithful old Peggotty; Mr. Wickfield; Agnes, the gracious and loveable; Uriah Heep, the scheming, sneering, repellant cheat; Micawber, the well meaning but purposeless gambler with fate—clear as crystal are all the famous characterizations.

The story, as depicted on the screen by a group of celebrated European actors under the banner of the Nordisk Film Company with A. W. Sandberg directing, is charming. It contrasts the tragedy and the humor

of David's youth and maturity. It deals delightfully with the romance of his young manhood, it misses not one episode of "screen value" out of the remarkable story. It is one of the screen delights of the season. Frequently the lighting is most ineffective and really lovely scenes suffer through lack of light. Sometimes the make-ups look poor as a result of the same deficiency; but the ideal of the story is so beautifully preserved one can afford to overlook minor technical weaknesses.

* * * *

"Long Live the King"

Now in the Metro fantasy Jackie is the whole works. The children are simply wild about him, and the adults fall, too, though a few frozen hearts claim exemption. The hard-boiled critic maintains that Jackie without all the paraphernalia of a million dollar production would draw just the same; but it is amusing to see him this serio-comic role of a juvenile royalist who is the centre of attraction in the heart of a revolutionary-disposed principality. It is also interesting to note that the elaborately worked out story with its plots and counter plots, its romance, intrigue and political strife means nothing in comparison with a shake of Jackie's leg or a roll of the big brown eye. Every time Jackie is off the screen the audience begins to get restless. Fortunately Jackie is much present most of the time and his work is amazing. As little Prince Otto, who gets fed up frequently with the regime in the castle, Jackie is a peach. His impersonations of the illustrious celebrities who surround him are priceless. His tears are shed by every child who sees him, and his smiles are greeted with shouts of happy laughter. "Long Live the King" is the safest bet ever. Yours will be a happy and prosperous New Year indeed if you can secure pictures that will hold the interest of your audiences as Jackie Coogan or Wesley Barry, Benny Alexander or Baby Peggy hold the esteem of their juvenile admirers. And Mr. Exhibitor, remember, too, that a juvenile fan well pleased means at least two steady patrons. Children never take their pleasure selfishly. Even the youngster who "plays hooky" to go to the movies has a "side-kick."

—H. M. B.

Genevieve Tobin Has Fine Support In Newest Feature

"No Mother To Guide Her" is the latest special released by William Fox with Genevieve Tobin as the leading player. Miss Tobin, among other things, has been cast prominently in the Broadway successes, "Palmy Days," "Little Old New York" and "Polly Preferred." Her first appearance on the screen was in the Fox picture, "Valley of the Missing," when she was a child. Miss Tobin is one of the most charming and entertaining actresses on the stage or screen.

Another prominent actress in the photodrama is Dolores Rouse, who was with the Follies previous to her first screen appearance in "No Mother To Guide Her." Her work in this picture gained her a contract and a leading part in other Fox productions. Miss Lolita Robertson, noted for her work in the stage plays, "Mary Jane's Pa," "Fine Feathers" and "The Love Child," also is in the cast.

The actors of worth who appear in the photoplay include J. D. Walsh, who began his stage career with Joseph Jefferson in "Rip Van Winkle"; John Webb Dillon, who was with James O'Neil in "Monte Cristo"; and Jack McLean, who played in "Watch Your Step" and "Mary's Ankle."

The Year 1924 In Pictures

(By a Leading Producer.)

The coming year, in my opinion, will see a tremendous forward stride in the stabilization of the motion picture industry.

The fair returns that any producer offering a passably entertaining picture once could collect are no longer to be had for the asking. Audiences are not to be satisfied today with "fair" entertainment. The mighty productions of the past year which has witnessed the birth of a score of pictures that deserve to be classed as "great" have whetted the public's appetite for more.

If the productions which have been the vanguard of the new era have not brought the financial return they deserved, yet they have filled a definite mission. They have met with sufficient response to arouse the ambition of producers to offer pictures of equal magnitude and "soul." The public necessarily will benefit, as will the industry at large.

Higher Prices Wanted For Better British Films (Special to the DIGEST)

As interest in the British Film Weeks increases, it has been asserted in various quarters that it is the intention of British film producers and renters to use these weeks, at the end of February, 1924, when British films will be featured in United Kingdom theatres, as a means of securing higher prices for British films. This is by no means the case, but at the same time it is not reasonable to expect that a British film producer shall turn out films equal in point of settings, photography and luxuriousness to the best American standards at a price far below that asked for American films. As the expenses in connection with the production of British films go up, in the constant effort to turn out still finer pictures, there is bound to be an increase in the cost of first class British films, but every effort is being made to keep the prices as low as is possible, taking into consideration the excellence of present British productions.

Winnipeg Exhibitor Passes

Winnipeg.—David Hubert McKinney, manager for several years of the Park Theatre in Winnipeg, died December 17, in the Winnipeg General Hospital, aged 29. He was a native of Winnipeg. He was an excellent pianist and served with the United States forces in France.

Province's Big Week

The Province Theatre, Winnipeg, which is again under the management of Helmer Jernberg, and owned by J. A. Schuberg, of Vancouver, had a big week with "The Drivin' Fool"; "The Huntress" and "The Bad Man" also did well.

Calgary Exhibitor

Takes Horses Back

Kenneth Leach, a well known exhibitor of Calgary, was in Winnipeg recently returning with his string of horses from the western States circuit.

Go Out of Their Way To Congratulate F.B.O. On "Human Wreckage"

Exhibitors Wire Praise of Mrs. Wallace Reid's Remarkable Drama.

That Mrs. Wallace Reid's remarkable picture, "Human Wreckage," is having extraordinary success throughout Canada is evidenced in the wires of congratulations being received daily from exhibitors who have been showing this great F.B.O. feature.

Of special interest is the fact that the picture is doing in the smaller centres what the picture plus Mrs. Reid's personal appearance did in the first run houses of the larger centres. The following communications are the finest tribute possible to "Human Wreckage."

Bob Stevens, of Sudbury, wired after a three days' showing of the picture:

"Many thanks for booking me 'Human Wreckage.' Have just finished playing the most successful three days in the history of my theatre. Let me know when you can send me another one as good. Congratulations and thanks."

A prominent Oshawa exhibitor, Ernie Marks, predicts box office records with "Human Wreckage" after playing the picture to wonderful business at his theatre. He says:

"Just finished playing 'Human Wreckage.' Wish to congratulate you. It is a wonderful picture. Turned them away at each and every performance. You have a real picture to get real dough for the exhibitors. The work of James Kirkwood is the best I ever witnessed in a drama."

Wanted

Four hundred second hand theatre chairs required immediately. Give all information first writing. Apply Advertiser, care of Digest.

Position Wanted

Projectionist open for position in an up to date theatre where good projection is desired. Can handle any equipment. Married and has no bad habits. Results guaranteed. References if required.

W. CRUICKSHANK,
Box 65,
Wingham, Ont.

Let Not Man
Put Asunder

New Year Will See "The Bird" Commenced

Following picturization of Rex Beach's "Flowing Gold," now in the making, Richard Walton Tully is to screen his Hawaiian stage epic, "The Bird of Paradise," in which such stars as Laurette Taylor, Leonore Ulrich and Bessie Barriscale rose to fame before the footlights. Production will be started about the first of the year. Playing leads in "Flowing Gold" are Milton Sills and Anna Q. Nilsson.

Independent Enterprises Building Tenth House

Montreal. — Independent Amusement Enterprises are busy just now with their tenth theatre which will be built in the north end of the city at the corner of Bernard and Park Avenue. This is a good residential district, not too well supplied with theatres and there is ample room for another first class house, on the lines of the Independent theatres.

Pauline Frederick To Be A Director

Pauline Frederick, who plays the lead in "Let Not Man Put Asunder," is to become a director. This splendid emotional actress went to New York from Hollywood to appear in the J. Stuart Blackton production of Basil King's ringing indictment of divorce. Miss Frederick's role in this super feature is the most vivid portrait of a woman wracked by the tortures of domestic discontent, who gamely fights to win back happiness, that this actress has ever essayed.

The Canadian Moving Picture Digest

extends best wishes for

A Happy New Year

To all its Readers—The Exhibitors,
Distributors and Producers.

"One for All" is the
Digest's motto. Let
"All for One" be
yours.

Let's have a better
Digest for 1924, for
we reflect your pros-
perity.

Cordially Yours,
RAY LEWIS

To all our Friends we extend
Hearty Good Wishes for a
HAPPY AND PROSPEROUS NEW YEAR

The Coleman Electric Company
21 Dundas Street East, Toronto

62 New Boosters for First National 62

The sixty-two exhibitors hereunder listed are new accounts on First National books in Canada since September, 1923. Each one a shrewd business mind, an asset to their community and learning that First National stands for First in Service, First in the Opinion of Their Patrons, First in the Picture World.

TORONTO TERRITORY

Princess	—	Bracebridge	Queen's	—	Hespeler	Royal	—	Shelbourne
	Sherman Kirby			Brewster & Musson			Mrs. J. K. Lear	
Princess	—	Campbellford	Lyceum	—	Huntsville	Lyric	—	Simcoe
	Miner Bros.			A. A. Cooper			Fred Pursel	
Rex	—	Georgetown	Pastime	—	New Toronto	Temple	—	Wallaceburg
	J. A. McClure			Lew Rosenfield			Geo. Taylor	
Moore's	—	Grimsby	Town Hall	—	Norwood	Grand	—	Welland
	Mrs. B. K. Moore			J. H. Rahl			W. C. Dawdy	
U-Kum	—	Kincardine	Gem	—	Orangeville	Euclid	—	Toronto
	W. S. Anderson			Allen Maxwell			Chas. Verral	
Garden	—	Kingsville	Regent	—	Picton	Imperial	—	Toronto
	Mr. Harris			George Cook			H. Moorehouse	
Empire	—	Madoc	Royal	—	Soo	King	—	Toronto
	Gordon Munro			J. Moore			A. Lester	
Star	—	Meaford	Princess	—	Seaforth	Mavety	—	Toronto
	J. Silverthorn			J. C. McKenzie			S. Fine	
						Prince Edward	—	Toronto
							H. J. Wood	
						Rosedale	—	Toronto
							P. G. Conklin	

ST. JOHN TERRITORY

Lyric	—	Blackville	Happyland	—	Summerside	Opera House	—	Parrsboro
	J. J. McLaggan			J. J. Gaudet			A. J. Mason	
Opera House	—	Liverpool	Strand	—	Kensington	Vimy	—	Mulgrave
	Ralph Freeman			W. H. Darrah			W. Ross	
Magnet	—	Shelburne	Opera House	—	Pictou	Arndale	—	Middleton
	T. S. King			F. McGuire			F. B. Armour	
Opera House	—	Wolfville	Opera House	—	Grand Falls	Acadia	—	Minto
	R. Evans			R. Kerston			E. H. Cady	
Opera House	—	St. George	Opera House	—	McAdam			
	E. J. O'Neil			J. F. Blair				

MONTREAL TERRITORY

Magnet	—	Danville	Olympia	—	Grandmere	Bijou	—	Megantic
	K. S. Ingalls			V. Bureau			J. T. Billideau	
Corona	—	Montreal	Princess	—	Riviere du Loup	Princess	—	Sutton
	Tommy Keegan			W. Bertrand			H. W. Call	
Picture Hall	—	Kenogami	Star	—	Carleton Place	Empire	—	La Tuque
	F. J. Walkinshaw			H. Johnston			Oscar Fontaine	

WINNIPEG TERRITORY

Opera House	—	Elorse	Grand	—	Regina	Moving Picture Theatre	—	Deloraine
				J. Graham			H. Jenkins	
Foam Lake	—	Foam Lake	Roland	—	Roland	Variety	—	Gravelbourg
	A. E. Moore			G. F. Fellowes			E. Dumont	
Opera House	—	Killihier	Strathclair	—	Strathclair	Y. M. C. A.	—	Fields
	H. H. Lyle			Chas. Newell		Opera House	—	Leduc
Amuse-U	—	Redcliffe	Community	—	St. Vital	Dix	—	Limerick
	A. Oakland			D. Jeyal			O. J. Coleman	

Exhibitors we thank you! At the same time we assure you that the constant presentation of our pictures in your theatres will prove to you that First National has no competition as regards quality. Also that the approval and patronage of your patrons will more than ever drive home to you the fact that

You can Depend on First National

1924 6

CANADIAN MOVING PICTURE DIGEST

Vol. 15, No. 36.

TORONTO, CANADA

January 5th, 1924

JANUARY, 1924

First National Month

Only consistently good pictures
warrant consecutive play dates
—read the back cover of this
issue and be convinced that
one company alone is releas-
ing more than

100%

of the biggest box-office attractions.

PUBLISHED BY
CANADIAN MOVING PICTURE DIGEST PUBLISHING COMPANY
259 SPADINA AVENUE, TORONTO

The Greatest Picture England Has Cast—Beautifully Photographed Described by



FAY COMPTON

England's Favorite Stage and
Screen Star.

**ANOTHER
MIGHTY DRAMA
BY THE
AUTHOR OF**

**"IF WINTER
COMES."**

WM. FOX

THE FREE

With FAY COMPTON

Acclaimed By

"The film play is of such sustained brilliance as to make it easily the finest drama of its kind yet presented through the medium of the screen."—*Sunday Pictorial*.

"Always arresting and often brilliant—a complete and final answer to the sneer that no good film has ever come out of London."—*Daily Graphic*.

"An all-British production that can claim to rank with the best."—*News of the World*.

"It is seldom that there is such applause during the running of a picture as there was last night."—*Westminster Gazette*.

"A masterpiece of characterization and emotional analysis."—*Weekly Dispatch*.

Ever Made—With an Entire English
ed on the Actual Locations
he Author.

PRESENTS

IS DOM

Directed By Denison Clift

The English Press!

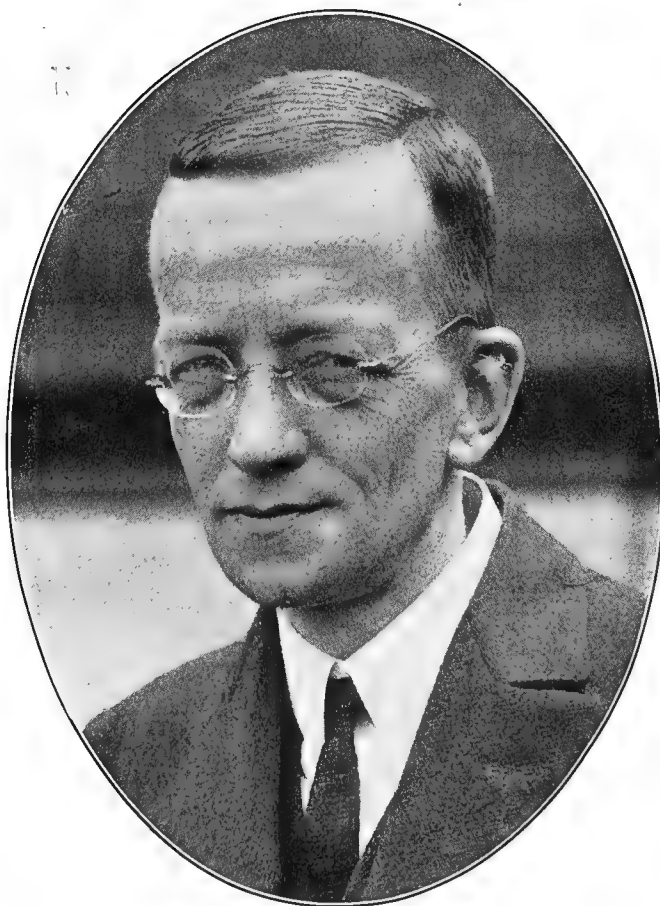
"Better acting or more skillful and intelligent direction have not been seen in any previous British picture."—*Bioscope*.

"A fine example of careful, straightforward photo-play dramatization."—*Evening Standard*.

"An outstanding British success."—*Evening News*.

"A production of more than average interest, care and beauty."—*The Times*.

"Taking all things into consideration, 'This Freedom' is the best film yet produced and, it is comforting to think it was 'made in England.'"—*Weekly Westminster Gazette*.



A. S. M. HUTCHINSON
England's Foremost Novelist.

Author of
"If Winter Comes"
"This Freedom"

Christie Comedies

JIMMIE ADAMS

IN

"DONE IN OIL"

Activity, and there is plenty, in the oil fields of California, forms the plot of this excellent Christie Comedy the thrills that exist in "Done in Oil" are extremely good Your folks will gasp and thrill as well as laugh at this one.

—FILM DAILY

Crammed With Action
and Thrills

A REGULAR
GUSHER
OF LAUGHS



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Toronto

Montreal

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Calgary

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**CANADA'S
MOTION PICTURE
TRADE PAPER**

The Canadian Moving
Picture Digest

General Manager and
Editor-in-Chief

RAY LEWIS

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Associate Editor

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TORONTO, CANADA

JANUARY 5th, 1924.

Thank You, Mr. G. Graham!

WE NOTE that Exchanges on receiving letters of commendation from Exhibitors, publish same in the various publications with which they do business. What the exhibitor has to say about a picture is of considerably more importance than "press agent" or salesman comment. We have also noticed that criticisms in the press are also given added publicity by the incorporation, in advertising of the opinions contained therein.

The usage of such material has been accepted as good form; and since so much publicity partakes of the nature of that excellent little word, "Bunkum," the readers of public opinion (press and exhibitors' criticism), publicly expressed, are always inclined to be impressed by advertising of this kind than what is supplied from the Home Office. Therefore we crave the indulgence of our readers if we publish a letter which has come from Mr. Geo. A. Graham, Winnipeg Office of the United Exhibitors of Canada:

"I wish to congratulate you on your Christmas number of the *DIGEST*, and for the service you are rendering to the Trade in Canada. I find the *DIGEST* is becoming more interesting, and there is felt in its pages a spirit of optimism and directorship of a real editor, who is not afraid to say what she thinks, and is possessed of a common sense vision of our business. May you obtain the support you deserve from those you serve are my best wishes for the New Year.

(Signed) "GEO. A. GRAHAM."

We take this opportunity of thanking Mr. Geo. Graham for his appreciation of our efforts to establish in Canada a Motion Picture Industry which is marked by the British spirit of Fair Play, Tolerance and Justice, an Industry which is managed and directed by men whose word to each other, to those whom they serve, the public, is as good as their bond, an Industry wherein each unit is striving for perfection, within itself and helping to establish a uniform perfection throughout.

If the *DIGEST* can be of service in establishing a fuller understanding between Exhibitors and Distributors, a relationship based upon a friendly business association; if we can help Exhibitors to co-operate in the conduct of their business, in fostering a spirit of fraternal interest, the same which manifests itself among those interested in other enterprises, we feel that we have not prostituted the Power of the Pen and the God-given Power of being able to think honorably and live honestly.

It is true that we are living in an age, in a civilization which is threaded through with cunning, craft, the "get-rich-quick" ideas; and it requires a supreme effort and considerable immediate sacrifice to enable us to

get out of the swing of this quest of avarice and greed. It is true that, against our finer instincts, we are at times whirled, by surrounding circumstances, into questionable enterprise, that those who preach a radical and rigid honesty are looked upon by the successful business man of today as incompetent and unreliable, mad ranters.

Very few men have not had an opportunity to study, by some example, the downfall of some particularly successful man. By "successful," we mean wealthy.

Is it that Dame Fortune is fickle; that we are creatures of chance; that it is a question of luck, of bad management or poor judgment? No man can answer these questions, but there might be more than a coincidence in the fact that as soon as a man achieves enormous wealth and power he is inspired to give back to the public, from whom he obtained his wealth, his accumulated fortune. If he fails to do this, Life mismanages his business to such an extent that he is shorn of both money and position.

If the Law of Fair Play was not the most eternal law of life, the impulse of life would be toward devolution and not evolution.

"Honesty is the best policy" is an adage which has been tested by the most successful business men and found to be the only sound method of doing business. It is such a safe proposition, so dependable, impossible of being affected by the market; it is your mark of identification good enough for any banking concern.

Motion Pictures are such a power, such a moulder of the thoughts, the habits of the public, that we, who are directly concerned in them, must not under-estimate our responsibility in this direction. It is more than the merchandising of clothing, of food-stuffs. It partakes of the nature of the pulpit; and consciously or unconsciously we are responsible for what we offer to our public. If we are not scrupulous about the manner in which we do business, if we cannot be honest and honorable toward each other, we cannot be honest or honorable toward our public.

In accepting the congratulations of Mr. Geo. Graham and others we offer to them our congratulations in return; for we are but the shadow of their enterprise, the mirror which reflects. We can only be as big as this business will let us. The fact that, for nearly eight years, we have been publishing the *DIGEST* along certain lines, is but an indication of the spirit which prevails in this business in Canada. Occasionally we all "fall by the way-side," since we have not yet taken on the character of angels; but we know what is right, and in knowledge there is strength. Conditions point to progress. Cheerio!

Original from

RAY LEWIS

NEW YORK PUBLIC LIBRARY

PADDED FEATURES KILL PATRONAGE

Variety Is Entertainment—Motion Picture Economy Can Be Effected By Shorter Subjects and Business Increased.

(By E. W. HAMMONS)
(President, Educational Film Exchanges, Inc.)

Among all the almost innumerable interviews and suggestions and criticisms that have followed the first real move toward retrenchment in the film industry, I do not recall a single instance in which attention has been called to the enormous waste, to say nothing of the peril to the exhibitor's business, caused by the padding of feature pictures into unwarranted lengths.

Salaries paid to stars are held up as one of the greatest forms of extravagance in the business. Undoubtedly the salaries paid the bigger stars and directors are in most cases ridiculously high. But when a picture that can and should be made in six reels and produced in twelve or thirteen weeks' time, is padded into ten or eleven reels and the production period stretched from twelve to thirteen weeks into twenty weeks or more, it cannot all be blamed on the stars and their salaries. The salaries are bad enough, certainly, but if the stars were on the pay roll twelve weeks instead of twenty or more, think what the difference in total expense would be.

There was quite general discussion of this subject of padded, over-long feature pictures earlier in the year, at which time the expressions of exhibitors showed conclusively that the padding of features was proving a terrible handicap to the picture theatre. But in spite of all that was said and done at this time, the self-centered type of director, seeking personal glory before the general welfare of the industry, goes merrily on dragging out his pictures to unwarranted lengths, not only making it practically impossible for an exhibitor to build up a program of varied entertainment, but actually in most cases killing the entertainment appeal of the feature itself through making it boring.

For example, only recently a popular novel was offered for screening. A well known director turned it down because it did not offer enough material for a six-reel feature. But another director took this same story and padded it into eleven reels.

This is not building ENTERTAINMENT—the sort of entertainment that made the motion picture the most popular amusement in the country today. But it is hanging a millstone about the neck of the ex-

hibitor who desires to give his patrons ENTERTAINMENT. And it is causing more waste, perhaps, than any other single evil in the industry.

Was it this sort of thing that built up the wonderful success of the Capitol, Rialto and Rivoli theatres in New York, or of the Loew theatrical enterprises? No, it was the building up of a show and the advertising of ENTERTAINMENT. These great houses could never have come into existence and prospered by depending each week upon a single feature picture alone, even had the average of truly great pictures among them been much higher than it has been.

Every successful exhibitor in the country has sold ENTERTAINMENT to his public. His shows, like vaudeville, have appealed to the public through their great variety and novelty. But how on earth is an exhibitor going to get novelty or variety into his program with a feature eleven or twelve reels long?

Volume business is the only thing that will keep the motion picture industry going. This is just as true from the exhibitor's standpoint as it is from the producer's or distributor's.

Joins Ritz July First

Valentino to Complete Two Pictures for Famous Between Feb. and July—Going Abroad Then.

Although the joint statement issued by Famous Players, Rodolph Valentino and Ritz Carlton Pictures contained no mention of the extent of the star's services with Famous, it is understood that Valentino will be ready to start work for Ritz on July 1.

He will make two pictures for Famous Players, both of them to be produced in the East. These will be completed in the period beginning February 1 and ending not later than July 1. Valentino's first for Ritz will be produced in Europe. It was stated yesterday that advance preparations, so far as it was possible to make them, had been completed. The first Valentino-Ritz production is expected to be ready for the fall.

"Let Not Man
Put Asunder"



"Haunted Valley" is the title of Ruth Roland's latest serial, and critics are proclaiming it by far the greatest effort of her wonderful career. It is a gigantic western melodrama that abounds in thrills, surprises and mystery. It is a serial that should draw business not only because of the star's great popularity, but on account of its intensely interesting story. It is in 15 episodes and is a Pathe product, distributed in Canada by Regal Films, Ltd.

Before Buying Pictures Read The Digest Advertising Pages.

DIRECT APPEAL TO EXHIBITORS GETTING GRATIFYING RESULTS

First National Justified in Claiming Special Honors For Product Released in 1923—Louis Bache Proud of Year's Business.

January, 1924, having been set aside as First National Month, following the wonderful showing of that organization during the past year, Canadian District Manager Louis Bache has made a personal appeal to exhibitors throughout Canada. In his letter to managers and theatre owners Mr. Bache pointed out the success of First National during the past years and mentioned the reason for it as being due to the fact that every picture released by First National is selected by the exhibitors who are shareholders of the company, for exhibition in their own theatres, and the three thousand stockholders cannot afford to buy or produce bad products.

The bulk of Mr. Bache's experience has been secured in the United States and it is new for him to di-

rect the affairs of an organization in Canada, where they have a limited number of First National Franchise holders. It has, therefore, been his duty during the past year that he has been with us, to continually build up a wonderful friendship for First National in Canada. That his efforts have not been in vain has been proven by a deluge of replies from exhibitors to his letter wherein hundreds of them assured him of their friendliness towards the First National organization.

Mr. Bache is acknowledging all exhibitors' replies personally, but desires to take this opportunity through the medium of the *Digest* to again thank the exhibitors of Canada for their courtesy, and assures them of his hearty co-operation in all business relations with the company he represents.

Night Prices Advanced Proceeds Increased

The Garrick Theatre, Winnipeg, has advanced the night price to 50 cents and Manager Fisher states that the receipts have greatly increased. This theatre has booked a number of English specials and the first, "Tillie of Bloomsbury," drew all week. Among other features booked at the Garrick are: "The Prodigal Son," "A Woman of Paris" and "On the Banks of the Wabash."

Ottawa Projectionist Opens Radio Store

A. B. Zumar, projection operator of Loew's Theatre, Ottawa, Ontario, is identified with another enterprise in the Canadian capital in addition to his theatre activities, having opened a radio store which is called "The Radio Shop," in the Orme Music Building, Sparks street. Mr. Zumar has a couple of associates who are also actively identified with the new business.

Christmas Cheer From Mr. Al Christie

Mr. Al Christie, the noted Canadian who has become world famous as the originator and purveyor of film humor, added much to Toronto's Christmas cheer.

The Christie Comedy head sent two hundred pounds of California fruits to the Canadian Educational exchange in Toronto, distributors of Christie subjects, not one employee being overlooked.

We also wish to express our pleasure and thanks in being so generously remembered by Mr. Christie.

Double Feature Bill For Ottawa Children

Two special added features were screened at Loew's Theatre, Ottawa, by Manager Frank Goodale on the four afternoons following Christmas Day as attractions for children during the holiday period. These were reissues of "Pollyanna" and "When the Clouds Roll By," the first of which led off in the bill on Wednesday and Thursday afternoons, and the Fairbanks' picture opening the matinee show on Friday and Saturday. "Soft Boiled," starring Tom Mix, and the regular program of short reels and vaudeville, followed on after these pictures, making a double feature bill, which Captain Goodale advertised as his Christmas treat for Ottawa children.

"THIS FREEDOM" ANNOUNCED ON WILLIAM FOX PROGRAM

Second Famous Story By Author of "If Winter Comes" Ready For Distribution—Remarkable Production.

"This Freedom," another internationally successful novel by A. S. M. Hutchinson, author of "If Winter Comes," is announced on the William Fox special production program for the coming season.

For record number of sales "This Freedom" has been eclipsed only by "If Winter Comes," according to reports from book agents throughout the United States. Seldom in the

history of modern fiction has the theme of a novel aroused the interest that has been manifested in the English author's latest works.

The story deals with a modern woman, her attempt to follow a career and still be an ideal wife and mother. It is a theme of vital interest to every woman and every man—a theme discussed today more than ever before. With Canadian women entering business of all kinds, the story of "This Freedom" should strike a chord of universal interest.

The film was produced in England in the actual locations described by the author in his novel. The work was in the hands of Denison Clift, an American director and scenario writer of acknowledged ability. Headed by Fay Compton, England's foremost screen actress, the cast of "This Freedom" leaves nothing to be desired.



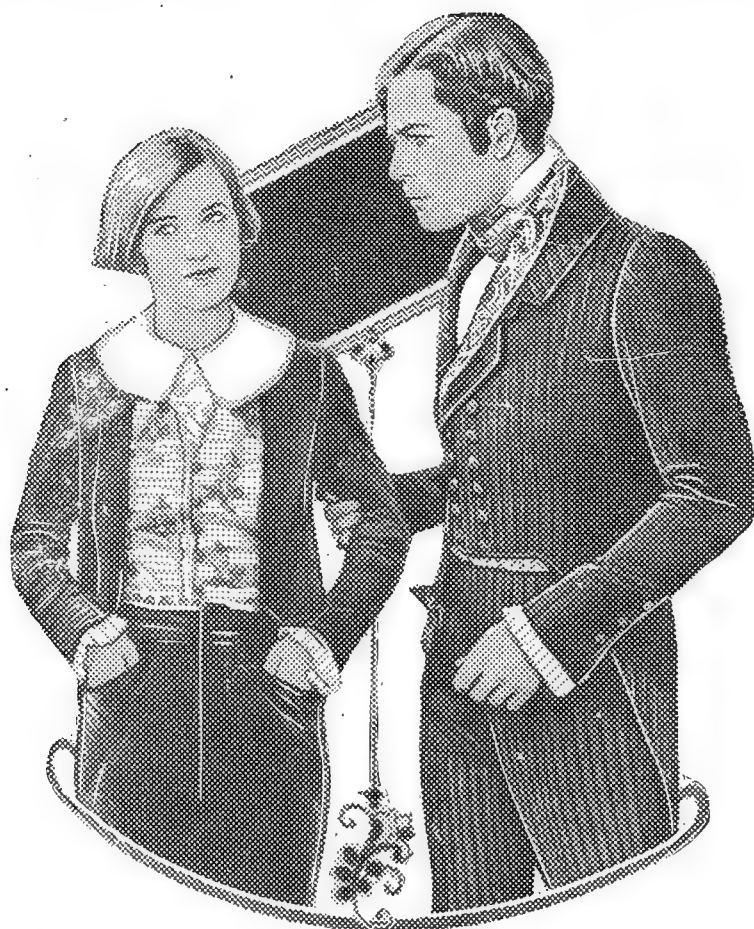
Famous Star Makes Another Good One.
Distributed in Canada by
Regal Films, Ltd.

**"Let Not Man
Put Asunder"**

Book These Real

Each of Them is an Out

MARION DAVIES IN Little Old New York



One of the Most Gorgeous and Elaborate Productions
of the Season—Now being Played at Advanced
Prices in Principal Cities of U. S. A.

A Goldwyn-Cosmopolitan Super-Special

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Cast Includes "Spec"
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Miser an

A Warner Bros

Complete Programs

in one Shipment — Features, Comedies,
Serials, News Reels. Everything the
Best. We can Save You Money. As
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TORONTO — MONTREAL — ST. JOHN

Business - Builders

ing Box Office Attraction

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ery Kid



ll, Baby Bruce Guerin
ory of Orphans, a
of Twins.

c of the Screen

JACKIE COOGAN IN Long Live the King



Mary Roberts Rinehart's Supreme Romance Elaborately Screened—The Littlest Star in One of the Biggest Photodramas—By Far the Greatest Picture Jackie Coogan has Made.

A Metro Super-Feature

MS LTD.

WINNIPEG — CALGARY — VANCOUVER

"SCARAMOUCHE"

Rex Ingram's Newest and Greatest Production for Metro. It's Marvelous, it's Sensational. You'll Soon have a Chance to Book It.

"HUNCHBACK" WINS PRAISE FROM BRITISH SCREEN CRITICS

Lon Chaney Hailed As Greatest of Screen Character Actors and Whole Production Praised.

"The Hunchback of Notre Dame" has rung the bell in London, it is the consensus of reports reaching the Universal home office from the British metropolis, since the opening of the big spectacle drama at the Empire Theatre. Both the daily press and the trade press give voice to unstinted praise of the Universal feature and especially commend Carl Laemmle for his bigness in foreseeing the possibilities of the story and in backing it without limit, thus assuring the remarkable settings and atmosphere. Lon Chaney, who plays the role of the deformed bell ringer, is cited as the outstanding figure of the screen because of his characterization in the title role of "The Hunchback."

Although some of the English critics took exception to the various changes made in Victor Hugo's story for the screen adaptation, all are united concerning the general excellence of the picture, the remarkable character-portrayal of Lon Chaney, and the status of the film as a production which will go down into history and become a screen classic.

An idea of how "The Hunchback of Notre Dame" appealed to British reviewers may be had from the following excerpts, just received:

"Very often the greatest novels make the poorest films; but this has certainly not been the case with 'The Hunchback of Notre Dame,' which is daily crowding the Empire Theatre," wrote the critic of the London Daily Mail.

"As is inevitable, the film story differs considerably from the story as told by Victor Hugo, but the atmosphere of the period has been caught, and there is brought before us a Paris both squalid and magnificent, with its passion and fear and beauty and misery. Over it all is a brooding tragedy, and there are scenes that imprint themselves upon the memory.

"It is notable for exceptionally fine acting. The triumph of the producer is not greater than the triumph of Lon Chaney. His make-up as Quasimodo the hunchback is marvelous. For once in a way a classic book has been made into a film that deserves to become a classic."



Scene from "The Gold Diggers"
A WARNER BROS. Classic of the Screen.

Good For Any Theatre.
Distributed in Canada by
Regal Films, Ltd.

Four Out of Six Firsts Come From Same Company

Photoplay Magazine Awards First National Signal Honors With Universal and Metro Represented.

Of the six productions selected by Photoplay Magazine in its January number as the best pictures of the month, four are distributed through Associated First National Pictures, Inc. The pictures are selected by Photoplay critics who judge pictures from the fan's viewpoint.

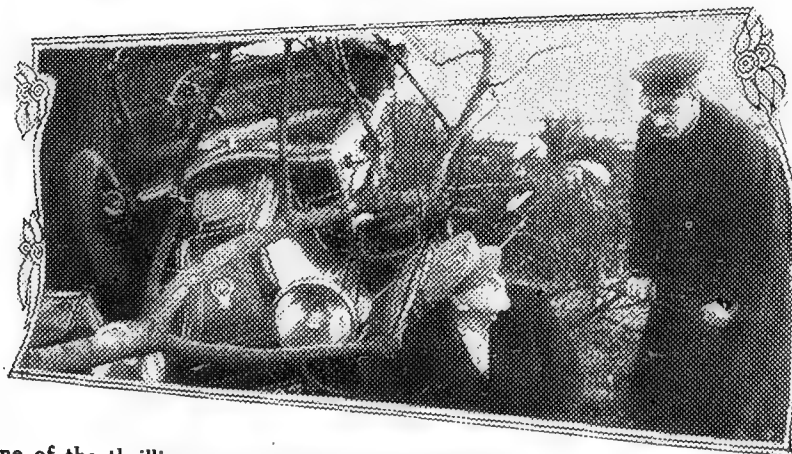
Samuel Goldwyn's independently produced "The Eternal City," directed by George Fitzmaurice, heads the list. Not only is "The Eternal City"

rated highest as a picture but in addition the performances of two of the cast are classified as belonging to the six best performances of the month. These players are Barbara La Marr, playing the leading feminine role, and Richard Bennett in a difficult characterization as an Italian vagabond. This Fitzmaurice production was filmed in Rome in the actual locale of Sir Hall Caine's novel.

"Anna Christie," Thomas H. Ince's production of the Eugene O'Neill drama, was another of the first six and Blanche Sweet's work in the title role was rated among the outstanding performances.

A third First National release in the list was "Flaming Youth," the sensational drama of modern society featuring Colleen Moore; and the fourth, Sam Rork's picturization of Cynthia Stockley's novel, "Ponjola," featuring Anna Q. Nilsson and James Kirkwood. To Miss Nilsson also went the honor of giving one of the six best performances of the month. "The Acquittal," by Universal, and "Long Live the King," by Metro, complete the list of exceptional pictures.

The record of four out of six selected pictures going to one distributing company is one of the most unusual ever reported, and is a further proof that First National's policy of high class entertainment for first run theatres is an accomplished fact.



One of the thrilling scenes from the great English photodrama, "Out To Win," being distributed by Educational Films, Ltd.

Digest Reviews Current Attractions

"Fashion Row"

METRO

Through Regal Films, Ltd.

Given a chance, most of us with a spark of ability make good. It always seemed as though Mae Murray would never be permitted to do a good bit of dramatic work. And yet, she did the "fuffling" things so well, she put so much effort into her "temperamental outbursts" it looked as though, given a chance, the same amount of effort would result in good acting. You have it in "Fashion Row," and it is Mae Murray who gives it to you!

"Fashion Row" starts out typically Mae Murrayish—the sheath frock of glittering sequins, the pouty puckered lips, the jewelled throat and fingers, the tantrums. You expect the same old stuff in this latest elaborate Metro production, in which a Russian peasant, Olga, has won the plaudits of Broadway and the devotion of a young Knickerbocker scion, (she successfully posing as a bankrupt princess forced to make her way on the operatic stage in America).

It is the same old stuff until the arrival with a party of immigrants of a little peasant sister, Zita, and a horrible erstwhile Russian soldier whose unwelcome attentions to the beautiful Olga in former days are recorded on his repulsive countenance in a nasty scar on the right cheek running from eye to lip.

Determined to settle his score, he keeps an eye on Zita, secretly secures Olga's presence at the boarding house where he has installed the innocent girl; and it is during the sequence in which Olga sacrifices her life to save the little Zita that Miss Murray shows so splendidly her dramatic capabilities. Miss Murray plays the dual role, scintillating in the early part of the picture as a stage idol—the type of role she seems to like so much. Later as the little peasant sister she is a revelation, and far more interesting than we ever dreamed she could be. If Mr. Leonard has any influence with his talented little star (and we are sure he has) then on bended knee we ask him to give Mae Murray more chances to "act" in the future. There are some thrilling moments in "Fashion Row," notably the fight between the Russian brute and the dapper product of Fifth Avenue; while the truly dramatic incidents,

such as the meeting of the sisters in "fashion row" when Olga, for the sake of her social reputation, dare not recognize the little immigrant, are stirring and most forcefully presented.

Elmo Lincoln, as the evil Russian, Earle Fox and Freeman Wood contribute excellent support, Lincoln doing a remarkably fine bit of work in his unattractive characterization.

Too much footage is wasted in the early part of the feature, but the photography is excellent and the sets and costumes are good to look at.

* * * *

"Rosita"

UNITED ARTISTS

To "grow old" gracefully, we are told, is an art. To "grow up" unconsciously is, we believe, a gift. Mary Pickford, the most universally admired star the silent drama has ever known, achieved her unique reputation in child parts ranging from good little urchins to poor little rich girls. She was the world's sweetheart—but she was always too young to be spoiled by the adoration of millions.

And now Mary has grown up—it is her privilege to recognize and accept this admiration. But the fact that in growing up Mary has been able to retain and utilize to even greater advantage all the quaint tricks and coquetties which made her famous early in her career, and the fact that, together with the "tricks" of the other Mary, there are new and added charms to recommend the new Mary, prove that this remarkable little person will never grow old.

In "Rosita," with a famous foreign director guiding her, and after years of unparalleled success in "kid parts," Mary Pickford makes a brilliant debut as a grown-up. The transition is subtle and fascinating. It is the consciousness of love, of the right to homage that makes itself felt, as Mary, in the role of the winsome "Rosita," steps daintily from the haunts of a Gypsy street singer to the court of a Spanish king; from hovel to palace her step is ever measured with a new elasticity, a nonchalance which marks the coquette who scores.

"Rosita," like the "Spanish Dancer," in which Pola Negri appeared, has been inspired by the famous and romantic tale by Don Caesar de

Bazan. Only one aim was in view when the adaptation was made—a setting worthy of Mary, grown-up. That aim has been achieved one hundred-fold; "Rosita" is a glorious romance with old Spain as a background and Mary as the heroine. The star has surrounded herself with a group of notably fine artists, and their excellent work only serves to enhance the Pickford genius.

Holbrook Blinn is deliciously repellant as the self-indulged and deceiving king; Irene Rich gives an interesting and unusually intelligent performance as the queen, a lady endowed with intuition and discretion; George Walsh, as Rosita's lover, is comparatively satisfactory, occasionally over-acting; Mme. Mathilde Comon is convincing as the little street singer's slovenly parent.

Delightful bits of humor, certain moments of suspense, and all the elements which go to make spectacle are tellingly introduced; there is a finesse about "Rosita" that will arouse the admiration, and the envy of not a few. Mary Pickford has established herself anew, and Lubitsch has proven himself a power to be reckoned with in the art of making historical romance which registers with the picture patrons. If you don't make a killing with "Rosita" you cannot blame either Mary Pickford, her director, or the producers. Here is real beauty, romance, superb photography and a "Mary" who will give your patrons a new thrill.

—H. M. B.

Clive Brook, Noted English Actor, Has "This Freedom" Role

Clive Brook, who plays the part of the young husband in the William Fox screen version of "This Freedom," the famous novel by A. S. M. Hutchinson, is one of the foremost screen actors in England. He has played in many pictures which have been shown to Canadian movie fans.

One of his most recent successes was in the leading male role in the motion picture version of Stephen McKenna's "Sonia."

Denison Clift made this picture in England in the locations selected by the author.

What Is a \$1.50 Picture?

By JOHN E. EDWARDS

Director of Publicity, W. W. Hodkinson Corporation.

THE day of the \$1.50 motion picture as a regular commodity is still so far distant that present day exhibitors and movie patrons need have but little worry as regards them. Since the birth of the motion picture industry, approximately a decade ago, there have been but a comparatively small number of screen features that really have merited the charging of so-called legitimate theatre prices of admission, \$2 and \$1.50, which latter figure now seems to be the accepted scale for what producers frequently see fit to call their super productions. As a matter of fact, there have been a number of more or less elaborate and expensive productions foisted upon an unsuspecting public at the advanced price of admission, that have no more merited the extra levy than would some of the mediocre program pictures of the early days of the industry.

"In the humble opinion of the writer, and this opinion has, to a large measure been borne out by box office facts, there has only been one really legitimate \$2 motion picture and that was David Wark Griffith's masterpiece of all time, 'The Birth of a Nation.' This stupendous production was the first of its type, and the only motion picture which ever really merited a \$2 admission fee. Three pictures of more recent vintage might legitimately be said to have properly belonged in the \$1.50 class. They are 'The Four Horsemen of the Apocalypse,' 'Way Down East,' and 'The Covered Wagon,' with the latter production open to argument, in spite of its tremendous success in various sections of the world.

"Outside of a few of the really greater cities, such as New York, Chicago, Philadelphia, Boston and say one or two others, there seems to be no great field for pictures at \$1.50, no matter how great their merit. While it is true that a number of productions have managed to attract box office revenue at these increased admission prices, it is questionable if the practice is meeting with desirable results when attempted in the smaller cities and towns.

"The question has been asked if it is deemed advisable to exhibit motion pictures at the \$1.50 admission price in Canada, where the showing is confined to a single or special theatre.

The answer would seem to be that while it is possible an unusual feature attraction *might* draw a certain amount of business at that figure, the chances are that excepting in sporadic cases, the net return would not warrant the risk.

"The presentation of these so-called super features at greatly increased prices of admission, as a usual thing have a decided reaction on the motion picture business generally. Patrons of the silent drama have accustomed themselves, in large measure, to paying a certain price, depending upon the theatre they are accustomed to attend, for their entertainment, and most of them resent the attempt to 'boost' prices for initial showings in a town, especially when they realize full well that it will be only a question of time before they will be given the opportunity of witnessing the same identical production at regular box office prices.

"Of course, in the case of something that is really out of the ordinary channels; where a vast sum of money has been expended to bring about a feature picture of the unusual, and where it is given a lavish presentation, with special orchestral accompaniment, prologue, and etc., there may be, and probably is, justification in the higher admission scale. But these pictures are few and far between.

"Mr. W. W. Hodkinson, pioneer film magnate, and the largest independent distributor of motion picture on the western continent, if not the world, has taken a determined stand on the question of excessive prices for pictures, contending that instead of boosting prices, existing conditions in the screen world seem to warrant a decrease, judging from the present standard of feature productions. He recently said:

"I believe that any move intended to generally increase the admission prices of motion picture theatres at the present time will result in failure. Motion pictures are having difficulty enough maintaining attendances at the present admission scale, and it is my belief that increased quality in production is necessary in order to maintain even the present price."

"Mr. Hodkinson takes the stand that the combined industry can probably furnish enough pictures of real-

ly special quality to support, in each large community, a house charging regular theatrical prices of admission, but it would take the combined efforts of the industry, with the open hand extended to new producers, to encourage additional worthy things from new sources to get an adequate supply of really superior things to carry through such a policy.

"The Hodkinson organization does not subscribe to the idea of the \$1.50 picture, not because it does not admit that a comparatively few feature pictures might be worth the higher admission price, but because it believes that a standard admission is conducive to the best results of the motion picture industry as a whole."

Barbara La Marr

First National Star

Barbara La Marr is to be a First National star. A contract has been signed whereby Miss La Marr will be presented in a series of pictures by Sawyer-Lubin, to be produced by Associated Pictures Corporation under the supervision of Arthur H. Sawyer.

Barbara La Marr has earned her right to stardom after a meteoric career during which she has risen to be one of the foremost leading women now on the screen. Her work in the principle feminine role in George Fitzmaurice's "The Eternal City" is considered one of the contributory causes to the success of this independently produced picture of Samuel Goldwyn. Among her other recent pictures are "Quincy Adams Sawyer," "Strangers of the Night" and "Trifling Women." At present she is appearing in "The Shooting of Dan McGrew."

It has been definitely decided, according to Associated Pictures Corporation, that Clarence Badger will direct Miss La Marr in her first production for First National release. The La Marr pictures will be produced at the new west coast studios of S-L Productions and early in 1924 Miss La Marr will make her debut as a First National star in her first picture.

**"Let Not Man
Put Asunder"**

**Warmly Praises
"Sing Them Again"
Educational Series**

The Canadian Educational Films,
Limited,
St. John, N. B.
Gentlemen:

I am writing this letter to tell you how pleased I am with the single reel "Sing Them Again." While we had no time to make any special announcement in regard to this, yet it went over splendidly, and we look forward to the next one going over better. It certainly is a novelty in the way of a single reel.

I want to say that we are well pleased with all the comedies we have received from you so far, and you should have no difficulty in doing business with the material you have been sending us.

Yours truly,
(Sgd.) N. W. Mason, Mgr.
Academy of Music Co., Ltd.,
Roseland, New Glasgow.

**"Let Not Man
Put Asunder"**

Screen Triumph on Broadway

**Legitimate Producers Miscalculated Sincerity of Vogue For
Movies in Manhattan—Long Runs Extended To Early
Spring—Box Office Records Newly Broken.**

(Special from our New York Correspondent.)

New York.—Legitimate producers who have been sitting back patiently awaiting the day when some of the super special films would vacate Broadway theatres and give them a chance to show their wares, are destined to twiddle their thumbs a bit longer it seems. At the Astor theatre, one of the most desirable locations along the street, "The Hunchback of Notre Dame" has just had its tenancy extended for ten more weeks and at the Criterion "The Covered Wagon" is announced to stay until early spring.

"The Hunchback," as the big \$1,500,000 Universal production is generally called, has broken all box office records for pictures on Broadway. Seats were first placed on sale four weeks in advance and lately this period has been extended to eight weeks.

* * *

The publicity director of "Time," one of the newer Broadway shows, figured out a clever idea. He had three of the girls go forth to a busy corner of Broadway armed with paste

brushes and start putting up a poster. A burly officer approached and ordered them down. They refused and the publicity director saw arrests looming with lots of front page space, but was disappointed as the officer remarked: "I ought to give you ladies time for blocking traffic, but as my sister goes with an actor guy, I'll let you get away with this. I kinder feel like I belong to the profession myself."

* * *

The return of "Cissy" Loftus to America was one of the most remarkable events in theatrical history. After a retirement lasting years and a terrific fight against the narcotic habit she came back with a vengeance at B. F. Keith's Palace theatre. Her impersonations took the house by storm and she was showered with flowers by the distinguished audience.

* * *

The latest wrinkle in theatricals is to try out the new plays at a series of special matinee performances. If they look good and seem to draw they are shot into a regular theatre for a Broadway engagement. This saves the manager railroad fares and enables him to use actors who are nearing the end of another engagement.

* * *

Three years ago Janet Moore was one of the coming actresses of the stage. She was featured in a headline act on the Keith circuit and her services were in demand by a number of big producers when she suddenly dropped from sight. Recently she came back to Broadway and gave the street the surprise of its life by blossoming forth as an operatic star. No one suspected her of "having a voice." She explained her retirement by stating that she had been studying voice for eight years, the last three in Italy. She scored an overnight success and is being featured in vaudeville.

* * *

"Emperor Jones," the remarkable colored show featuring Charles Gilpin, which toured the country a few years back, is now a sensation in Paris. It is holding forth at the Odeon and the critics have gone the limit in praising it. It was a trifle too weird for the average run of American theatregoers and did not fare any too well.



Eleanor Boardman and Wallace MacDonald in

Goldwyn's Production of
"THE DAY OF FAITH"
Distributed by Goldwyn-Cosmopolitan

One of the season's "Better Pictures." Regal Films, Ltd., Canadian Representative.

Vitagraph Secures World Rights To "Captain Blood"

Albert E. Smith, president of Vitagraph, has returned from London where he met Rafael Sabatini, author of "Captain Blood," the world picture rights to which Mr. Smith purchased. He had the exceptional experience of spending a day with the author and tramping over the scenes near Bridgewater, where the Duke of Monmouth entered England in his rebellion against James II. in 1665.

"It was one of the most interesting days I have ever spent," Mr. Smith said at Vitagraph Studios in Brooklyn. "Sabatini is a young man of splendid vision. To be guided by him over the landscape which he describes so intimately in his novel and to learn by word of mouth from the author himself how he reconstructed the scenes of three hundred years ago, brought back vividly to me old towns of Bridgewater and Sedgemoor and repeopled Oglethorpe's Farm, where the dramatic incident which began Peter Blood's odyssey, was enacted.

"The sea fights will be the greatest effort at filming water battles ever attempted and I am safeguarding their accuracy in detail. In London I engaged a shipwright who is an expert on ancient shipbuilding. With him I visited the British and London museums and examined the models of craft of England, France and Spain of the latter part of the seventeenth century. He is now searching Europe for any such craft that may be available; and is also preparing plans which will enable us to build such ships as may be needed. When his plans are finished he will come to the United States and join the Vitagraph forces at Hollywood where production will begin sometime early in the spring."



Lenore Ulric in "Tiger Rose"
WARNER BROS.—Classic of the Screen

Famous Legitimate Star Makes Screen Debut.

Distributed in Canada by
Regal Films, Ltd.

Mary Philbin Has Debut As Bathing Beauty In Picture

For the first time in her career as a motion picture player, Mary Philbin, the sensation of the year's discoveries, makes her debut in a bathing suit. Miss Philbin, as "Moria" in the William Fox special, "The Temple of Venus," a story of youth and romance, is seen to advantage disporting herself on the beach of the Santa Cruz Island, in the Pacific ocean, where many of the scenes are taken.

Thirty Per Cent Off

B. C. Amusement Tax

Winnipeg.—There will be a reduction of 30 per cent in the British Columbia amusement tax, it is announced. The bill providing for the cut was brought down in the legislature this week. At present the tax is 10 per cent upon gross receipts, and theatre interests of British Columbia have strongly protested that the impost has been too heavy, and that unless reduced, would force the theatres to go out of business.

Buys Good Prospect

At Red Deer, Alta.

H. B. Brewerton, a well known resident of Red Deer, Alberta, has bought out the Rex Theatre and equipment at Red Deer, the leading motion picture house of the place. N. White and W. E. Lord have sold out their interests in the theatre to Mr. Brewerton after a successful lease of this house, which is the finest between Calgary and Edmonton. Mr. Brewerton formerly resided at Raymond, Alberta.

"The Beloved Vagabond"

Successfully Filmed

Perhaps the most noteworthy British film of the month is "The Beloved Vagabond," produced by Astra-National, and featuring Carlyle Blackwell. This film is founded on Mr. W. J. Locke's most popular novel and appears to have caught satisfactorily the spirit of the adventures of this interesting though somewhat fantastic hero.

**"Let Not Man
Put Asunder"**

¶ The Quality of our Theatre Supplies is unexcelled. ¶ The Price of our Theatre Supplies is reasonable. ¶ The Service we give on all orders is the very best. ¶ Why not give us your next order and prove these statements for yourself?

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always a winner!



Three Genuine Knock-outs
that the Exhibitors themselves
guarantee:---

1. "Blinky"

*"Never heard so much
applause from patrons."*

2. "The Ramblin' Kid"

*"Largest single day's
business in ten years."*

3. "The Thrill Chaser"

*"Diverting, Refreshing,
Real Entertainment.
Irresistibly Funny."*

And Now---"HOOK AND LADDER"

In which the popular Universal Star

HOOT GIBSON

Thunders into action in the Biggest and Best of all his Productions.

Your Patrons will thank you for showing it!

Book Now Through

CANADIAN UNIVERSAL

Leaders Again By a Mile!

The exhibitors of the United States and Canada have selected the 52 best pictures of 1923 according to their own box office figures.

Here's the standing:

FIRST NATIONAL	15
Next Company	7
" "	5
" "	4
" "	4
" "	4
" "	3
" "	2
" "	2
" "	2
" "	1
" "	1
" "	1
" "	1
TOTAL.....	52

In other words, First National released over 100% more big pictures than its nearest competitor and almost one-third of all the best pictures of 1923. *Oh Boy! What a Showing!*

The above figures may be proven by reading page 3005 of the MOTION PICTURE NEWS, issue of Dec. 29, 1923.

The Big Ones are Still to Come!

1244A

CANADIAN MOVING PICTURE DIGEST

Vol. 15, No. 37.

TORONTO, CANADA

January 12th, 1924



CORINNE
GRIFFITH

CORINNE GRIFFITH

star of

"BLACK OXEN"

which smashed the attendance record set by "Flaming Youth"
at Loew's Warfield Theatre, San Francisco, and is now
playing its second week.

Both are First National Pictures

PUBLISHED BY
CANADIAN MOVING PICTURE DIGEST PUBLISHING COMPANY
266 SPADINA AVENUE, TORONTO

NEW YORK PUBLIC LIBRARY

Christie Comedies



The Laughs Come Faster
Than Ever in the New
Christie Comedies

More Action, Thrills and
Laughs, With the High
Story, Star and Production
Value for which Christie
is so Famous

E.W. Hammons PRESENTS
NEAL BURNS
IN
**"FOOL
PROOF"**

Directed by HAROLD BEAUDINE

Advertise Christie Comedies as Co-Features on Any Program

EDUCATIONAL
FILM EXCHANGES, Inc.

E.W. Hammons President
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**CANADA'S
MOTION PICTURE
TRADE PAPER**

The Canadian Moving
Picture Digest

General Manager and
Editor-in-Chief

RAY LEWIS

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**ESTABLISHED
1915
FOR EXHIBITORS**

Associate Editor

HARRIETT M. BALL

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VOL. 15, No. 37.

TORONTO, CANADA

JANUARY 12th, 1924.

M.P.T.O. Contract with Educational

THE committee on Posters, appointed by the M. P. T. O. of Canada, Ontario Division, including Mr. J. C. Brady, Provincial President; Mr. J. Cohen, Provincial Treasurer; Mr. M. Gebirtig, Mr. H. Alexander, Mr. S. Bloom, Mr. Adam Baillie and Mr. Mentel, are to be congratulated upon the contract that they arranged with Mr. O. S. Hanson, Manager of the Canadian Educational Exchange.

It is most gratifying to the M. P. T. O. Association that they have among their members, exhibitors inspired to work for the good of all exhibitors, that the association has secured, in its membership, gentlemen and showmen, endowed with practical business experience, and a desire to co-ordinate the various units of our business for their mutual benefit.

We take this opportunity of thanking Mr. Hanson for his initiative in the matter of the Poster Question; and for his fair attitude in seeking to arrive at a solution, on a matter which was giving the exhibitors a great deal of trouble and concern. We take this opportunity of thanking the poster committee for their faithful and effective work.

Mr. Hanson has unquestionably established a precedent in the matter of Advertising Accessories; and we trust that all the exhibitors, including our members, will appreciate what the M. P. T. O. have been able to accomplish for them, in conjunction with Mr. Hanson's co-operation and that the arrangement and contract entered into will receive the support of all exhibitors, proving so satisfactory, that it will readily be adopted by the various other Exchanges operating throughout Canada.

The matter of posters and advertising accessories has been an uncertain one, since there has been no uniformity of price, either for outright purchase, or for rental. Exhibitors have found a great deal of good advertising left on their hands. Some exhibitors have endeavored to cover the outlay by re-selling to other exhibitors, an arrangement not satisfactory either to the exhibitors or the exchanges.

It was suggested by some of the exchanges that the exhibitors buy their paper outright, in addition to other accessories, and that such paper should henceforth be purchased "flat." In discussing this matter with members of the M. P. T. O. it was the unanimous opinion of the members that should a straight purchase basis of "flat" paper be introduced by the Exchanges, the result would prove, not only unfair to the exhibitors, but might aid materially in helping to put the smaller exhibitor out of business, a situation not desired by either exhibitors or exchanges.

A committee waited upon Mr. Hanson and the following contract was entered into between the M. P. T. O.

and the Canadian Educational Exchanges governing their releases, and the releases of the United Exhibitors and the Hodkinson Corporation of Canada, Mr. J. Hunter signing the arrangement for the former and Mr. J. Plowright for the latter:

"All paper shall be mounted. All accessories purchased to be billed at the prices prevailing. For all accessories returned in good condition, a credit of 50% (fifty per cent) of the original cost will be allowed the exhibitor.

"A system will be installed whereby the exhibitor will be given a receipt for advertising matter returned, which receipt will be equivalent to cash when applied against other material purchased from Canadian Educational, United Exhibitors and Hodkinson Corporation. The receipt being only evidence that the advertising matter was returned, the exhibitor being responsible for the material until it is laid down in said Branch, all persons handling it up to that point being agents of the exhibitor."

"This plan becomes effective on advertising purchased beginning January 15th, 1924."

All exhibitors benefit by this arrangement entered into by the M. P. T. O. and herein is an instance of what exhibitors can accomplish when they link themselves into an association based upon fair play.

The Poster Question is only one of many which require the concerted and undivided attention of exhibitors. In justice to the exchanges we wish to inform exhibitors that new rulings for conducting business between exhibitors and exchanges cannot be made operative or effective, unless such rulings are adopted by a representative number of exhibitors and presented by them.

Benefits accruing to exhibitors must necessarily have a reflex action upon the exchanges. The exhibitor's profit is the profit of the exchange. Better business arrangements facilitate the conducting of business and result in better business.

The signing of this contract with Educational is a splendid indication of the right spirit. The Vitagraph and Dominion Films, two other exchanges approached, have written signifying their willingness to make an amicable arrangement. We feel that the other exchanges with whom the poster situation is to be taken up, will enter into an arrangement with the M. P. T. O. as equitable as the one outlined, by the Canadian Educational Exchange and its affiliated companies.

Exhibitors who have wondered whether organizations are necessary or effective should cease wondering and enroll as members. The fee five cents per seat.

RAY LEWIS.

Policy of First National Brings Six Years' Progress

A Resume of the Remarkable Business Built Up Since Twenty-Six Franchise Holders First Met At the Hotel Astor in 1917 For the Purpose of Fostering Independent Production and Stabilized Distribution.

On April 25th, 1917, First National Exhibitors Circuit, Inc., was formed. The first meeting of the 26 Original Franchise Holders took place at the Hotel Astor on April 26, 1917. The intention of the members of the new exhibitor co-operative organization was to foster independent production, develop new talent, and elevate the standards of the screen, and also to provide an exhibitor-controlled distributing organization, co-operative in nature, with a view to creating a stabilized supply of high-grade pictures which would break the power of an impending monopoly. The United States and Canada were divided on a territorial basis among the 26 members, each of whom had absolute control of the distribution of pictures purchased by the circuit within his own territory. Each member had to pay his percentage of the cost of the negatives purchased, plus cost of prints and advertising.

The company's first general offices, opened in May, 1917, occupied two small rooms at 18 East 41st Street. The office staff consisted of the manager, secretary, bookkeeper and office boy. The first picture handled by the new company was "On Trial," which was distributed by the Essanay Company because the Circuit did not at that time have its own exchanges.

In June, 1917, the famous Chaplin "Million Dollar Contract" was signed. This was for eight pictures, for which Chaplin was guaranteed a million dollars and his brother, Sidney, was paid a bonus of \$75,000 for his part in the negotiations. The first picture, "A Dog's Life," was released in the spring of 1918, the remaining pictures under the contract being distributed over a period of almost five years.

About the middle of 1918, building upon a foundation of the few states rights exchanges already operated by the members, the company had organized a complete exchange system in each territory. Having already secured Chaplin, contracts with Mary Pickford and D. W. Griffith were soon consummated, thus giving the Circuit two of the most important stars and the leading directors of the business. Independent producers flocked to the First National standard. Exhibitors, quick to see the im-

portance of the Circuit in breaking up a threatened monopoly, gave the Circuit their moral support and booked its product with enthusiasm.

A new company, Associated First National Pictures, Inc., was formed in November, 1919. Under the laws of the new company, the members of the original company received stock for their holdings in the other corporation. The stock of the new company was all placed in the hands of three voting trustees who were elected by the entire membership. This measure gave the voting trustees complete control over the transference of stock, and has since successfully prevented unfriendly interests from getting control of any of the territories. Some months after the formation of the new company, a settlement with the concern which had bought the Franchise in the Southwest was effected, the result being that First National again presented a solid front throughout the country.

The 26 Franchise Holders, having proven to their own satisfaction that it was possible for them to co-operate with each other in a company such as they had formed, it was decided that many advantages both to exhibitors and the company would follow a broadening of the Franchise idea. After months of study and preparations, the sale of Franchises to exhibitors generally was undertaken about November, 1920. Franchises sold rapidly, and at the peak of the campaign there were about 3,500 sub-Franchise Holders. Naturally, big distributors opposed to First National sought in every manner to sow discord among the sub-Franchise Holders. The organization's executives, believing that dissatisfaction was being developed as a result of this adverse propaganda and through lack of understanding and acquaintance with the company's principles and executives, planned and put through the Chicago Get-Together in

October, 1921. At this meeting approximately 100 delegates, elected by the sub-Franchise Holders, after a four days' session, gave the organization and its officials a rousing vote of confidence.

Following this meeting, at which President Lieber made the statement that any Franchise Holder who was dissatisfied could have his money back, active opposition to and claims of unfairness against the Franchise plan practically ceased. The Franchise contract provided for a cancellation clause effective January 1st, 1923, which provided that exhibitors cancelling would forfeit what they had paid for the Franchise. Just preceding the date of the cancellation privilege, the company took an action which is monumental in the history of American business for fair-dealing. Not only did it allow dissatisfied Franchise Holders to cancel but it gave them their money back, which it was not legally obliged to do. It may be here stated that throughout its entire history and in all of its business relations the company has steadily adhered to the principle of the square deal.

An encouragingly small number of Franchise Holders availed themselves of cancellation privileges, and there are still many hundred First National sub-Franchises in operation, all held by exhibitors who regard them as the greatest protective asset and property which a theatre owner can possess.

During the foregoing years the organization adhered steadily to its policy of developing and fostering the best in independent production. No one who is familiar with production history can fail to realize that it was First National which had shown the way and made possible the progress of the independent star, producer or director by providing adequate distribution for their product. Experience in selecting and contracting for product through the years has been responsible for a steady improvement in the average class of First National Pictures. Inasmuch as the main Franchise Holders are all operators of metropolitan, big-time theatres it is obvious that the First requirement for a First National picture shall be that it be good enough for the country's leading metropolitan theatres.

First National is the only company whose pictures are not manufactured merely to be sold at a profit. Striking evidence of the effect of a quality policy is proving conclusively that First National Pictures scored a higher box office average during the past and current season (1922-23) than the product of any other one company in the field.



"THIS FREEDOM" INSPIRED BY AUTHOR'S WAR EXPERIENCE

Striking Characters Conceived By Hutchinson, the Army Engineer—History of An Unusual Career.

With the presentation of the photoplay versions of "If Winter Comes" and "This Freedom" to the Canadian public, the name of A. S. M. Hutchinson has become known to thousands of Canadians in addition to those who have read the English author's books. William Fox has made a permanent addition to screen history in picturizing these two best sellers with remarkable fidelity to the original manuscripts.

The English novelist was born in India about forty-two years ago. But unlike Rudyard Kipling and Thackeray, who also were born in India, he was the son of a British army officer. His father wanted the son to go into the army but defective eyesight prevented this and so he was sent away to medical school with the view of joining the medical service of the Indian army. In 1903 he gave up medicine entirely and did free lance work in Fleet Street for four months before he obtained a permanent position on one of the magazines published by the late Sir Arthur Pearson. Then followed work for the Evening Standard and the Daily Graphic.

In 1908, his first novel, "Once Aboard the Lugger," was published. His appointment as managing editor of the Daily Graphic gave him less time to devote to novel writing so that it was not until 1912 that the second book, "The Happy Warrior," was written. His third novel was published in September, 1914.

Hutchinson was refused for army service at the outbreak of the war and could have secured exemption from all military service because of the important civil post he occupied. But he managed to join the engineers and during the latter days of the war saw active service in France. It was during the silent vigils in the trenches in France that he first imagined and created the characters later to be found on the printed pages of "If Winter Comes."

The immediate success of his fourth novel gave him the necessary financial means to give up daily journalism and devote his time entirely to his novels. This book was closely followed in 1921 by "This Freedom."

Denison Clift, an American director, made the photodramatization of "This Freedom" with the help of the

author on the sites picked in England which closely resembled those described in the book. Fay Compton and Clive Brook have the leading roles in the cast of capable screen players in the picture.

Clever Posters To Facilitate Advertising

A decidedly unusual step in the exploitation of two-reel comedies is provided in the twenty-four sheet posters issued by Educational Film Exchanges on their Mermaid and Hamilton Comedies.

These stands make a good "flash" as they are printed in full color and, while carrying the comedy idea, are decidedly artistic.

Educational Exchanges are furnishing these posters free to exhibitors. They are already on display in prominent locations in many of the big cities of the country.

JANUARY DISTINGUISHED BY RELEASE OF HAMILTON COMEDY

"My Friend" Stars Happy Fun- maker — Diversity Character- izes Other Educational Fea- tures Ready For Exhibitors.

"My Friend," the first picture made by Lloyd Hamilton since his return from New York where he worked in the Griffith Studios in the black-face feature comedy, will be the outstanding picture on Educational's January program. In addition there will be released during the month fourteen reels, comprising four other two-reel subjects and six single reel pictures.

Diversity distinguishes the releases for this month. The Christie Comedies of which there are two, are of widely differing types. "Ride 'Em Cowboy," released the second week of the month, is a fast action comedy of the west, with the rapid action

Exhibitors Lose Loyal Benefactor

It is with deep regret we note the passing of Dr. Francis Holley, who died recently after a long illness at Dr. Mayo's Sanitarium at Rochester, Minn.

He was in every respect a great man, admired and respected by all for his endeavors in behalf of mankind and his death comes as a great shock to all who knew him.

His loss will be felt by exhibitors throughout the country whose friend he ever was.

Temporary Injunction Made Permanent

The temporary injunction granted Tri-Stone Pictures, Inc., of New York City, against Joseph D. Waintrup and State Film Service, of Indianapolis, restraining the latter from distributing unauthorized Triangle prints in the Indiana territory, has been made permanent by order of the court. In addition, the court ordered the defendants to turn over to the plaintiff all prints of Triangle or Keystone pictures in their possession, and this was done.

comedy bordering at times on the slapstick. Bobby Vernon, supported by Charlotte Stevens, will be starred. "Stay Single," starring Dorothy Devore, will be the second Christie Comedy. It is a comedy of married life, with the inimitable Miss Devore in the role of a girl who tries to play two wives at the same time. Jimmie Harrison and Felix Valle will be seen in her support. It will be released during the week of January 27.

The Mermaid for the month will be one of Jack White's best, "Flying Finance," which features a cyclone said to be the most realistic comedy storm scene ever put on the screen. Neeley Edwards and Lillian Hackett will have the leading roles. Mack Swain, of "Ambrose" fame, also has a prominent place in the cast. This Mermaid will be the first two-reel comedy released during the year, being on the program for the week of January 6.

The Tuxedo Comedy for the month will be "One Night It Rained" with the two vaudeville stars, Harry Tighe and Ned Sparks, in the leading roles. This is a comedy of the polite type, with a mystery element somewhat out of the ordinary.

**"Let Not Alan
Put Asunder"**

Maude Adams to Produce With Guild Made Pictures

Star of Many Beautiful Stage Productions and Heroine of J. M. Barrie's Whimsical Stories Becomes Actively Interested in Picture Production.

Maude Adams, one of the ablest actresses on the American stage, and internationally known for her artistic work before the footlights for years, has been won by the movies. Miss Adams was famous for her modest and gentle personality and for her abhorrence of all kinds of publicity—it is claimed that she will appear in print more in the next year than she has during her entire career on the stage.

Through an announcement by Guild Made Pictures, Inc., it has become known that Miss Maude Adams is a member of the Guild and that in the future her activities in motion picture production will be in co-operation with this organization. The statement of the Guild follows:

"The Guild Made Pictures, Inc., announces the formal association of Miss Maude Adams with the Guild for the purpose of motion picture production.

"The schedule of the Maude Adams Productions is not announced at this time. The first picture under her own supervision will probably be 'Aladdin' in color, on the scenario of which Miss Adams collaborated. Miss Adams will co-operate with the Guild in the preparation of all its pictures, including some of the Yale University series of the Chronicles of America.

"Miss Adams' association with the Guild does not interfere with her plans for the independent production of 'Kim,' the picture rights to which she recently acquired from Rudyard Kipling."

From a number of points of view this announcement is one of the most interesting events of the theatrical season. It assures, first, that the public will have an early view of the results of the research work in lighting and color which Miss Adams has been prosecuting in the laboratories of the General Electric Company in Schenectady and at the headquarters of the Eastman Kodak Company in Rochester. These projects have claimed her exclusive attention ever since she last appeared on the stage some five years ago.

Secondly, it centers attention on the Guild, which will put into effect the fruit of her experimentation.

And a third angle from which the news is interesting is that it definitely

associates one of the best known dramatic stars with a new medium of expression.

The co-operative group with which Miss Adams has allied herself had its inception in 1921 when Fred Waller, technical expert for Famous Players, left that organization, and proceeded to gather about him a company of artists whom he deemed the most capable in their respective fields. Mr. Waller and Frank Tuttle, director and continuity writer, started out together to build up a group whose activities would be based purely on intelligent co-operation towards the ideal of making intelligent entertainment in pictures which would also be commercially practical. Their pictures proved successful and from time to time the group was enlarged. In the productions already accomplished Miss Adams has had no part. Besides Fred Waller and Frank Tuttle the Guild has grown to include Osgood Perkins, character actor, and Townsend Martin, specializing in continuity writing and directing, and Dwight Wiman, assisting in direction and business management. This group has made five productions, "The Cradle Buster," "Second Fiddle," "Youthful Cheaters," and Percy Mackaye's "The Scarecrow," recently released by W. W. Hodkinson Corporation under the title, "Puritan Passions," and F. Scott Fitzgerald's "Grit," scheduled for release early in January.

Children Have Glorious Christmas Show at Loew's

Captain Frank Goodale, manager of Loew's Theatre, Ottawa, took care of a joint Christmas treat for the poor children of the Canadian Capital in co-operating with all of the local club organizations in the holding of one special show on the morning of December 26. In previous years, Christmas shows had been held in various local theatres under the aus-

pices of the different organizations but, this time, one show was held for all, those co-operating being the Elks, Salvation Army, Rotary and Kiwanis. The special programme provided by Captain Goodale included Mary Pickford's "Pollyanna," Larry Semon in "The Gown Shop," and "Through the Air," an old Imp one-reeler in which Captain Goodale himself had starred some 12 years ago. About 1,500 children attended the one show. Frank Badgley, of the Canadian Government's Moving Picture Bureau, led the throng in the singing of popular songs.

Ouimet in Montreal To Secure Distribution of "The Vital Question"

Montreal.—L. E. Ouimet, former president of the Specialty Film Import, and now handling the production of "The Vital Question" for the Laval Photoplays, Limited, is back in Montreal but will be away again shortly. He has already signed a contract with Associated Exhibitors of New York for the world's right of "The Vital Question" and is signing one shortly with Regal Films for the Canadian rights. This picture, which stars Andre Lafayette, the well known French actress who took the principle role in "Tribby," will, it is announced, be ready for release in the United States by the last week of February, and may show in Montreal even earlier.

Hull Draws Crowds For Banned Picture

"Monna Vanna," a Fox production, was played up as a special attraction at the Eden Theatre, Hull, Quebec, on Saturday and Sunday, December 22 and 23. Announcement was made that the production would not be presented in Ontario, having been shelved by the Ontario Board of Moving Picture Censors. This fact drew a considerable number of people from Ottawa, Ontario, which is across the river from Hull.

Western Exhibitor Succumbs to Pneumonia

Winnipeg.—George Scott, who has resided in Outlook, Sask., since 1911, died recently of pneumonia. He was owner of the Lyric Theatre and was born in Scotland.

Montrealer Captures West

John T. Fiddes, a former well known exhibitor in Montreal, has charge of the musical program and specialties at the Bijou, Winnipeg, and doing wonderfully well.



Original from
NEW YORK PUBLIC LIBRARY

Blaire Allen Joins Capitol Theatre, Regina

Well Known Musical Director is to
Have Charge of Orchestra—
Brings Valuable Music-
al Library.

Manager A. G. Crowe, of the Famous Players, Regina, Sask., has secured the services of Blaire Allen, Minneapolis, supervisor of orchestras over the Pantages circuit in the United States, to take charge in the Capitol Theatre, Regina. Mr. Allen took charge on December 22. Paul Roberts, former manager, left on that day for his home in Blakeburg, Iowa. For twenty-two years Mr. Allen has been directing orchestras in the United States. He was commissioned to open Pantages Theatre in Minneapolis and more recently he toured the United States cities along the Pacific Coast, making special appearances. More particularly has Mr. Allen specialized in playing for vaudeville. Mr. Allen brought to Regina more than five thousand dollars' worth of music.

W. W. Miller Joins Assoc. Screen News

Montreal. — Associated Screen News of Canada, Limited, with head office in this city, reports some changes in staff. W. W. Miller, formerly of the Filmcraft Industries of Toronto, has joined the staff as Laboratory Superintendent in place of S. W. King, who has returned to the Metropolitan Motion Pictures of Detroit. Harold Peberly, also of the Filmcraft Industries, has joined as artist, while Miss A. E. Wilkinson has been appointed stenographer. These appointments, including that of William Singleton, who came here from Dominion Films, Limited, recently, complete a considerable shake-up in the staff of this exchange, which handles for the most part industrial and educational films distributed through Universal.

Moeller Forms Own Distributing Company

Mr. A. J. Moeller has organized the Moeller Theatre Service, Inc., complete announcements to be made shortly. Mr. Moeller's activities in the organization are widely known, he having been responsible for the formation of the Michigan M. P. T. O. Mr. Moeller has owned and managed his own theatre and has been fifteen years in the picture industry. His organization should be of considerable value to the motion picture theatre owners.

Sparrow Selling Out

G. B. Sparrow, who recently resigned as president of the Canadian M. P. T. O., is going out of business.

The two Sparrow theatres in Montreal have been offered for sale to wind up the estate of J. B. Sparrow. They are His Majesty's and the Theatre Francais.

Celebrate Silver Wedding

Mr. and Mrs. Maurice J. Mentel celebrated the twenty-fifth anniversary of their wedding on December 20th. Mr. Mentel, who is one of the owners and managers of the Park Theatre, Toronto, was the recipient of many congratulations at a very pleasant reception held in the honor of the bride and groom at the Metropolitan Assembly Hall on the evening of the anniversary. Some fifty guests attended the reception to the popular couple, and everyone thoroughly enjoyed the dance which followed.

DIGEST takes this opportunity of extending congratulations and best wishes to Mr. and Mrs. Mentel.

Music Hath Charm

For years the Imperial Theatre, Ottawa, travelled along without an orchestra, musical accompaniment being provided by Jack Neville, organist. Recently, Harry Brouse, owner of the Imperial and well known as a First National franchise holder, installed a high class orchestra and it has literally worked charms in the way of adding special delight to performances and increasing patronage.

Pays Off Singer And Substitutes When Dissatisfied

Joe Franklin, manager of the Franklin Theatre, Ottawa, showed the kind of stuff that he was made of on December 26 when he cancelled the engagement of Leona Williams, a vocal artist whom he had booked in New York City, and paid her off for the full week when she did not come up to expectations after several appearances. Mr. Franklin substituted Cameron Geddes, baritone soloist, who had just previously concluded an engagement at the Regent Theatre, Ottawa. Mr. Franklin is seriously considering the adoption of the policy of continuous shows in place of matinee and evening performances.

TIPS FOR PROJECTIONISTS

The writer once saw a novel use for an old vacuum cleaner. In this theatre they were using D. C. through a rheostat for projection and the rheostat was suffering from a heavy overload, the theatre being near the local plant and the voltage a good deal higher than the resistor was designed for. The rheostat was in a small room by itself and, as the only ventilation was through a screen at the lower part of the door, grid burn-outs were common. The projectionist took an old vacuum cleaner and placed it so the nozzle was at the screen in the door, then he placed a rubber hose on where the old dust bag was, and led the other end of it so that it was directed on the grids of the rheostat the casing having been removed. With the cleaner running there was a heavy blast of air through the hose and you could hold your hands at any time on the grids.

* * * *

The incandescent electric lamp is the safest form of a light known, but they can become dangerous if allowed to accumulate a coating of dust. When a bulb is clean it allows the heat to radiate and the bulb cannot reach a dangerous temperature but when dirt and dust collect on them they may reach a point where if the bulb broke the flying glass would be hot enough to cause fire.

* * * *

The writer once made a repair to a damaged screen in the following manner: In a certain theatre the roof was in no very good condition and during a rain storm a quantity of water soaked through the plaster and ran down over the screen staining it a deep brown in a spot about two feet square. The screen was an expensive one and as it was Monday morning there was no time to refinish the surface even if this had been possible. The writer made the following repair. He took a clean piece of blotting paper just big enough to cover the stain which was pasted over the spot, a strong glue being used. Even from the front seats the difference in surface was hardly noticeable and when the picture was on you could not tell the least difference.

—GUY E. McALLEN.

Popular night at the Metropolitan Theatre in Winnipeg has been arranged for each Monday night throughout the winter when Harold Green will conduct the syncopation orchestra through a half-hour's program.

LONDON Agreement



FAY COMPTON

"Miss Compton is every bit as good in the silent drama as in her speaking parts." — *London Daily Mirror*.

"Miss Compton admirable." — *N. Y. Morning Telegraph*.

A Sensation in London

"The film play is of such sustained brilliance as to make it easily the finest drama of its kind yet presented through the medium of the screen."—*Sunday Pictorial*.

"It is seldom that there is such applause during the running of a picture as there was last night."—*Westminster Gazette*.

"Splendid film. * * * Strangely beautiful and tenderly human."—*Daily Express*.

"A production of more than average interest, care and beauty."—*The Times*.

"A fine example of careful, straightforward photoplay dramatization."—*Evening Standard*.

"A masterpiece of characterization and emotional analysis."—*Weekly Dispatch*.

"A credit * * * It is finely acted."—*Star*.

"A wonderful picture and a credit."—*Northern Echo*.

Can a Wife Win From Disregard

WILLIAM FOX
Presents
A. S. M. Hutchinson's
Novel

"THIS F"

grith NEW YORK

ation Tremendous Success don in New York

"This Freedom' is an exceptionally fine characterization of the novel and is all a movie-goer could want."
—*N. Y. Evening World*.

Well acted and almost perfectly cast."—*N. Y. World*.

A good picture—better than many films that have been shown recently."—*Evening Post*.

We think the Fox Company presents a quite satisfactory film version of Mr. Hutchinson's idea."—*World*.

An entertainment that is rare in the movies."—*N. Y. Evening Mail*.

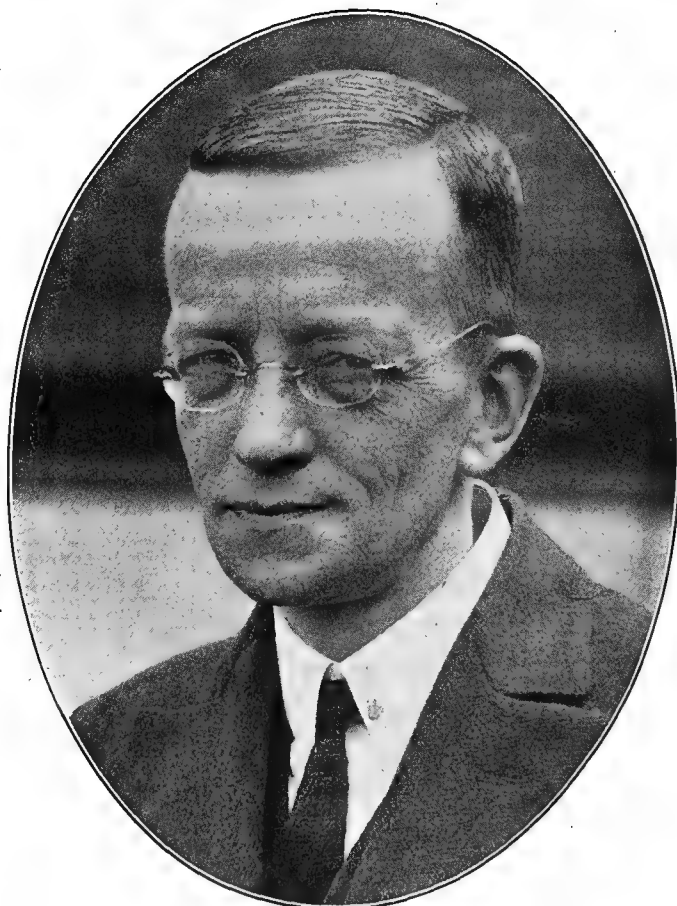
A very excellent picture."—*N. Y. Sun and Globe*.

is well acted, well handled and intelligently directed."—*N. Y. American*.

A climax which overwhelms with its punch."—*News*.

Will create no less enthusiasm than the novel."—*Evening Telegram*.

is beautifully done."—*N. Y. Tribune*.



A. S. M. HUTCHINSON

England's Foremost Novelist

Author of
"If Winter Comes"
"This Freedom"

Happiness and
Duties?

EDOM"

With
FAY COMPTON

Directed By
Denison Clift

Gratified Exhibitor Suggests February for Laemmle Month

**Fortieth Anniversary of Universal President's Arrival in the
United States To Be Universally Observed—Sales
Records Predicted.**

An anniversary celebration of unusual interest will be held in February by the Universal Pictures Corporation. It will be the fortieth anniversary of the arrival in this country of Carl Laemmle, then a poor immigrant boy, 17 years old. Today, Laemmle is at the head of an organization which has offices in every part of the globe and does a tremendous volume of business in the amusement world.

One of the features of the Laemmle Anniversary will be a sales drive. February will be Laemmle Month in all Universal exchanges. The Universal sales force, headed by Al Lichtman, will make the month outstanding in the history of Universal pictures, as a testimonial to Laemmle's progress. Exhibitors from coast to coast have volunteered to get behind the anniversary drive in appreciation of what the Universal chief has done for the motion picture theatre owner.

ORIGIN OF IDEA.

The Laemmle Month idea actually originated with an exhibitor who is one of the best known theatre men in the United States and who has a complete understanding of Laemmle's fair-play attitude towards theatre owners. It was William Brandt, president of the Motion Picture Theatre Owners of the State of New York.

He wrote the following letter to Mr. Laemmle recently:

"One of the outstanding features in the film business at the present moment is the remarkable percentage of genuine successes which Universal has had, and is having this year. Such marvelous productions as 'The Hunchback of Notre Dame,' 'The Merry Go Round,' 'The Acquittal,' and 'A Lady of Quality' are jamming the exhibitors' theatres and breaking their box-office records.

"Because you, as a producer, have always been keenly alive to the needs of the theatre owners and the public to whom they cater, and are always ready to take up the cudgels in their behalf, and because I have just learned this morning that February, 1924, will mark the fortieth anniversary of your arrival in this country. I am going to make a suggestion which I hope will meet with your approval.

"Why don't you permit your selling

organization to conduct a Laemmle Month? I am positive this would afford the exhibitors of the country an opportunity to show their appreciation of the wonderful productions that Universal has turned out this year."

This letter, coming to the attention of R. H. Cochrane, vice-president of the Universal Pictures Corporation, and Laemmle's co-worker and close confidant since his entry into the film business, resulted in plans being laid for just such a celebration as outlined by Brandt.

INSPIRATION IN CAREER.

Carl Laemmle's career is a remarkable example for the inspiration of young Americans. His first job was as an errand boy in a First Avenue drug store in New York. He worked all day, and studied English at night.

Twelve years later commenced his motion picture career, starting modestly with a little theatre on Milwaukee Ave., Chicago. A few months later he started an exchange, and within a year had branches in Minneapolis, Omaha, Evansville, Memphis, Salt Lake City, Des Moines, Portland, Ore., Winnipeg and Montreal.

Two years after Laemmle had started an exchange came the birth of the IMP company, a film producing organization, and the beginning of its fight against the General Film Company. The Motion Picture Sales Company followed, and finally in 1912 after the "Moving Picture Trust" had been routed, the Universal Film Manufacturing Company was formed. Universal City was built the same year and the Fort Lee studio plant.

Many innovations stand to the credit of Carl Laemmle since he first guided the destinies of Universal. His was the first company to introduce stage stars to the screen—Ethel Barrymore, Nazimova, Blanche Ring, Billie Burke, Walker Whiteside and Eddie Foy are a few luminaries of the stage who have appeared under the Big "U" banner. It was Laemmle who made the first two reelers. He conceived the idea of feature films of five reels. He gave the public the first actual battle pictures—scenes filmed during the Balkan war. In his original company, IMP, Laemmle had such stars and directors as Mary Pickford, Owen Moore, King Baggot, George Loane Tucker and Thomas H. Ince.

Virtually every screen star of today has at one time or another been in the employ of Universal. Many of them owe their career to Carl Laemmle's far-sightedness. In its ninth year one of the largest film company in existence, Universal now faces a future more promising than its past. All that Universal has been, all that it is, all that it will be, it owes to its guiding genius, Carl Laemmle.

Universal's record during the last twelve months is regarded as phenomenal in the film industry. It is a list of one big success after another, culminating in "The Hunchback of Notre Dame," the outstanding picture of the year and possibly of screen history.

"There are hundreds, yes thousands of exhibitors throughout the United States, who owe their prosperity to the square deal given to them by Mr. Laemmle," says Lichtman. "These men have assured me they are going to throw their screen open to Universal during Laemmle Month, even more than is usual. They want to take this means of showing their gratitude.

"Laemmle Month will open the eyes of the film world, and the entire picture public that the motto of the Universal sales organization is based on good pictures, good-will and solid facts. That motto is 'Universal First.'

Proves A Gold Mine in Suburban District

A little theatre that is a veritable gold mine is the Fern Theatre, Ottawa, a neighborhood house in the Canadian Capital which has been specializing in good second run features and frequently a first run attraction. Week in and week out, this theatre, which has about 400 seats, packs them in and it has its own family patronage coming in a manner that is inspiring. Herb. C. Benson is the proprietor of this theatre and it is located at 413 Bank Street, a short distance from the downtown section of the city.

Taking Films For Empire Exhibition

Ray Peck, director of the Official Moving Picture Bureau of the Canadian Government, Ottawa, is now in Jamaica, where he has undertaken the preparation of a number of special scenics to be shown at the British Empire Exhibition to boost Jamaica and its products. Walter Carter, chief cameraman of the Canadian Government Bureau, is with Mr. Peck, the two officials having been loaned to the Jamaican Government for five weeks. They will be home in February.

Digest Reviews Current Attractions

"This Freedom"

WILLIAM FOX

WITH a splendid production, a splendid cast, and splendid individual effort another great novel comes to the screen. "This Freedom" undoubtedly will prove a second triumph for A. S. M. Hutchinson, the author whose other universally read book, "If Winter Comes," was the outstanding example in the past year of the faithful screen reproduction of a great story—another step forward in motion picture entertainment. The excellence of the new picture and the remarkable manner in which the characterizations are brought to life on the screen are of particular interest, and rank it high among the best screen narratives to date.

"This Freedom" as a novel enjoyed a tremendous vogue, coming as it did from a writer recognized as England's foremost novelist, and dealing with the ever-engrossing problem of woman and her ambitions with regard to her business career. The screen production, in which an entire English cast are very much at home and perfectly suited to their important characterizations, proves the wisdom of accurate setting, actors familiar with the people they are to impersonate and experienced direction by a director who knows how to give individuality to his work. This co-operation between the English players, the British novelist (who so generously assisted in the production), and the clever American director, Denison Clift, is a sane move in the right direction with the result that the powerful theme of Hutchinson's novel is forcefully presented in a manner that will not only prove excellent entertainment to the masses, but will satisfy the most fastidious patrons who are interested merely as readers of the book. The picture has another feature to recommend it—it is a brilliant character study developed in an entirely new way, and the fact that it traces Rosalie's development so vividly from the days of her childhood in the rectory to the moment of overpowering realization that her own selfish ambitions have resulted in the ruination of her children, without deviating the slightest from Hutchinson's story will prove a source of tremendous satisfaction. The picture, as did the book, strives

to show that a woman's career which is pursued for self-gratification rather than for unselfish service to her children will put the home on the rocks. Although the theme is handled with tremendous sincerity and seriousness, there are delightful touches of humor; and the early part of the story is designed to get every last bit of value out of the character development of a most interesting family of English youngsters.

Rosalie, grown-up, provides the exquisite Fay Compton with the greatest role of her career, and this remarkably able young English actress has invested the role with an individual charm that will captivate any audience. Her intelligent appreciation of Rosalie's complexes and her expression of their reaction will insure understanding or at least appreciation for a character that has nothing to recommend it for sympathy.

Clive Brook, who gives a remarkably graceful and convincing portrayal of Rosalie's husband, is too well known to Canadian audiences for his work in previous English successes to need introduction. It is sufficient to say that the work of the two leading players is given adequate support by an unusually fine cast of talented British artists.

One of the high-lights in the picture is the irresistible presence in the early scenes of Bunty Foss, as Rosalie at six.

In securing "This Freedom" for release closely following the phenomenal success of his own production of "If Winter Comes," William Fox has acquired two of the finest bets of the year.

In exploitation of "This Freedom" it is first, the title; second, the author; third, the star; this is as it should be, for now the fans are realizing that even in pictures, the play is the thing.

* * * *

"The Hunchback of Notre Dame"

UNIVERSAL

Reaction from "The Hunchback of Notre Dame" is a bit disconcerting. One suddenly realizes that one cannot make comparisons, and in seeking for a tribute to offer Universal for so successfully working out this colossal undertaking the reviewer is somewhat stunned with the importance of this screen achievement. Whether "The

Hunchback of Notre Dame" is the best, one of the three best, or one of the ten best pictures that have been produced since the inception of motion pictures is a matter of individual taste; that it is one of the most remarkable results of progress in motion picture production is a fact. From almost every angle the production must be judged and weighed with a different standard in mind than that by which all previous pictures claiming greatness were gauged.

"The Hunchback of Notre Dame" is a sincere effort to reproduce Victor Hugo's story, the eliminations embracing only such portions of the long narrative as would prove offensive from the standpoint of religion and humanity; few would ask that more of the horrors recounted in the story be translated to the screen presentation. This is the first recommendation for honors established by Universal.

The efforts of the notable cast headed by Lon Chaney, to whom we pay profound homage, is a promise, yes, a guarantee of better things; "The Hunchback of Notre Dame" proves in spite of the fuss made to establish beautiful-but-dumb "stars," that men and women of refinement and intellect can do more for the industry in one picture than these other misguided "mid-brows" can undo in a dozen years. Another blue ribbon for Universal!

Wallace Worsley's directorial success is a thing of which Universal may be especially proud, it is to his credit that his mob scenes were among the finest ever filmed; and because of his remarkable skill the very last ounce of ability and effort was placed at his disposal by his co-workers, ranging from the featured star to the assistant carpenter's assistant.

As for the sets it seems almost sacrilege to call them such! Who could have believed that one of the world's architectural masterpieces, adored through the centuries by the lovers of true culture, could be rebuilt stone for stone, and pillar for pillar, on a motion picture lot? Yet this is what Universal has done with Notre Dame. The interior shots are absolutely glorious while the street scenes surrounding the great edifice are marvelous reproductions of the thoroughfares peopled in the fifteenth century by Hugo's masterful pen. And yet with

(Continued on Page 13.)

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New York Reviewers Laud "This Freedom"

**Comments From Leading Metropolitan Critics on Famous Story
Screened Under British Auspices.**

New York reviewers were unanimous in their opinions of the William Fox screen version of "This Freedom," from the novel by A. S. M. Hutchinson, which had its premiere at the Central Theatre on Broadway.

Aileen St. John-Brenon, of The Telegraph, wrote: "The presentation of the story in pictorial form is lucid, logical and exact to a degree. It has been intelligently handled throughout; the scenes follow one another in a satisfying sequence and the conclusion, while exceedingly melodramatic, is as Mr. Hutchinson wrote it * * * This new Fox production carries a fundamental appeal."

The Telegram said: "Regardless of the personal opinion one has concerning the ability of a woman to establish a career in the business world and maintain a happy home at the same time, A. S. M. Hutchinson has struck a powerfully interesting note in his novel, 'This Freedom.' The Fox screen version had its premiere last night and it was indicated that the picture will create no less enthusiasm than the novel."

Rose Pelswick, of the American, had this to say: "'This Freedom' is done with appreciable restraint. It is well acted, well handled and intelligently treated. * * * The eternal question of whether a woman should resign herself to a life of domesticity, or go out into the so-called man's world and assume a man's responsibility and independence, is discussed in the photoplay and logically developed."

Andrew A. Freeman, of The Mail, wrote: "To us the excellent manner in which 'This Freedom' has been transferred to the screen, is a vindication of a belief that we have long cherished, namely, that for effectiveness and general understanding of a problem there is no better medium than the motion picture, always, of course, contingent on the method of reproduction."

Don Allen, of The Evening World, said: "In our humble opinion 'This Freedom' on the screen is the self-same 'This Freedom' that lay between the covers of the novel. * * *

"'This Freedom,' in our estimation, is an exceptionally fine characterization of the novel and that, as far as we can see, is all that a movie-goer should ask."

The Sun and Globe stated: "'This

Freedom' * * * is an absorbing picture * * * it is a very excellent picture and so, for two hours the audience sat in rapt attention * * *"

The Journal remarked: "* * * the production is well acted and almost perfectly cast."

The Tribune, through Harriette Underhill, said: "We think the story as it stands has been cut far too short. We wanted the rest of it."

The Times said: "The settings of the picture are adequate and the acting of the players is very good."

The World, through Quinn Martin, held that "it was a very acceptably made cinema. * * * The Fox Company presents a quite satisfactory film version of Mr. Hutchinson's idea."

The Evening Post said: "It is a good picture—a story interestingly unrehearsed and more effective as it goes along."

Madeleine Hurlock

Signs New Contract

A year ago Mack Sennett engaged Madeleine Hurlock to play featured leading roles in a new series of pictures being released by Pathe Exchanges.

Almost overnight Miss Hurlock sprung into prominence through her convincing portrayals of vampire parts, opposite the famous cross-eyed Ben Turpin. Particularly commendable was her work in "Where's My Wandering Boy This Evening," and its sequel, "Pitfalls of a Big City." Since the completion of these specials, the young lady has been going along in a wonderful stride of popularity, gaining more admirers with the release of each succeeding picture, as her versatile personality is finding a place of permanent rest in the hearts of her fans.

Mack Sennett has just signed Madeleine Hurlock to a new and long term contract, thereby assuring patrons of his screen entertainment that they will witness her alluring and irresistible portrayals in many forthcoming productions.



Montreal M. P. T. O.

Also Organizes For Monthly Luncheons

Montreal.—Maurice West, secretary of the Moving Picture Theatres Association, announces that a monthly luncheon will be held in this city, the first having been inaugurated at the Mount Royal Hotel this week. The object is to keep the exhibitors who are members of the Association together at friendly meetings and there to discuss each other's problems. The plan is working out well and a good attendance was secured at the first of these luncheons. Mr. West reports that in Quebec province seventy-five per cent of the exhibitors are already members of the Association, while in Montreal the same proportion of exhibitors in the theatre zones of the city are also members at the present time. This is a first class augury for the year 1924.

"Gambling Wives"

Arrow Films are introducing some bright ideas in connection with the release of their picture, "Gambling Wives." Marjorie Day, Ward Crane, Hedda Hopper, Edward Earle, Betty Francisco, Lew Moran, Florence Lawrence, Joseph Girard, Baby Dorothy Brook and Buddy, the wonder dog, lend considerable prestige to the cast of this much heralded production by Dell Henderson for Arrow.

Allen Now Capitol

The Allen Theatre at Kingston, Ontario, is the latest house of the former chain controlled by Allen Theatres, Limited, to lose its identity as an Allen enterprise. The house has been renamed the Capitol Theatre, this title being identical with theatres in many other cities in Canada which are operated by Famous Players Canadian Corporation.

Canadian Run of Betty Blythe Picture At Regent, Ottawa

To Oral D. (Scoop) Cloakey, manager of the Regent Theatre, Ottawa, goes the honor of making the first announcement on the North American Continent of booking the special production, "Chu Chin Chow." Mr. Cloakey announces that the premiere presentation of this feature for Canada and the United States will take place at the Regent starting February 16 for an indefinite run. The Regent is one of the theatres of the Famous Players Canadian Corporation.

DIGEST REVIEWS

(Continued from Page 11.)

all this reborn grandeur miraculously made at Universal City, the spectacular significance of the "sets" never for a moment overshadows the great importance of the acting.

It is a difficult task to comment as briefly as space demands on the work of Lon Chaney. The staid British critics gave him such an ovation as no other motion picture star has ever been accorded; critics all over the world will follow suit. Much as has been said about the make-up of Lon Chaney, your reviewer believes that it was in spite of his make-up (admittedly one of the greatest creations in grease paint ever seen) that Lon Chaney made of the hunchback, Quasimodo, a characterization that will never be forgotten so long as the screen shall last.

We furnish this brief synopsis of Victor Hugo's story as depicted by Universal's players:

Quasimodo is a hunchback of enormous strength and horrible appearance who rings the bells in the Cathedral of Notre Dame. Laughed at by the people, whom he bitterly hates, he is friendless until Esmeralda, foster-child of the King of the Thieves, gives him a drink of water after he has been cruelly lashed. Later, when she also suffers from injustice, he carries her into the sacred precincts of the cathedral and, fighting off her captors, saves her for her lover and dies from a stab wound in the back.

It will be remembered that Quasimodo was the most repulsive looking creature ever described in historical fiction, and yet after the first shock produced by the sight of his terrible features and tortured deformed body, one grows gradually more sympathetic until finally, when Quasimodo dies,

ADVERTISER

Will "Advertiser" please communicate at once with the Digest. His address has been mislaid and this office wishes to forward him mail just received.

—The Editor.

he is beloved by his audience, and a hero! Only a genius could have done such a piece of work, and only one genius. Lon Chaney is that genius.

Patsy Ruth Miller, as Esmeralda, the one note of joy in this impressive tragedy, was a delight to the soul and a portrait beautiful to gaze upon — dainty, modest and kind, she breathed the one note of sweet romance throughout.

The handsome Norman Kerry was her gallant lover; Ernest Torrence as her foster father, king of the underworld, was her devoted slave. A true Torrence win!

Brandon Hurst, Nigel de Brulier, Tully Marshall and in fact every member of the splendid cast should receive tribute. Our thanks to Universal, Wallace Worsley, and all his associates for this picture of outstanding merit in which medieval Paris and a world famous character, worthy of our consideration, are incomparably presented to the patrons of motion pictures. Mr. Exhibitor, you already know that "The Hunchback of Notre Dame" will do more than make you money—it will make you proud that you are in the motion picture business.

—H. M. B.

Fox Films Organizing For Big Push Week

Montreal.—Fox Film Corporation are all set for their anniversary week in this city, which is scheduled for January 27-February 2. E. B. McCaffrey, Canadian General Manager, was in town around Christmas on a tour of inspection and in preparation for the big week at the end of the month. Among other things there was a private screening of "Hoodman Blind" at the exchange offices, which was very largely attended and called forth many expressions of congratulation.

E. W. Hammons Takes Issue With Bishop Re Movies

The Atlanta Journal, Atlanta, Georgia, recently devoted over two columns to publishing a reply from E. W. Hammons, president of Educational Films Exchanges, to an attack upon the motion picture industry by no less a personage than Bishop Warren A. Candler, who had put his name to a condemnation of pictures under the heading, "The Debasing Movies."

Mr. Hammons pointed out that while he hesitated to take issue with a dignitary of the church he nevertheless felt that great injustice had been done the industry by drawing conclusions relative to generalities from most specific unworthy examples which are in reality the exception.

Mr. Hammons, in no uncertain terms, pointed out the educational value of the pictures and urged that the bishop give greater consideration to the worthwhile phrases of this important industry.

IMPORTANT NEWS FOR EXHIBITORS

We are pleased to be able to announce that we have completed arrangements for the Canadian sale of the General Electric Compensars, both for converting alternating current to alternating current and alternating current to direct current. These machines are very efficient in converting the line current to the proper voltage for use at the arc.

In mentioning the General Electric name, the superior quality is at once indicated. Construction, design and performance cannot be excelled. The price is very reasonable.

We have now on hand full descriptions and prices of these outfits for any conditions. We will gladly mail you full information on request.

The Coleman Electric Company
21 Dundas Street East, Toronto

Special Presentation For "The Broken Wing"

Los Angeles House Resumes First
Runs With Showing of
Preferred Feature.

Clune's Broadway Theatre, where many Los Angeles first nights were held before the house was given over to second runs, resumed a first run policy recently. The Preferred picture, "The Broken Wing," recently completed by B. P. Schulberg, held the screen as the feature at the opening. Its premiere was a brilliant affair attended by a large contingent of screen celebrities. Personal appearances were made by members of the cast including Kenneth Harlan, Miriam Cooper, Walter Long, Evelyn Selbie, and Miss DuPont. Manager L. E. Lund gave a brief talk in which he promised his patrons first showings of such features as "Maytime," "Mothers-in-Law," and "The Virginian." Tom Forman, director of "The Broken Wing," was then introduced as the guest of honor.

Preferred are releasing these features through Dominion Films.

"Hunchback" Makes Hit With Montreal Audiences

Montreal. — Bill Stewart, publicity manager of "The Hunchback," says the picture is hitting on all six cylinders at the Palace and George Rotsky, manager of the Palace, in confirming this, states that the assistance of special constables has had to be called in to handle the crowds.

Oral Cloakey Honored At Christmas Eve Party

Mayor Frank H. Plant and Mrs. Plant, of Ottawa, headed a surprise party which waylaid Oral Cloakey, manager of the Regent Theatre. Ottawa, on the night before Christmas in the theatre. Personal friends, as well as the entire staff, gathered for the celebration during which a handsome club bag was presented to Mr. Cloakey and a pretty leather purse was given to Mrs. Cloakey as gifts from the theatre employees. The address was delivered by Mr. Sam Roy, assistant manager, who was followed by His Worship, the Mayor. Bouquets of roses were presented to Mrs. Plant and to Mrs. Rudolph Pelisek, the latter being the wife of the orchestra conductor.

A musical programme was enjoyed, the artists including Mlle. Marie Mashir, Mons. M. Basmanof, Madame Pouget-Corbeil and Cameron Geddes

Chicago Tribune Comments Editorially On "Anna Christie"

Remarkable Photo Dramatization
of Great American Play
Makes History.

The Chicago Tribune is a paper favorably inclined toward motion pictures by its very fine photoplay department which is one of the best in America. However, only on one other occasion during the past year has that paper devoted an editorial commendation to a motion picture. In this case it is "ANNA CHRISTIE," of which the Tribune has to say in part, under the heading, "A Great Play Filmed":

"One of the best American plays, many hold it is the best, is Mr. O'Neill's 'Anna Christie.' On the spoken stage it was a brave stroke struck for honesty and deeper insight in the interpretation of character. Its appearance in the movies is therefore an event, and we think an important one, for two reasons. It demonstrates that a play relying upon a true and searching analysis of character for its main effect can be translated with little loss of appeal. And this being proved, we have good reason to hope that the movie theatre will take heart to present more plays which disclose character logically and with more depth in observation of life. * * *

"* * * The vivid picture of the sea, which is so significant and overshadowing a feature of the play, perhaps even its most important character, is a clear gain in the film version, and taking the presentation as a whole, without giving opinion as to whether stage or film version is the better, it is our opinion that the essentials of the original play remain in the film, in some respects even heightened in effect, and that the production is an inspiring demonstration of the height to which the movie drama can attain."

"Let Not Man
Put Asunder"

London "Wall Street" In New Fox Picture

"This Freedom" Gives Realistic Picture of London's Financial Life.

What Wall Street is to America, Lombard Street is to England in banking circles and international finance. The centre of the English money market with the famous Bank of England, the largest bank in the world, is shown in the screen version of "This Freedom," by A. S. M. Hutchinson, the eminent British author.

The photoplay presents the life story of a woman who tried to have a career and maintain her home life at the same time. The chief character is shown as the foremost woman banker in England. She achieves great fame in Lombard Street, but makes a failure of her home. At the height of her career she sees her son charged as a swindler, her daughter betrayed and her husband a broken and sorrowful man.

Fay Compton, noted English stage and screen star, has the leading role as Rosalie Occlve, the woman wonder of Lombard Street. Clive Brook, recognized as the foremost screen actor of England, has the opposite part, as the neglected husband of a woman who devotes her whole life to a career in the world of British pounds sterling.

An exceptionally strong cast gives them capable support and the joint direction of Mr. Clift and the author has resulted in a production absolutely true to British life and closely following the original narrative.

Canada's Choice For "The Elk's Tooth" Feted in the West

Winnipeg. — Miss Ethel Redman, of Montreal, who is Canada's choice for the leading part in "The Elk's Tooth," a production to be started in a Hollywood studio shortly, was given a warm welcome in Winnipeg recently, the Order of Elks leading the reception committee. She is being entertained by Elks lodges in Regina, Edmonton, Calgary and Vancouver on the way to Los Angeles. Canada has the only entrant for the title role in this production, which requires an outdoor girl type. Miss Redman is 22 years of age and in the view of Winnipeg should register 100 per cent. She has plenty of charm, imagination, vivacity and has the expression of the Latin race, although she is of Scotch descent.

This Picture and a Trap Man, That's All!

*No. 363—Straight from the Shoulder
Talk by Carl Laemmle, President of the
Universal Pictures Corporation*

I'VE got a picture that needs only one thing to put it over with a bang in your theatre, whether you've got the finest theatre on earth or just an ordinary one.

All it needs is a trap drummer who can imitate the clang, clang, clang of the hook and ladder wagon, the shrill siren scream of the fire engines and all the hocus-pocus that is used to stir up the blood of the average audience.

I set out deliberately to make such a picture. I told the studio staff that I wanted it packed and jammed with all the hokum that could be dug up and crowded into one picture. I told them I wanted the kind of production that would make the crowd blister their hands with applause; the stuff that would make the kids yell their lungs out with excitement.

First I told them I wanted hokum; then some comedy; then some hokum; then some more comedy; then some hokum; then a little dash of meller-drammer instantly followed with a little more comedy; then some hokum and some comedy and then a long, lingering kiss at the finish!

Well, I got it!

The first thing the studio did was to select Hoot Gibson for the chief ingredient in this hokum pie. And by the way, Hoot Gibson is going to be one of your chief money-making bets hereafter. He has cleaned up for hundreds of exhibitors on his regular pictures, but we have never made enough noise about it. Now we are cutting loose with some extraordinary pictures with him in the star role, and you're going to hear more and more about him, and you're going to ASK for his pictures instead of being asked to run them.

As I said before, they took Hoot Gibson as the chief ingredient. They built a story around him. They stuck in all the things he can do best, and they wove them into a mighty nice yarn, simple enough but real audience stuff.

Then they injected just enough action to keep it pepped up, and finally they threw in enough fire engines and fires and general hell-raising to take a good sized chunk off your roof.

It's a made to order picture. It's made to order to fit your needs, whoever or whatever you are. It's made to order to fit Hoot Gibson. It's made to order to fit your trap man or your whole orchestra, if you have one lying loose around the house.

On top of that it has a hokum title, a box-office title, a genuine hum-dinger.

It's called "Hook and Ladder." Can't you imagine the posters and the advertising stunts and the publicity?

Get your trap man to go into training. When his good right arm is muscular enough, book "Hook and Ladder."

Again the Leader By a Mile!

In its selection of the 6 best pictures released during the month of December "Photoplay Magazine" in its January number awards

FOUR out of SIX to FIRST NATIONAL

They are:

GEORGE FITZMAURICE'S
"THE ETERNAL CITY"

COLLEEN MOORE
in
"FLAMING YOUTH"

BLANCHE SWEET
in
"ANNA CHRISTIE"

ANNA Q. NILSSON
in
"PONJOLA"

*And on top of that comes this
wire from the coast*

"'Black Oxen' opening at San Francisco eclipses 'Flaming Youth' by twenty per cent. Fifteen thousand people attended the opening day smashing all records for attendance and receipts in the history of any theatre in this city. Second day's business greater than opening day."

(Signed) CHAS. MUEHLMANN.

*They're Shouting Everywhere
You Can Depend on First National*

1a 21'2

CANADIAN MOVING PICTURE DIGEST

Vol. 15, No. 38.

TORONTO, CANADA

January 19th, 1924

More than 6,000 exhibitors said

FIRST NATIONAL

released **15** of the **52** biggest box-office attractions of 1923. That's almost one-third of the total and over 100% better showing than the nearest competitor.

Photoplay Magazine said

4 of the **6** best pictures to be released during January are First National pictures. That's 400% better than the nearest competitor.

That proves

You can Depend on First National

PUBLISHED BY
CANADIAN MOVING PICTURE DIGEST PUBLISHING COMPANY

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NEW YORK PUBLIC LIBRARY

THE MAN FROM BRODNEY'S

By GEORGE BARR McCUTCHEON

A Romance of INDIA SEAS



Princess Geneva (Alice Calhoun) sees her lover's danger.



The Attack



Robert Brown (Pat O'Malley) and Lady Deppingham (Wanda Hawley) steal a kiss.



J. Warren Kerrigan as Hollingsworth Chase and Alice Calhoun as Princess Geneva.



Princess Geneva (Alice Calhoun) turns a disdainful shoulder on Prince Karl.



Chase (J. Warren Kerrigan) and Princess Geneva (Alice Calhoun) defend the chateau.

"THE MAN FROM BRODNEY'S"

George Barr McCutcheon's Famous Novel

A DAVID SMITH PRODUCTION

WITH AN ALL STAR CAST INCLUDING

J. WARREN KERRIGAN, Alice Calhoun, Miss DuPont, Wanda Hawley, Pat O'Malley, Kathleen Key

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VITAGRAPH

THE MAN from BRODNEY'S

A David Smith Production

Adapted from the Famous Novel by

GEORGE BARR McCUTCHEON

"The Man from Brodney's"

From

Exhibitors Trade Review

Romance, breath-taking situations and an amazingly realistic battle between a horde of frenzied natives and a handful of whites on a South Sea island mark "The Man From Brodney's" as a film well calculated to entertain an audience until the last inch of film has passed the shutter.

It will probably do more than that if the reviewer may be taken as a judge of audience response. There isn't a moment of dilly-dallying. Things start with a rush. J. Warren Kerrigan in the role of Hollingswood Chase, irrepressible adventurer and thrill hunter, takes action by the scruff of the neck makes it yell "Uncle" before five minutes of footage have passed.

This is where the gentle innocents bend forward in their seats and breathe hard. The fight is replete in realism. It will make the blood of the average audience leap—the senses tingle.

"The Man From Brodney's" is clean, wholesome entertainment. Full of heart interest values and spectacular adventure.

"The Man from Brodney's"

From

Exhibitors Herald

"The Man From Brodney's," a Vitagraph production directed by David Smith from George Barr McCutcheon's novel, is a romantic story, and in sets and costumes is elaborately produced with J. Warren Kerrigan, Alice Calhoun, Pat O'Malley and Wanda Hawley featured.

McCutcheon's novel ran into many editions. Therefore there is a ready-made public for this romance, its princesses, ladies in waiting, and the pomp and trimmings of castles and folk who inhabit them. There are plots, and counter-plots and thrilling adventures in "The Man From Brodney's."

No expense was spared apparently on sets and costumes and the story moves along smoothly and rapidly to a climax where the princess forswears her principality and marries the stalwart American, after he has called upon the American marines to save them from enraged natives.

"The Man from Brodney's"

From

Moving Picture World

All of the usual romance and pomp typical of George Barr McCutcheon fiction is found in the Vitagraph picturization of his recent novel, "The Man From Brodney's."

It has color and action without stint in addition to a cast of favorites.

The spectacular angle has been greatly stressed. There are some tremendous scenes showing the storming castle, which serve as a big melodramatic climax. Palatial sets and stunningly gowned women have been provided.

Altogether the picture is done in a lavish, ceremonious style.

"The Man from Brodney's"

From

The Film Daily

Rich in excitement and romance.

Exceptionally strong cast. J. Warren Kerrigan has a fighting time of it in the title role; does some very good work. Alice Calhoun, Wanda Hawley and Miss DuPont a first rate feminine trio and others include Pat O'Malley, Bertram Grassby, Kathleen Key.

Includes all the situations and elements of appeal that make for a good audience picture. "The Man From Brodney's" should satisfy the box office. Director Smith has supplied the McCutcheon novel with a thoroughly painstaking and exciting picturization. He hasn't been sparing in injecting realism and thrills. The picture offers a genuinely good entertainment.

The climax is thrilling.

Plenty for you to talk about here. Play up the title and the author's name.

"The Man from Brodney's"

From

Harrison's Reports

Like most of George Barr McCutcheon's stories, "The Man From Brodney's" is replete with stirring adventure, fast action and thrills.

The Oriental atmosphere is convincing, and the many scenes showing the uprising of the natives and their storming of the Chateau, in which are housed "whites" whose lives they seek, are exciting.

Warren Kerrigan makes a good hero, and Miss Calhoun is a beautiful princess. Wanda Hawley, Miss DuPont, Pat O'Malley, Charles Wellesley, Henry Barrows, and Bertram Grassby are in the cast. Mr. Grassby is particularly good as the all-powerful native chief.

"The Man From Brodney's" is good entertainment.

VITAGRAPH
ALBERT E. SMITH PRESIDENT

R
 For **Colorine** **O** **Opaline** **Solvent for**
Coloring and **ROSCO** **Cleaning Electric**
Frosting **C** **Frost Etch**
Electric Bulbs. **O** **Bulbs.**

These Products of the Roscoe Laboratories
Can Now be Secured in Montreal.
B. W. Moncur Electric Company
Appointed Sole Canadian
Distributors.

The Products.

WE would draw special attention to Rosco Opalines. They produce a hard, smooth, polished surface.

The effect is soft and agreeable, the lamp filament being invisible.

It is especially desirable for sign lamps because of their fine weather-resisting qualities and brilliant color tones.

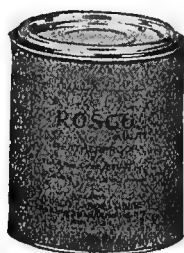
These Opalescent colors give the lamp an appearance of burning in the daytime, increasing the visibility of the sign letters.

Rosco Opalines are useful for interior decorations where color schemes are desired instead of brilliant lights.

Will ordinarily last the life of the 10 watt sign lamp. 400 10 watt lamps can be dipped from one quart. Dries in 3 minutes.

Rosco Opalines

(Opalescent - Weatherproof)



Durable

Economical

Packed in Friction Top Cans.
Half Pints, Pints, Quarts and Gallons.

Colors.

Nos.		Nos.	
400.	Milk White	450.	Golden Yellow
421.	Brick Red	453.	Straw
422.	Scarlet	455.	Apricot
425.	Magenta	457.	Orange
430.	Flag Blue	460.	Pink
440.	Sea Green	485.	Canary

The quart size has a wide mouth and allowance for displacement. It will accommodate all lamps up to and including the 50 watt Mazda B lamps.

The Service.

The B. W. Moncur Company is a thoroughly modern, reliable organization, ready at all times to give your needs their most careful attention. Service is our watchword. By service we mean: Courteous treatment, care in filling orders; a fully assorted stock at your disposal at all times and a full line of the most modern electrical devices for the use of theatres, opera houses, etc. We make it our business to study the individual needs of each theatre and lend the advice of our experts to any who have special lighting problems to solve. Please take advantage of our fully equipped stocks to keep your stage and house lighting at its highest point of effectiveness.

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Rosco Colorines (Transparent). Rosco Solvent.
Rosco Opalines (Opalescent). Rosco Thinner.
Rosco Frostine (Translucent). Rosco Frost Etch.

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CANADA'S MOTION PICTURE TRADE PAPER

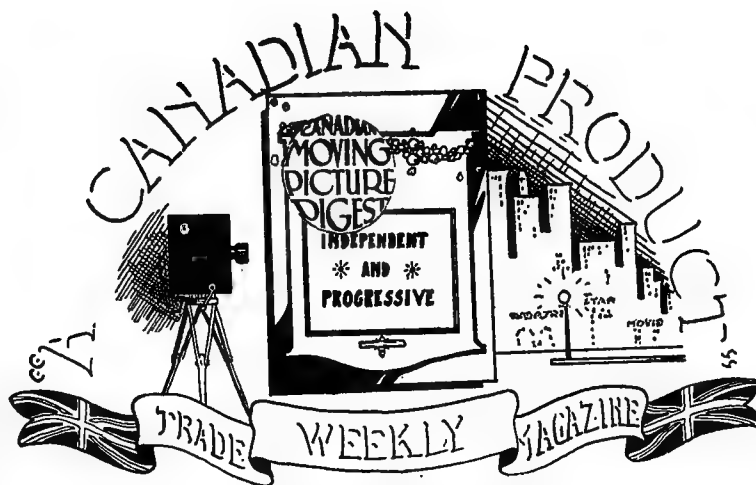
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General Manager and
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RAY LEWIS

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"Exhibitors' Frightful Waste"

PRECEDING our editorial comment on the M. P. T. O. contract with Canadian Educational we received a letter from Mr. John Blohm, of the Bijou Theatre, Chesley, Ont.

Mr. Blohm is a showman of experience, being one of our pioneer picture exhibitors in Canada. In seventeen years an exhibitor should learn something about the business in which he is interested, in seventeen years he must have learned a great deal, else he would have long been out of business, considering the fluctuating and eliminating process to which those in this business have been subjected.

In our Editorial in the last issue we talked of the Educational-M. P. T. O. contract in regard to advertising accessories. Mr. O. S. Hanson, general manager of Canadian Educational, after consulting with a Poster Committee, and learning that the exhibitors in Canada found the existing system of obtaining advertising accessories a hardship and inconvenience to exhibitors (and as Mr. Blohm states, "A Frightful Waste,") has established a new relationship with the exhibitors of Canada, whereby they obtain all paper mounted; and upon the return of this paper and other accessories, they are given a receipt covering fifty per cent of the cost of this material, to be applied on any new material they secure by way of advertising, the scale of prices, the charges which prevailed during the period previous to the consummation of this contract.

That Mr. Hanson understood the needs of the exhibitors; and that the M. P. T. O. of Canada understood the necessity for a change in the system governing advertising accessories is clearly demonstrated in Mr. Blohm's letter, but one of many we received in regard to this matter. Mr. Blohm's letter follows:

Chesley, Ont., Jan. 13, 1924.

Dear Editor:

If you see fit, please draw the attention of my fellow-exhibitors to the following:

I note that the producers are busy trying to reduce the cost of making pictures, which is indeed a wise move. I was always ashamed to raise my admission prices—just because I was featuring a star who is getting half a million dollars a year salary. The public calls this a frightful waste. We exhibitors have another frightful waste to deal with at the present time and wish to draw attention to it.

It is the ADVERTISING MATTER SERVICE. I have often wondered that no one before me has taken up this subject in "The Digest." I am not referring to the big houses, as they can well afford it, but I am speaking as a small-town Exhibitor. Just think what a waste! An Exhibitor who is using 3 changes per week will have for each programme, at least:

For Feature—1 slide, 1 set of photos, 1 3-sheet,
2 1-sheets.

For Comedy—1 slide, 1 set of photos, 1 1-sheet.
You cannot do with less, if you want to run a show at all.
Now, let us see what it amounts to:

2 slides for each programme @ 25c	\$.50
2 sets of photos @ 75c	1.50
1 3-sheet @ 54c	54
3 1-sheets @ 18c	54

Total\$3.08

\$3.08 for programme, 3 times a week is \$9.24.
For 52 weeks a year, it amounts to \$480.48.

Just think for a moment! 104 slides per year, used a few times each—and thrown in the ash-can. 312 sets of artistic photos, or, in other words, 8 photos to each set means 2,496 photos (11x14) each used 2 days only—and thrown into the furnace. These magnificent photos must cost a lot of money to produce, and as I am using glass frames, I do not even leave a nail-hole in same. However, I am getting a call for them once in a while from a progressive boy who wants them to tack up in his hen-house, garage, etc.

We have further: 156 3-sheets of flat paper per year.
468 1-sheets of flat paper per year—used 2 days each and thrown into the furnace.

Gentlemen, if this was war-time, we would deserve to be arrested for wasting. It is a crime! You must remember that all this advertising matter comes from the other side, our money GOES across the line and the stuff, after 2 days' use, goes into the ash-can.

How often do we receive only a one-sheet poster with a notice from the shipper, that "this lonely poster was about all that could be found," and "should any more arrive from the other side in time of showing the feature, it would be forwarded?"

What a farce! What a humbug!! What a frightful waste!!!

Each Exhibitor in Canada contributes quite an amount to keep the industries going—on the other side—when money is so badly needed here. Is there nothing to be done? Remember, if the small exhibitor wants about 1,000 heralds, and a cut, along with the amount of advertising matter as outlined by me, it would cost just about half of the rental that you are paying for a 6 or 8-reel Feature film. And if the feature does not suit you, you are getting up in the air—at the same time you are throwing advertising matter, representing half the price of the feature, into the ash-can—and saying nothing!

I am an old pioneer in the picture business, starting about 17 years ago. I have seen a lot of changes and schemes in this time, but never in the history of the business, was the Exhibitor called upon to throw his money into the ash-can, as he is asked by the Exchange today.

Now, gentlemen, this is my view. If you are a lucky man, packin' 'em in, you perhaps read this, forget about it, and have lunch at the King Edward. If you are a small fellow who has to leave the films in the box, on account of a hockey match, or a Church entertainment, etc., and if you feel you cannot afford this waste, let us get together, and see what can be done.

Will we hear from you?

P. S.—Perhaps you will be good enough to state further: The answer from the Film Exchanges will be, that they have asked a great number of Exhibitors and that they were

(Continued on Page 8.)

SEEING REAL VALUE IN SHORT SUBJECT SELECTION

Regal Films Making It Possible For Exhibitor To Receive Consistently Good Comedy Features.

It is a noticeable fact that exhibitors now are giving more attention to their bookings on short subjects than ever before. After months of agitation it finally has been impressed upon them that the "fillers-in" are just as important a part of a program as the feature. Now the time is passed when a manager would be satisfied with anything that was labelled "comedy," even if there wasn't a laugh in it.

The producers, too, are now giving more attention to short subjects, with the result that today there are available the highest grade of comedies in the history of the industry.

As proof of this assertion one has but to scan the lists of offerings. In single reels Hal Roach is now producing one each week, with Paul Parrott and Stan Laurel as the stars; the "Our Gang" two-reelers are kid and animal fun makers, issued once a month, and are proving wonderfully popular. Mack Sennett is making thirteen two-reelers this season and his reputation as king of comedy producers is being still further enhanced. Ben Turpin, the irrepressible, this

season will have six or eight two-reelers, and judging by those already released, our cross-eyed friend is now funnier than ever.

"Snub" Pollard is appearing in a series of two-reelers. He always has been a public favorite. His comedies this year are the best of his career.

Will Rogers is making a series of two and three-reelers that are of the highest grade and the "Johnny Jones" series of boy comedies are proving far above the average.

Another prime favorite is the Harold Lloyd re-issues. These are the two and three-reelers that made the great comedian famous.

So much for comedies. In other short subjects the favorites appear to be Pathe News Weekly, Pathe Review, Topics of the Day and the Range Rider, Western series of two-reel features, with Leo Maloney as star.

All the above are distributed by Regal Films, Ltd., through the company's offices in Toronto, Montreal, St. John, Winnipeg, Calgary and Vancouver.

Novel Competition

A novel competition has been held by the Imperial Theatre, St. John, Manager W. H. Golding being always in the forefront where novelties are concerned. This competition consisted of a story which was to be made out of attractions listed at the Imperial Theatre. The lists published in the newspaper and sent by mail to patrons made splendid advertising and a very large number of entries were received.

Work Under Way For Trenton Studios

With the organization of the Ontario Government's own moving picture studio at Trenton, Ontario, where the plant of the Adanac Film Company was recently bought for \$45,000, arrangements are being made for the taking of the first Provincial film subjects under the direct auspices of the Province at an early date. Some of the work has already been taken in hand by Bert Bach, formerly a well known camera expert of the Canadian Government's Bureau at Ottawa, who is now in the employ of the Ontario Department.

Drawing Well

Under the able management of A. L. Gaudet, the St. John Opera House is fast becoming, as in former years, a favorite place of amusement. The Carroll Players, with their popular star, Miss Edna Preston, are firmly established with the patrons and Mr. F. G. Spencer, the lessee, is warmly congratulated upon his theatre and its management.

"Rob Roy" Has Good Week

"Rob Roy," the special English production handled in Canada by Dominion Films, Limited, Toronto, had a big week at the Imperial Theatre, Ottawa, the Canadian Capital, during the week of January 7, Manager Harry Brouse doing extra advertising.

**"Let Not Man
Put Asunder"**

TIPS for Projectionists.

The projectionist is often called upon to make repairs to the equipment while on duty, and how to remove the grime and dirt afterwards is often a problem. Many of our better theatres have provided their projection room with running water but it has been the writer's experience that hot water is not to be had. However if the projectionist will thoroughly cover his hands with soap suds and allow them to dry he can proceed with a light heart; the grease will simply lay on the film of dried soap and a quick wash in cold water will remove every trace of it.

* * * *

The damage done delicate projection machinery by crumbling and dusty concrete floors must run into thousands of dollars yearly. There is not a projection room with a plain untreated floor that is not more or less covered with a film of concrete dust. This works into projector and generator bearing with disastrous results. The following treatment will cure a dusty floor once for all: Fill a pail with boiled linseed oil and using a mop thoroughly, saturate the floor with oil, letting it stay over night before wiping off any surplus oil. If the floor is porous it will be found that the oil has all sunk in and you will not be bothered with dust anymore.

* * * *

A very good duster for use around the theatre switchboard can be made by soaking a piece of cheese cloth in common coal oil or kerosene and letting it dry out; a cloth prepared like this will be found to pick up the dust like magic and it will give a very good gloss to a marble or slate switchboard.

* * * *

Every three months the projectionist should drain all the old oil out of the intermittent oil well and fill with coal oil, allow the machine to run light for about three minutes and drain, then fill with lubricating oil and run for about the same length of time, drain again and fill. Your machine will then be ready for another three months. The reason for washing out the intermittent is that friction wears off minute pieces of metal, and by washing the oil well out you get rid of these, thereby prolonging the life of the intermittent movement.

GUY E. McALLEN.

Halifax Exhibitor Making a Success In Canadian Capital

Joe Franklin, proprietor of the Franklin Theatre, Ottawa, is delighted with the manner in which popularity has developed for his downtown house since he established himself in the Canadian Capital last September. His very best week was New Year's, which was his 18th in Ottawa. Mr. Franklin was formerly a well known exhibitor of Halifax, N. S. He says that if his success continues he will soon be a Member of Parliament. Incidentally, he spent January 3 to 8 in New York City to look over some of the big attractions for prospective booking.

Booking Universal

A. E. Wilson, manager of Canadian Universal at St. John, recently spent a few days in Fredericton placing the Super Jewel production, "The Merry Go Round," at the Gaiety Theatre in that town. This picture had its premiere at the Casino, Halifax, where it played to capacity houses to the satisfaction of R. J. McAdam, pleasing both patrons and exhibitor. This news was expressed by wire to Mr. Wilson.

Larry Trimble Directs First National's "Sundown"

"Sundown," First National's long-expected drama of the west, which may prove to be the most pretentious effort of that company's own producing units, will come into being under the directorial hand of Larry Trimble. The selection of this experienced picture-maker to direct the big feature has just been announced.

"Sundown" is an original story written by Earl Hudson, production manager of First National. Its story is laid in the present day, and it unfolds the dramatic story of the passing of the Old West before the advance of cultivation. This is, incidentally, current history, since the encroachment on the unfenced ranges of the southwest recently caused American cattlemen to unite their herds and drive them across the Rio Grande into Mexico, and it was these scenes which were filmed by First National to be incorporated in "Sundown."

Trimble, while young in years, is veteran in directorial experience. He is especially noted for his work in bringing Strongheart to the screen. He is the producer of "The Silent Call" and "Brawn of the North," two First National pictures.

SCRIPT OF "THE THROWBACK" IN COURSE OF PREPARATION

Scholarship Story Being Made Ready For Production Under Supervision of Carl Laemmle.

"The Throwback," the psychological adventure drama written by William Elwell Oliver, University of California student, which won the Carl Laemmle scholarship prize in an inter-collegiate competition, will be produced by the Universal Pictures Corporation within the next few weeks.

The story will be prepared for screening under the supervision of Raymond L. Schrock, scenario editor of Universal five-reel attractions, and the right sort of a man to play the peculiar leading role of the story is now being sought by Fred Datig, casting director at Universal City. Other preparations will be rushed.

"The Throwback" was judged the best of the thousands of scenarios entered in the Laemmle Scholarship Contest, which was held for the purpose of interesting the universities and colleges of the country in the motion picture industry. That these educational forces were interested was shown by the hearty response from college students all over the United States and the world.

Besides this evidence of undergraduate approval, Mr. Laemmle received many letters of commendation from college presidents who almost to a man declared the scholarship idea a step forward both in educational and motion picture development. It

is definitely known, that as a result of the Laemmle contest, certain colleges and universities will add courses in the technique of motion pictures to their present curriculum.

Out of the many manuscripts submitted, the contest judges narrowed their choice down to 17 scenarios, three of which were bought for production and the other 14 were declared worthy of honorable mention. Of the three purchased, "The Throwback," by Oliver, was considered the best as judged from every screen angle and the scholarship prize of \$1,000, together with \$500 for the screen rights of the story, was presented at a special meeting of the University of California student body. At the same time the University was presented with a \$1,000 for the endowment of a chair for the study of motion pictures.

Oliver's story of business and adventure, laid in California and the Orient, was inspired by a trip to China where he actually lived certain of the dramatic scenes which will appear in the finished picture. The hero of "The Throwback" is a young man who is required to demonstrate that the sturdy blood which enabled his father to achieve success against great obstacles has not been lost in the second generation.

Glengarry Folk See History Filmed

Renfrew Has Screening of Shipman Production, "Man From Glengarry."

"The Man From Glengarry" has just been shown for the first time at the O'Brien Theatre, Renfrew, Ontario—in the very heart of the country where the picture was produced by Ernest Shipman 18 months ago. It was shown for two days, including a Saturday matinee. H. G. Cardo is the manager of the O'Brien and is assisted by Charles R. Harrison. One performance is held each evening, starting at 7:45 with a comedy and closing with the same comedy, with a matinee only on Saturdays and holidays. Programmes are changed three times each week, the usual engagement being a run of two presentations except for the week-end show.

Pretty Little Star Portrays Own Childhood

An actress portraying herself.

This is Colleen Moore's unique role in "The Swamp Angel," the First National picture being directed by Clarence Badger.

In the picture Miss Moore plays the part of a typical small town "tomboy" who becomes an actress and returns to her home town in a play written around her own life.

She portrays the role of "herself" playing baseball on a vacant lot and the gallery is composed of players enacting the town's characters who are in the theatre audience.

**"Let Not Man
Put Asunder"**

First National Presents Fourteen Productions

**Products of Independent Producers and Company's Own Units
To Have First National's Finest Distribution Efforts.**

Fourteen productions, touching every phase of entertainment from rapid-fire feature comedy to costume drama, will comprise the First National program for the first quarter of 1924 and will continue First National's big time "entertainment" into 1924. Starting with January, which has been designated as First National Month, one picture a week will be issued until the end of March, maintaining the schedule which has been in effect for the past year.

Among the stars and featured players who will be presented in the first fourteen of 1924 are: Ben Alexander, Corinne Griffith, Conway Tearle, Norma Talmadge, Barbara La Marr, Bert Lytell and Lionel Barrymore, Colleen Moore, Owen Moore, Sidney Chaplin, Louise Fazenda, Milton Sills, Anna Q. Nilsson, and Richard Barthelmess. These players will be presented in the independent productions of Thomas H. Ince, J. K. McDonald, Samuel Goldwyn - George Fitzmaurice, Principal Pictures, Frank Lloyd, Inspiration Pictures, Joseph M. Schenck Productions, Larry Trimble-Jane Murfin, Maurice Tourneur, Corinne Griffith Productions, and First National's own producing units.

The January releases start with J. K. McDonald's "Boy of Mine," a Booth Tarkington story with little Ben Alexander in a leading role. Following are "Black Oxen," a Frank Lloyd production adapted from Gertrude Atherton's novel with Corinne Griffith and Conway Tearle; "The Song of Love," starring Norma Talmadge; "The Eternal City," a Samuel Goldwyn - George Fitzmaurice Production filmed in Rome, with Barbara La Marr, Bert Lytell, Lionel Barrymore, Montagu Love and Richard Bennett; and "Painted People," in which Colleen Moore follows up her success in "Flaming Youth" with a second unique characterization.

In February the Principal Pictures version of Harold Bell Wright's novel, "When a Man's a Man," will be presented. The cast includes Marguerite de la Mott and John Bowers. The remaining February releases are: "Torment," a Maurice Tourneur production presented by M. C. Levee, with Owen Moore and Bessie Love; "The Love Master," and a third Trimble - Murfin picture starring Strongheart, the Belgian police dog; and "Secrets," the next Norma Talmadge production adapted from the play by May Edginton.

glowing story in which marriage and its problems are screened with frank reality. It is one of the greatest emotional dramas ever filmed. The lives of three men and three women become entangled through divorce. The suffering of Petrina, played by Miss Frederick, who experimented with a second marriage, is one of the most soul-stirring and vivid emotional portrayals ever essayed by this star. In it there is a lesson for every woman. It teaches that the spiritual law which binds a man and woman in marriage is not to be trifled with nor is it possible to break.

"It is at my suggestion that Vitagraph is inviting leaders of social thought to see 'Let Not Man Put Asunder,'" said Mr. Blackton. "I hope that every man and woman who is striving in the pulpit or in the school to cure the conditions in society which make for divorce will see this picture. It reveals with startling boldness, the faults and frivolities which destroy the sanctity of the home. And it shows a way out — a way that only men and women of strong courage and great will may take.

VITAGRAPH INVITES CLERGY AND OTHERS IN OFFICIALDOM

To See "Let Not Man Put Asunder," Adaptation of Basil King's Powerful Story.

VITAGRAPH is issuing invitations to the clergy, the officials of domestic relations courts, social service bureaus, professors of sociology of Columbia University and New York University for a pre-release showing of "Let Not Man Put Asunder."

This picture is an adaptation of Basil King's bold arraignment of di-

vorice and expose of the causes of domestic unhappiness. That the divorce problem is the greatest question in modern civilization is illustrated by the amazing statistics issued in Washington which show that out of every seven marriages one couple is divorced in the United States.

J. Stuart Blackton, who produced this feature in which Lou Tellegen and Pauline Frederick have the leading roles, believes that every man and woman who influences public thought should have an opportunity to see this



"AN IDEAL SUBJECT."

Distributed by
Canadian Educational Films, Ltd.

"EXHIBITORS' FRIGHTFUL WASTE"—(Continued from Page 5.)

all in favor of flat paper sold outright in order to have perfectly clean posters. But it does not explain the waste. And I for one have not been asked.

A follow-up letter on the editorial "M. P. T. O. Contract With Educational" appearing in the January 12th issue received from Mr. Blohm, follows:

Editor, Digest:

I wrote you a letter yesterday in regard to poster service, and see in the "Digest" which came on this train, that

this question is already taken up. I am happy to note that all paper shall be mounted like it used to be. Flat paper is a nuisance, when placed outside. If a little windstorm comes along it tears, and you can see the pieces flying down the street. I hand it to the Canadian Educational Film Co. for being the first. I have on several occasions in the past pointed out to this company the folly of "Flat" outright system and no doubt my letters to that effect caused consideration by this fine company.

—RAY LEWIS.

Pictures in Montreal

By S. MORGAN-POWELL

(Exclusive to the Digest.)

THE growth in the popularity of the motion picture in Montreal is steady. The city is well equipped with movie houses today, if not overmanned. Yet every few months another theatre is built and added to the list. The new buildings are all in the outlying districts where the population is mounting rapidly, and where in the past the facilities for entertainment after dinner have been unequal to the demand. At the present time, however, the city is suffering from inability to secure an adequate supply of first class films for the existing theatres, with the result that every week some one of the leading movie auditoriums finds itself compelled to present a second-rate attraction to its patrons.

The public is not swift to grow critical, and the movie public in particular is both blind and long-suffering—you can assay the proportion to suit yourself. But even a mule will move if assisted by steam-roller pressure, and it is no longer possible to fill a motion picture theatre by advertising alone. Nor do the various forms of entertainment generically known as "added attractions" meet the requirements of the case. The feature film must have qualities of human interest that appeal both to men and women, young men and girls.

* * * *

Montreal is unlike most cities in that the opening of the year seldom finds the public in enthusiastic theatre going mood. It is therefore of real interest to consider what sort of movie attractions have been presented and what outstanding features they possess at this early period in the story of 1924. To take the two principal houses first—The Palace and The Capitol, both theatres with a capacity in round figures of three thousand, both million-dollar establishments playing to a large family clientele. At The Palace, Mae Murray in "Fashion Row"; at The Capitol, Colleen Moore in "Flaming Youth."

Miss Murray provides us with a pleasant surprise. We have always known that she could wear pretty clothes attractively, cut all sorts of capers, and make astounding eyes. But a good many people have always suspected that she was far from being a clever actress. Now Miss Murray comes along in a dual role and shows that she can act, when the opportunity is provided and the medium is suitable. She plays two strikingly contrasted roles—one, a popular Russian actress; the other, a poor Russian immigrant girl. She gives us quite satisfactory illusion in the first character, and she is astonishingly effective in the role

of the peasant girl. Indeed, she proves fully as attractive in a part that cannot be attractively dressed as she does in one in which she has every opportunity to display elaborate and beautiful gowns. She proves that she has the ability to be more than an alluring mannikin on the screen.

It must be said that the story aids. The action moves smoothly, on the whole. Only here and there does it drag and cause the audience to move uneasily in their seats. But, taken on the whole, it is one of the best films shown here for some time—apart from the outstanding features of the past year—and it is certainly the best achievement Miss Murray has to her credit so far.

* * * *

"Flaming Youth" suffers by comparison, for several reasons. In the first place, the story, based upon Fabian Warner's exotic novel of the same name, has been manhandled—first, by the adapters, and then by the censors. The original was a spirited if superficial study of the modern flapper, not notable for reticence or for what it left unsaid. The film version is overdrawn as to the characters and their actions, and the force of the tale is weakened by the fact that extraneous incidents of a wholly unnecessary and unilluminative nature have been introduced—presumably because the director thought he knew better than the author what the author intended and meant—and the ending mars the effect of all that has gone before.

So far as the acting is concerned, Colleen Moore is both natural and appealing in the role of the chief flapper, Pat, portraying the girl's swiftly varying and ever-changing moods skilfully and accomplishing surprisingly effective facial expression with spontaneity, or the illusion thereof. But the role of Mona Prentiss is not portrayed with adequate maturity, and thus lacks conviction. True, the photography in general is good, with varying light and shadow, while the fine interiors and artistic utilisation of close-up work is neither overdone nor ineffective—a rare combination in any film. Moreover, the titles are short and pungent—probably because many have been taken from the actual text of the book and therefore could not very well be spoiled in translation or in the English version. But the film was run off too quickly, in many instances, to permit of the titles being read. This is a common fault—all too common in first-class movie houses, by the way.

The picture often impresses one as an exaggeration of life, however, on account of the distorted character-drawing. Many of the privileges exercised by the Younger Set in this film are not in accord with the conduct of even the most unrestricted young people of today. The costumes worn by Pat are often too elaborate for a girl in her teens—even an advanced flapper—and her utter freedom is overaccentuated. Of course, the whole tendency of the book was in the same direction.

But it was quite unnecessary to introduce a houseboat party and have Pat dive off the houseboat in an evening dress

with a string of pearls around her neck. Moreover, Pat's marriage with Cary Scott is a weak termination. The ending of the novel, where Pat warns Cary that he will have to be a terribly on-the-job lover, as there are so many men in the world, is infinitely more in keeping with the spirit of the tale.

* * * *

One must confess to some disappointment with Mae Marsh in "Paddy the Next Best Thing" at the Imperial, where the films are usually of a very attractive and essentially human character. Miss Marsh does not match her work in previous pictures, and her make-up could have been materially improved upon. The acting of the cast is only fair, and in some instances indifferent. Moreover, the photography is not up to first class standard, and at times the lighting is dim and the effect rather jerky—though the gentle hand of the censor of course may have accounted for this to some extent. The titles do not reflect Paddy's exuberance of spirits, and this is a pity, for in this film the titles could easily have been made one of the most effective and enjoyable features if only more care had been expended upon them, both as to wording and suggestion.

The action is, however, quite true to life. Unfortunately, the movie public has yet to be educated up to the point where it will always appreciate this. It is so childish, in the main, in preferring deception to the truth on the screen. Thus, films that abound in false imagery and impossible situations often meet with more public approval than those that tell the truth at the expense of illusion. To this extent, perhaps, this picture suffers from the very fact that it is faithful to truth.

* * * *

Loew's Theatre, which has not had a very good record for feature films in the past, has started the New Year very well indeed with "The Winters." In this, Marie Prevost and Huntly Gordon give us ample proof that they will have to be reckoned with in the near future—provided they are given a fair chance. Perhaps the tale is not too plausible, for chambermaids do not usually win their way to fabulous wealth by marriage, but the lesson the tale teaches is so appealing, and the story is so plentifully provided with humor and with thrilling touches, that one forgets the point of plausibility, particularly as the acting is unusually convincing. Miss Prevost makes a fascinating little chambermaid, and also reveals herself as an actress of decided versatility and marked histrionic skills in subtle trifles. The whole cast support her with discriminating and sustained ability each role being clear cut and natural in portrayal. The photography is admirable, the lighting of interiors being artistically distributed, while the close-ups of Miss Prevost add to the charm of her portrayal instead of detracting therefrom—as is so often the case.

Next week I shall have something to say about "added attractions," the inclusion of vaudeville acts in movie programs, and musical "aids" to films.

This Will Smash Your House Record

Here is a Feature Attraction we are proud to offer to the Exhibitors of Canada. We unhesitatingly pronounce it one of the best yet.

"Name the Man" is a screen version of Sir Hall Cain's immortal story "Master of Man." It has been directed by that genius, Victor Seastrom.

It is the type of picture that gives prestige to your theatre and at the same time brings the mass of people, who mean profit.

"Name the Man" is a drama carved right out of life—brimming over with heart throbs and thrills and love.

"Name the Man" is one of the few pictures you can play at advanced prices for an extended run.

A
Goldwyn
Super-
Special

"NAME THE MAN"

In this splendid cast will be found such favorite stars as Conrad Nagel, Mae Busch, Patsy Ruth Miller, Hobart Bosworth, Aileen Pringle and Creighton Hale.

"Name the Man" is one of those happy combinations of good story, good stars and a title that lends itself to unlimited exploitation.

A line of advertising accessories has been prepared for this picture that you will admit has never been surpassed.

Now it's entirely up to you, Mr. Exhibitor. Here is your opportunity to book a picture your patrons will rave over and to which they will give unlimited word-of-mouth advertising.

REGAL FILMS, LIMITED

TORONTO MONTREAL ST. JOHN WINNIPEG
CALGARY VANCOUVER

Rex Ingram's Latest Triumph

Acclaimed by the trade press and newspaper critics one of the greatest productions in the history of the cinema art.

10,000 people are in the cast of "Scaramouche" including Alice Terry, Ramon Navarro and Lewis Stone.

It is a thrilling romance, in which youth, love, intrigue and adventure are the dramatic elements of an entrancing story.

Nothing like it for human interest and magnetic charm. It is a real work of genius and will be talked about as no other picture ever has been.

You'll be a lucky exhibitor if you succeed in getting a booking on "Scaramouche."

Like most all the other real box office attractions, "Scaramouche" will be distributed in Canada by

So wonderful that nothing can be compared with it except the same director's "Four Horsemen of the Apocalypse."

Now being shown as a "road show" throughout the United States at record high prices and doing capacity business.

You now have the opportunity to book this marvelous production—and when you show it you will not only build up your bank accounts but you will also add to the prestige of your theatre.

Get in touch with our office nearest you and we will be glad to furnish you our selling plan on this great production.

A
Metro
Super-
Special

REGAL FILMS, LIMITED

TORONTO MONTREAL ST. JOHN WINNIPEG
CALGARY VANCOUVER

"SCARAMOUCHE"

Internationally Recognized as the Greatest

"The Hunchback"

Is Breaking all Previous Records
Record Breaking Run, Palace, Montreal; Now in



Thousands in Toronto lined the streets waiting their turn at the box office during sensational run at the Tivoli of Universal's great picture, "The Hunchback of Notre Dame."

British Press Unanimous in Verdict

London Daily Mail said:

"Very often the greatest novels make the poorest films, but this has certainly not been the case with 'The Hunchback of Notre Dame,' which is daily crowding the Empire Theatre."

The Referee said:

"It is a wonderful film, and Mr. Lon Chaney's Quasimodo is a great piece of acting. Then the setting is certainly an amazing achievement. This Notre Dame might for all the world have been transported direct from dear old Paris. It is well worth seeing for Quasimodo and the concrete cathedral and for the undoubted vigor of scene and character all through."

People's said:

"A new note in picture production is struck in 'The Hunchback of Notre Dame' which opened at the Empire last week. Lon Chaney's performance as Quasimodo, the hunch-

back, is a marvel of make-up and a prodigy of characterization. For historical accuracy and artistry the gigantic sets representing old Paris have never been equalled, and the whole production is one of sincerity and outstanding merit."

The Pictorial News said:

"Everyone should take the first opportunity of seeing Lon Chaney in 'The Hunchback of Notre Dame.' This is one of the most beautiful motion pictures ever made, and it is made by the ugliest character in it."

"Lon Chaney has followed literally Victor Hugo's description of the deformed bell-ringer. At first you may find him a little repulsive, which is as it ought to be, but soon you will see the kindly human quality of this unfortunate appearing through his deformity, and in the end you will regard him as a hero."

"Because Lon Chaney succeeds in this extraordinary transition I regard his performance of the hunchback as one of the greatest of all film characterizations."

CANADIAN

Best Screen Attraction of the Age!

of Notre Dame"

England, Canada and the United States

4th Week at Tivoli, Toronto, at \$1.50 top, 2 Shows Daily

Dean of Montreal Reviewers Lauds Producers and Cast

(Excerpts from Review by S. Morgan-Powell in Montreal Daily Star, Dec. 31st.)

Very few films will bear a second examination. As a rule, the outstanding features of a picture can easily be grasped within the compass of one exhibition. But in the case of "The Hunchback of Notre Dame," there is so much of merit, and the phases the film presents for consideration are so numerous, that one finds new factors revealing themselves when one watches the film for a second time. And its beauties grow upon the beholder.

* * * *

The tale of the pitiful creature of the Notre Dame belfry and his hopeless love, his dog-like affection and his devotion unto death, is one of the most moving stories in the whole range of fiction. It is one of the greatest classics of French literature, and it is recognized in translated forms as a classic also. Without diverging in any material degree from the original, save as to the happy ending of Esmeralda, the producers and the actors—for if ever there was effective co-operation between the two, it is in this film—have succeeded

in giving to the screen a powerful and appealing version of this classic that holds every appeal of the printed word and much that the book cannot possibly convey in the appeal to the eye and through the eye to the imagination of the audience.

* * * *

Lon Chaney's portrait of the Hunchback is a wonderful achievement, from whatever viewpoint you consider it. As acting, it is at all times masterly, marked by a fine control of emotional expression and a careful regard for the author's obvious intent. As a masterpiece of make-up, it will compare with anything so far known to the screen, and is equal to the significant achievement of Mr. Barrymore in "Dr. Jekyll and Mr. Hyde."

The settings are beyond criticism. Nothing like them, for realism and atmospheric values, has ever been shown on the screen here before.

—S. MORGAN-POWELL.

Acclaimed by Other Leading Canadian Critics

"Magnificent movie drama."—Fred Jacob in Mail and Empire, January 1st.

"The Hunchback of Notre Dame," which had its first local showing last night at the Tivoli Theatre, is one of the occasional productions in which the movie seems to be setting out to achieve that great destiny which belongs to it by right. It takes for its plot Victor Hugo's most dramatic masterpiece, endeavors to transfer to the screen its fullness, its vitality and its poignancy, and it succeeds in a manner that cannot but be gratifying to the champion of the motion picture as a thing capable of highest art.

"In 'The Hunchback of Notre Dame,' Victor Hugo has revealed more than in any of his other works his power as a dramatic novelist, capable of handling a theme which presents the drama of a few individuals and links it up and merges it with the drama of an age. In having duplicated this feat, the movie has retained the fullness of Hugo and achieved its greatness as a production. It is not simply the story of the Hunchback, which is told, impressive as that story alone would be on the screen. Along with it there is recreated, just as Hugo recreated it in his novel, the whole age of Mediaeval Paris.

"Toronto saw a notable historical drama the other week in 'Scaramouche.' 'The Hunchback of Notre Dame' has all the virtues of 'Scaramouche' as a fine production, and has the added virtue of an immeasurably greater story.

"The casting of the production is flawless. Lon Chaney, as the Hunchback, gives a characterization that is unforgettable. Ernest Torrance as Clopin, King of the Beggars, is a pathetic figure, feeling keenly the injustice that is in the

world, and clinging desperately to the one thing of satisfaction that life has given him, Esmeralda, the kidnapped child. The other players have an eminence in their parts which makes the production one of unrivalled brilliance. Judged by all standards, in short, acting, production, and engrossing story, 'The Hunchback of Notre Dame' is one of the finest pictures that Toronto has yet seen.

* * * *

"One of most splendid developments."—Hector Charlesworth, Saturday Night, January 12th.

"Such a work as Wallace Worsley's recreation of Victor Hugo's magnum opus is of course as impressive from the standpoint of numbers, ensemble effects and cost as the earlier works; but it has something that earlier film producers affected to disdain, aesthetic and literary distinction. In the case of 'The Hunchback of Notre Dame,' the colossal melodramatic imagination of Hugo, has been so prolific in providing dramatic sensations, that it was not necessary for the producer to invent any more. His task was rather to soften the brutality of some of the pictures of mediaeval brutality, so realistically described by the revolutionary poet; while preserving the lush spirit of romance that pervades the story. The task has been most impressively performed.

"It would be impossible to conceive a fuller realization of Hugo's conception than the impersonation of Lon Chaney. In his make-up there is no attempt to gloss the utter physical repulsiveness of Quasimodo; but the eloquence of the single eye he shows compels tenderness and tears. The genius of Mr. Chaney, whom one first saw as an acrobatic dancer in musical comedy, is amazing."

UNIVERSAL

Vitagraph Secures Story by Famous English Novelist

"The Clean Heart" By A. S. M. Hutchinson To Have Splendid Production.

Vitagraph announces the purchase of world rights to "The Clean Heart," by A. S. M. Hutchinson, author of "If Winter Comes" and "This Freedom." The purchase was consummated just recently although Albert E. Smith, president of the company, personally arranged for the picturization of this novel with Mr. Hutchinson on his recent trip to London.

The popularity of Hutchinson's novels guarantees the picturization of "The Clean Heart" as an audience-made feature. The production will be made on the West Coast by Vitagraph, and President Smith, whose personal delight in the story first prompted him to buy it, will supervise its production himself.

"The Clean Heart" is one of the most intimate studies of a man's search for spiritual freedom that ever has been written. Mr. Hutchinson takes as his leading character a London journalist, author of several novels and editor of a prominent weekly publication. The journalist has fought hard for the position he has attained in letters and under conflicting conditions. He has assumed the care of his brother's family and is subjected to the constant nagging details of household affairs and because of his fine sense of responsibility suffers rather than free himself. The duties of editing his publication become to him dull routine. His artistic spirit rebels until there comes a break in mind. In a moment of mental derangement he flings himself into the Thames.

A policeman rescues him and places him under arrest but he escapes and flees to London. He meets with a vagabond, a man of keen human preceptions and of deep and sound philosophy but one who is impatient at the narrow confines of life. They become friends and wander through England together. The journalist finds in this life of vagabondage the only freedom of spirit he has ever known. The vagabond gives his life

to save the journalist from death and the latter wanders on alone.

He becomes an assistant schoolmaster in a small town and there takes up residence with a simple family, a father, mother and daughter. In all these months the hero has made no effort to communicate with old friends. He finds in the daughter the only sunshine his life has ever known. His publishers discover him and urge him to return to London and accept the position in society which the success of his novels has won for him. He knows that the child he loves has no place in the circle in which his wife would have to move in the city. This conflict of his duty to himself and to the girl he loves provides one of the most dramatic situations ever conceived. How he solves his problem provides an ending most gratifying to the reader.

Hodkinson Corporation Increase Capitol Stock

Big Distribution Plans Put Into Effect — Kirkwood-Lee Features To Be Given Special Attention.

The W. W. Hodkinson Corp. (Parent Company of the W. W. Hodkinson Corp. (Canada), Ltd.), has announced the election by Directors of the following officers:

William W. Hodkinson—Chairman Board of Directors.

Frederick C. Munroe—President.

Raymond Pawley — First Vice-President and Treasurer.

Paul K. Mooney — Vice-President in charge of Sales.

John C. Flynn—Vice-President in charge of Publicity.

Harry A. Richards—Secretary.

Mr. Mooney, who assumed his new duties January 1st, was General Manager of Louis B. Mayor Productions, while John C. Flynn has been connected with the Famous Players Lasky Corporation for several years in charge of publicity.

It is said that this reorganization was brought about by the corporation on account of its recent expansion and the acquisition of new product for distribution in 1924, which is believed to be the greatest line-up of

productions from any independent source.

Only a few weeks ago, this same company increased their capitol stock from \$800,000.00 to \$1,800,000.00, and announced to the trade the exclusive distribution rights on a series of Kirkwood-Lee productions to be made at the Thomas H. Ince Studios.

Taxes Take Up Fifth of Revenue

Winnipeg.—Following the example of other municipalities in Saskatchewan the city of Weyburn's council has passed the Amusement Tax by-law which adds a further burden of ten per cent on to the gross receipts of the picture houses. This tax is in addition to the ten per cent tax imposed by the provincial government on all theatres and places of amusement, so that one-fifth of the revenue of theatres in Saskatchewan now goes into the municipal and provincial treasuries. The theatres also pay provincial and municipal taxes and licenses.

Orchestra Music Broadcasted By Gov't Radio Station

The orchestra of the Eden Theatre, Hull, Quebec, took part in the special French musical concert which was broadcasted from "OA," the Canadian Government's radio station, Ottawa, on Saturday evening, January 12, the orchestra under Rene Marier, alternating with the Hull Choral Society for the concert.

**"Let Not Man
Put Asunder"**

**OUT
TO
WIN**

"AN IDEAL SUBJECT"

Distributed by
Canadian Educational Films, Ltd.

Digest Reviews Current Attractions

By H. M. BALL

"Little Old New York"

GOLDWYN-COSMOPOLITAN
Through Regal

IN the days when the whole theatre-loving public admitted that it was the exquisite artistry of Joseph Urban which made the new musical comedy shows such vision of loveliness, it hardly seemed probable that this genius of color could ever translate his lovely pictures—that is, the Urban settings—to the drab medium of the movies. And yet with only a camera lense as a means of reproduction this same Joseph Urban of color fame has created one of the achievements of the year for the silent drama.

"Little Old New York" may be greeted first as a new starring vehicle for the blonde and lovely Marion Davies; but when you reflect on this new production you will think of it always as a series of the most quaint and beautiful pictures that it has ever been your pleasure to see. And this time it is not a matter of a camera man with a bag of tricks; it is the artistic reproduction of Joseph Urban's beautiful settings.

"Little Old New York" is so beautiful to look at that its beauty would satisfy even without the added merit of a pretty love story of the days when New York was just that—a quaint little town struggling into existence in the very new world. It tells of the Astors, and of the Vanderbilts, of Fulton's steamboat and Delmonico's restaurant early in 1800. You see a famous ringside fight in a fire hall, you see the young bloods of the day making love and drinking fine wines, and generally conducting themselves as befitted the fortunate gentlemen of that day. Then you see Marion Davies masquerading as a young immigrant Irish boy, wangling her way into the heart of the shrewd old John Jacob Astor, captivating completely the interest of a dapper young dilettante of Manhattan, and finally as a beautiful bride gaining a place of love and esteem in the very forefront of the ranks of New York's original Four Hundred.

"Little Old New York" is a charming example of the screen's possibilities in re-creating the lives and habits of days gone by. Historical episodes reflecting the proper care in the matter of costuming and "perioding" having proven box office bonanzas during the past year—"Little

Old New York," though an informal member of this important group, shows care and discretion, and Sidney Olcott, that brilliant Canadian director, who was also responsible for "The Green Goddess," again reveals painstaking ability by bringing authenticity to many fascinating episodes in the story. The men chosen to impersonate the pioneers of Manhattan do not always seem as real as the background provided by Urban, but they are always picturesque. Marion Davies is perilously pretty as the boy and steps from breeches to frills and furbelows with a grace and charm truly exquisite. The beautiful star who sobs and smiles with such winsome appeal has besides the magnificence of the Urban backgrounds, the support of a group of stunning young men, this in itself is an asset too seldom accorded the prettier stars. Harrison Ford is a captivating Larry Delevan, protege of old John Jacob Astor, played by Andrew Dillon; Sam Hardy, well known throughout Canada, is Cornelius Vanderbilt; while Norval Keedwell, a popular stock lead in Canada, is also in the cast, which includes further well known names such as Mahlon Hamilton, Charles Judels, Gypsy O'Brien, J. M. Kerrigan and Montague Love. "Little Old New York" will undoubtedly prove a pleasant and unique production—it has a distinct value apart from its story interest.

* * * *

"The Love Bandit"

VITAGRAPH

With a title that will sell the picture and a picture that delivers the goods, in "The Love Bandit" Vitagraph has another first rate feature that will go merrily on its way surprising its sponsors with volumes of business just as "Pioneer Trails" has done.

During the first reel of "The Love Bandit" you settle down open to conviction; the story commences to get you, the photography, good direction and excellent work of the cast impress you forcibly, and just as you are ready to concede "The Love Bandit" a goodly portion of favorable comment, the final reel spins on and hands you a one-in-a-thousand thrill that wins you over without reservation.

Few writers know more about serving up melodrama than Charles

E. Blaney. "The Love Bandit" proved it on the stage, and now with Blaney supervising the screen production, and Dell Henderson at the megaphone you can get your patrons ready for a real show.

From a lumber camp in the main woods to a mansion in Manhattan "The Love Bandit's" course is an eventful one. Jim Blazes is his real name and he is a child of nature, a rough diamond with pure ideals and a punch famous through the state. He rescues a pretty petted daughter of the metropolis from death in the rapids and decides that she has just the right amount of blue blood to recommend her for his bride. His deductions, so frankly arrived at, horrify the dainty aristocrat and she recognizes him as nothing more than a brute, who gets what he wants with his fists or a gun.

In a feud between young Blazes and a rival lumber king, the girl who has married the young primitive and antithesis of her ideals to save her young brother from jail, recognizes her unloved husband's courage and devotion and reciprocates his love after all misunderstanding has been cleared away.

The scenes of strife enacted on the river where the logs are floating, the rescue of the girl by a little dance hall entertainer who had been befriended by Blazes during hard times, the exposure of the gambler, the return of the young bride, the kidnapping, the fight between Jim and Buck and the lumberjacks of both camps, and all the other thrilling episodes of which there are many, are admirably worked up, splendidly photographed and marked by real histrionic ability.

Doris Kenyon, whose English beauty proves most refreshing always to the eye wearied of the Hollywood brand of pulchritude, is charming as the heroine, Amy Van Clayton.

Victor Sutherland is the handsome young chap who makes of Jim Blazes such an arresting hero. Christian Frank, as Buck, proves a hateable villain, while Jules Cowles contributes an amusing character bit as Henri Baribeau, Jim's faithful foreman. Cecil Spooner, the well known vaudeville and stock actress, contributes an interesting characterization as Madge Dempsey, the show girl, staging an honest to goodness scrap of great interest with Lorenza Valentine, as "French Annie."

"A Lady of Quality" Has Brilliant Premiere

Virginia Valli Reaches New York in Time To Make Surprise Appearance At Opening.

Hobert Henley's production of "A Lady of Quality," Universal's Super-Jewel picturization of Frances Hodgson Burnett's famous novel of the same name, presented by Carl Laemmle, had its premiere New York showing at the Cameo Theatre.

An unusual episode of the premiere was the unlooked for personal appearance of Virginia Valli, the star of "A Lady of Quality." The first intimation of Miss Valli's coming to New York was given to the Universal home office through a request of her father-in-law for reservation seats at the Cameo opening. It was then learned that Miss Valli was on her way to New York to spend the holidays with her folks.

Hearing of her coming, Manager De Rosa of the Cameo, sensing that the charming Virginia might naturally attend the premiere of her first Super-Jewel, displayed a "personal appearance" sign at the theatre entrance. De Rosa's logic was good. Just as the last scene of the first showing flashed on the screen Miss Valli arrived. As she passed down the aisle to the seats reserved for her party a spot-light was trained on her and she was given an ovation by the enthusiastic audience.

"A Lady of Quality" is said to be one of the most beautiful photoplays ever produced. The settings are colorful. The story is laid in England in the time of Queen Anne. Miss Valli plays the title role and is supported by a strong cast including Milton Sills, Earle Fox, Bert Roach, Patterson Dial, Dorothea Wolbert, Lionel Belmore, Margaret Seddon and Willard Louis. It is a Hobart Henley production and marks another milestone in this director's long line of achievements.

"Canadien" Re-opens

Quebec. — J. H. Paquet has re-opened the Theatre Canadien here with "Richard the Lion-Hearted" for one week and is playing to big business. The house has been completely redecorated and renovated and now is one of the handsomest theatres in the Ancient Capital.

First on List Of First National

New York Critics Greet "Boy Of Mine" As Sincere Human Production of Wide Appeal.

That "Boy of Mine," a J. K. McDonald production which is the initial release of Associated First National Pictures, Inc., during its First National Month drive, is even more appealing than its predecessor, "Penrod and Sam," is indicated by the criticisms given the picture by New York critics at its opening at the Broadway Strand on December 23rd. The consensus is that it is one of the most human and sincere screen offerings of all time.

"Here, indeed," writes the reviewer in the Evening World, "is a picture that is a picture. When we read over Booth Tarkington's letter to J. K. McDonald we rather imagined it was one of those pats on the back that authors are so prone to send nowadays to the man who puts their brain-children to work on the screen. * * * But we heartily apologize to Mr. Tarkington for our doubts. * * * If you think you are a blase weep proof movie-goer and your tear ducts have gone prohibition, go see 'Boy of Mine' and find out different."

The Tribune: "The feature picture has a story by Booth Tarkington and direction by William Beaudine. This brought to us considerable Christmas cheer, but the cornucopia held still more. Ben Alexander, who is, we think, the best of all the boy actors, plays the title role. The thing we like best about Ben is that he gives an impersonation of a little boy and not an impersonation of a precocious young actor giving an impersonation of a little boy * * *

Select Four Metros As Ranking Best

Four Metro pictures are included in the lists of "Best Pictures of 1923" selected by two prominent New York motion picture critics, Robert E. Sherwood of the New York Herald and of Life, and Don Allen of the Evening World.

The entire lists are very small and the Metro pictures selected include "Scaramouche," Rex Ingram's latest picture for Metro; "Long Live the King," Jackie Coogan's first Metro picture; "Peg O' My Heart," the Metro picture version of Lurette Taylor's great stage success, starring no less a person than Miss Taylor herself, and "Trifling Women," another of Mr. Ingram's pictures, which came just before "Scaramouche."

Star Famous Clown In Educational Comedy

Popular Funmaker From the Antipodes Featured on Educational Program.

During the early months of the new year, Educational Film Exchanges, Inc., will release two two-reel comedies featuring Clyde Cook, one of the best known funny men of the screen. The pictures were produced by Joseph M. Schenck, under the direction of Clyde Cook and Alfred Austin. The first of the two, "The Pony Express," will be released in February.

Cook is an Australian clown and was for years a favorite in London music halls and later featured comedian at the New York Hippodrome. Previous to signing up with Schenck, he was starred by Fox Films. He is regarded as one of the most promising of the rising generation of film comedians who are bidding for the honors in the two-reel comedy field relinquished by Charlie Chaplin, Buster Keaton and Harold Lloyd.

Alfred Austin, who co-directed with Cook, was formerly associated with Charlie Chaplin and has spent seven years in motion picture work. He came to America from England with the act that introduced Chaplin to this country. He left vaudeville to assist Chaplin in making his comedies, co-directing on such big successes as "Shoulder Arms" and "A Dog's Life." He also directed Jackie Coogan in two pictures.

The diminutive Christine Francis will be seen as Clyde Cook's leading lady.



"AN IDEAL SUBJECT"

Distributed by

Canadian Educational Films, Ltd.

WONDERFUL ARRAY OFFERED ON REGAL FILMS PROGRAM

**"Scaramouche," "Name The Man," "Little Old New York,"
"Flaming Passion," All Offered By This Canadian
Distributing Concern.**

It is seldom indeed that exhibitors are able to book as many good feature pictures at one time as are being offered them just now.

During this season of "better pictures" many outstanding attractions have been provided, but it seems the best have been saved until just now, the height of the theatre-going period.

Without doubt the most important offering is Rex Ingram's "Scaramouche," a Metro production that the critics are unanimous in proclaiming one of the greatest triumphs in the history of the cinema art. In the United States "Scaramouche" is being handled as a road show proposition, being shown in the legitimate theatres at advanced prices. The feature recently played the Tivoli Theatre, Toronto, at \$1.50 top and after four weeks of capacity business was withdrawn only because other bookings would not permit the film being kept at that house any longer.

"Name the Man," from Hall Caine's masterpiece, "Master of Man," is another outstanding offering at this time. Both as a better picture and as a box office attraction this feature is one of the most important of the year. It is a Goldwyn attraction.

The same company is also offering the exhibitors bookings on "Little Old New York," with Marion Davies in the leading role. This is the feature the American trade papers are going into ecstasies over. It holds the New York record for money taken in at the box office.

Metro is offering its first Jackie Coogan picture, "Long Live the King." This is the most pretentious picture this juvenile wonder has ever made. It cost Metro a fortune to make it and it should prove a real "clean-up" for exhibitors.

The Warner Bros. company is offering "Flaming Passion," from the story, "Lucretia Lombard." This feature easily ranks as one of the best productions these enterprising producers have ever made. The same company also is offering Wesley Barry in "The Country Kid," another money maker for exhibitors.

"The Common Law," a Selznick super-special, also is now ready for booking and should prove a box office attraction of the highest calibre.

This is only an inkling of the good things that can be booked just now. All these features are being distributed by Regal Films, Ltd. This speaks volumes for the high quality of feature pictures being handled by Canada's largest film distributing organization.

With Barthelmess

Holmes Herbert will play the part of Major Hillgrove in John S. Robertson's production of "The Enchanted Cottage," Richard Barthelmess' next Inspiration starring vehicle, to follow "Twenty-One." As the blind major, who dominates many of the scenes of "The Enchanted Cottage," Mr. Herbert will have an opportunity to create a fine screen characterization.

All Critics Agree On "The Man From Brodney's" Vitagraph's Fascinating Melodrama Featuring J. Warren Kerrigan and Alice Calhoun Makes Impression.

"The Man From Brodney's," the David Smith production for Vitagraph which was shown at the Rialto Theatre, New York City, was unanimously praised by critics of the daily newspapers. Excerpts are printed herewith:

New York American:

"Undeniably satisfactory. We will call a spade a spade and say Vitagraph has made a rattling good picture. The audience at the Rialto absorbed every scene with evident relish. J. Warren Kerrigan has one of the biggest opportunities in a career where he has been called upon to play many varieties of heroes. With 'The Covered Wagon' and this performance to his credit, J. Warren Kerrigan can qualify as one of our best leading men. We must say the scales are largely balanced on the

The Dough Boys Like To "Sing Them Again"

What is said to be one of the largest bookings on Short Subjects ever consummated was closed when the entire series of twelve "Sing Them Again" subjects distributed by Educational Film Exchanges, Inc., was booked to 106 army camps.

It will be remembered that the officers of the army during the war encouraged mass singing among the troops as an efficient means of raising their morale in camp, and of relieving fatigue when on the march. The introduction of these song-novelty pictures into the camps will combine motion picture entertainment with singing the old songs and serve the same purposes in the camps as did the singing in reserve and rest camps in France.

Strand, Winnipeg, Closes

The Strand Theatre in Winnipeg, which uses a lot of pictures in the course of a year, has closed, and Manager Ed. Seamans has gone to Chicago for the winter. Poor business was the cause of the closing.

credit side of this picture which is one of the best things Vitagraph has ever made. The direction, the acting and the production are of the sort that Vitagraph can do some bragging about and not be out of order."

New York Times:

"This is a red-hot melodrama. There is plenty of action and the photography is splendid."

New York Tribune:

"It was all very good and we liked J. Warren Kerrigan better than anything we have seen him in. 'The Man From Brodney's' is a great part for a star and we can't understand why Douglas Fairbanks never did it. In the cast are Alice Calhoun as the Princess Genevra, Wanda Hawley as Lady Deppingham, Miss DuPont as the wife who was in the way, Pat O'Malley as Robert Brown, Kathleen Kay as Neenah and Bertram Grassby as Rasula. It was an all star cast, with nothing but stars, strange to say."

New York Evening Mail:

"There are fights aplenty, hand to hand encounters and pitched battles, secret passages and deeds of bravery. 'The Man From Brodney's' should prove to be a knockout."



English Actress Known in Canada Stars in Picture

Fay Compton, the talented English actress who plays the leading feminine role in the William Fox picturization of A. S. M. Hutchinson's novel, "This Freedom," is not unknown to Canadian movie fans. In the characterization of "Rosalie" in this photoplay she has probably accomplished the finest work in her screen career.

Miss Compton is a member of one of the most famous stage families in England and is a sister of Compton McKenzie. Her triumphs on the stage include the leading roles in "Secrets," "Mary Rose" and "Quality Street." As a screen actress she has been starred in "A Woman of No Importance," "A Bill of Divorcement" and "Diana of the Crossways," all of which were made in England but which were received with great success in this country.

"This Freedom" was directed by Denison Clift, an American director and scenario writer. The picture was filmed with the aid of the author on the sites which he described in the novel. The theme of the picture deals with a woman's yearning for a career and the loss of her children's affection as her ambition demands more time from her home.

**"Let Not Man
Put Asunder"**

Gibson Given Star For Leading Woman

Laura LaPlante will play opposite Hoot Gibson in his next special starring vehicle, "The Cocopah Kid," preliminary work on which has started at Universal City under Edward Sedgwick's direction.

Miss LaPlante's first starring vehicle under her new contract with the Universal Pictures Corporation, "The Thrill Girl," has been completed by Robert F. Hill, and in rough shape is judged as one of the best five-reel features of the past year or two. But it was found that the preparation of her next story, "An Old Man's Darling," would be a matter of weeks on account of several elaborate features.

In order that the new star will lose no opportunity for an appearance in a satisfactory role on the screen, she was cast in the feminine leading role of the Gibson picture. This will keep her busy during the time that her next story is in preparation and give her a role which undoubtedly will result in a delightful characterization.

Two First Nationals

It is stated that Queen Square Theatre, St. John, will shortly show the new "Trilby," which is promised by First National as a wonderful production. "Omar the Tentmaker" will also be an attraction at this theatre.

Big Business

Fred W. Crosbie, the newly appointed western manager of Hodgkinson films in Winnipeg, reports the best two weeks business the exchange has had in a long time, the Orpheum, the Lyceum and the Garrick booking some of the new special features just offered.

"Love Bandit" Ready

First runs of Charles E. Blaney's "The Love Bandit" are now being booked by Vitagraph. This is a picturization of the famous melodrama of the north woods with Doris Kenyon, Cecil Spooner and Victor Sutherland in the leading roles.

Chosen For "Secrets"

Claire McDowell, who played Agnes Trevor in Frank Lloyd's production of "Black Oxen," a First National picture, has been cast for a prominent part in support of Norma Talmadge in her next production, "Secrets."

"A Woman of Paris" did so well at the Garrick Theatre in Winnipeg that Manager Fisher held it over for a second week.

**OUT
TO
WIN**

"AN IDEAL SUBJECT"

Distributed by
Canadian Educational Films, Ltd.

IMPORTANT NEWS FOR EXHIBITORS

We are pleased to be able to announce that we have completed arrangements for the Canadian sale of the General Electric Compensars, both for converting alternating current to alternating current and alternating current to direct current. These machines are very efficient in converting the line current to the proper voltage for use at the arc.

In mentioning the General Electric name, the superior quality is at once indicated. Construction, design and performance cannot be excelled. The price is very reasonable.

We have now on hand full descriptions and prices of these outfits for any conditions. We will gladly mail you full information on request.

The Coleman Electric Company
21 Dundas Street East, Toronto

"The Leavenworth Case"

A Whitman Bennett Production

Moving Picture World:

Almost at the first flash you find yourself face to face with a seemingly unsolvable mystery and from then on, with no waste footage, your interest is held tensely until the final and thoroughly satisfactory solution. Here is an absorbing and exciting entertainment for all who like a good detective-crime-mystery story — and who does not?

Motion Picture News:

No type of story is more popular in these United States than a good detective yarn, and Anna Katharine Green's mystery tale, "The Leavenworth Case," is said to be her most widely read and best liked work. Therefore to begin with this picture can boast of a real plot. It is one that bristles with action—action that begins soon after the introductory reel gets under way and keeps rolling along at a merry pace right up to the finish. The scene in "The Rat Trap," a sort of third-degree chamber, possesses real thrills. The entire mounting is of a type that stamps this as a high class offering.

Exhibitors Herald:

"The Leavenworth Case" loses none of its entertainment value through transference to the screen. Its highly dramatic moments have been well retained. The picture is well staged and lighted and full of dramatic interest; the story flows smoothly and works up to a splendid climax.

Exhibitors Trade Review:

From the time the old man is found dead in his sound-proof study till the very end, where both girls are freed of suspicion and the culprit is run down, the film runs along with a smoothness and continuity which will carry its audiences along with it. The production is fairly peppered with thrilling incidents, not the least of which is a hair-raising fist fight on the very edge of the roof of the four-story house from which the villain is finally thrown and killed. The skill with which this situation is handled cannot help reflect itself on the reaction of the spectators, who, we feel sure will be edging forward on their seats.

"The Leavenworth Case"

Distributed by VITAGRAPH

Tourneur hits the mark again.

The Exhibitors Herald says:

"For the seeker of thrills—it has plenty. It develops with rapidity and ends up with a rush. Well staged and photographed. An interesting melodrama with plenty of heart interest.

"'Jealous Husbands' will stir audiences. What more could you ask of any picture. Tourneur has made another winner."

M.C. LEVEE presents *A*

MAURICE TOURNEUR PRODUCTION

"JEALOUS HUSBANDS"

— Current Releases —

Colleen Moore
In
"FLAMING YOUTH"

Barbara La Marr
In
"THE ETERNAL CITY"

Ben Alexander
In
"BOY OF MINE"

Corinne Griffith
In
"BLACK OXEN"

Norma Talmadge
In
"THE SONG OF LOVE"

from the story by
FRED KENNEDY MYTON
featuring

**EARLE WILLIAMS
BEN ALEXANDER
JANE NOVAK
BULL MONTANA**

Directed by
MAURICE TOURNEUR



A First National Picture

CANADIAN MOVING PICTURE DIGEST

Vol. 15, No. 39.

TORONTO, CANADA

January 26th, 1924

FIRST NATIONAL leads the industry because it is delivering---week after week---the greatest series of money making pictures this business has seen or will see.

You know how far First National's 1923 program surpassed that of any other distributor and when you see

Ponjola

Black Oxen

Her Temporary Husband

Boy of Mine

The Song of Love

The Eternal City

Painted People

And others to follow

you will agree that nothing can stop us to maintain a leadership so honorably won and our knowledge of public likes and dislikes will enable us to keep on delivering superior product now and forever more!

PUBLISHED BY
CANADIAN MOVING PICTURE DIGEST PUBLISHING COMPANY

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Hodkinson Pictures Lead Again

In the **LADIES HOME JOURNAL**
(November) is a careful analysis
of the year's **BEST PICTURES**

Hodkinson Pictures Lead!

HERE IT
IS 

This is from a Feature Article on Motion Pictures by John Farrar,
Editor of "The Bookman" and Leading Dramatic and Literary
Critic in the Country.

	Named Once	Named Twice	Named 3 Times	Named 4 Times
HODKINSON PICTURES	X	X	X	X
Famous Players	X	X	X	
Universal	X	X	X	
Fox	X	X	X	
United Artists	X	X		
Cosmopolitan	X	X		
First National	X			
Goldwyn	X			
Vitagraph	X			
Pathe	X			

Hodkinson
Pictures
Make a
Full Score



We tell you Hodkinson Pictures Lead
in quality. The Ladies Home Journal
(the leading home magazine with over
2,500,000 copies sold every month)
proves it in a careful, critical analysis
of the best pictures offered this year!

HODKINSON
PICTURES

**CANADA'S
MOTION PICTURE
TRADE PAPER**

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Picture Digest

General Manager and
Editor-in-Chief

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VOL. 15, No. 39.

TORONTO, CANADA

JANUARY 26th, 1924.

"Big English Pictures"

IT HAS BEEN the purpose of the Digest to comment editorially on particularly outstanding pictures. Since the English picture is "close to our British heart" we cannot help but note with pride and satisfaction that English productions are among the "big ones" of the New Year.

First came along "The Passionate Christian," changed title "The World of Passion," a Samuelson production, distributed by Dominion Films. The story carries us through many centuries, and civilizations, beginning at a period parallel with the Life of Jesus and following through the era of the Crusades, Egypt, Jerusalem, Italy and Spain, terminating during the regime of the Spanish Inquisition.

The sets and atmosphere, save in perhaps one little scene, depicted in the tent of the Crusaders, is poetical and magnificent, indeed all through the picture, romance, poetry and chivalry, religious adoration enthrall the spectator.

Matheson Lang's work is so outstanding and distinguished, that it cannot help but make this picture one of the big successes. We have had an opportunity of seeing Matheson Lang in several English pictures, in these we sensed the possibility of this great artist's work, for although considered one of England's leading tragedians, he was new to the screen, but in "The World of Passion," the newness has disappeared and his work fascinates and grips us.

Malvina Longfellow and Isobel Elsom, two of England's most beautiful screen stars, have roles which show their beauty and artistry to full advantage. Several of the minor roles, as is the usual case in English productions, are played with consummate skill, especially the work of the child who plays the son of "the wanderer" in the Italian episode. This boy is a replica of the "English Bubbles" in beauty and his or her work, (methinks it was a girl who played the part) is noteworthy.

"This Freedom," by the much heralded author of "If Winter Comes," A. S. M. Hutchinson, is an Ideal picture released through Fox. The screen adaptation is much more interesting than the book, a result which is not usually obtained in adaptations. The conflict between the desire for a career and the urge of motherhood in woman, is the theme upon which the story revolves.

Rosalie (played by Fay Compton) is the woman, who wins her successes in the world of finance, only to find that the grapes gathered upon this dollar-vine

are eternally green and sour, since the children she brought into the world, prove social as well as moral failures.

Her marriage was based upon a financial partnership, a union where husband and wife pursued their individual careers, unhampered by home ties, love-ties or the ties of children. The woman realizes, noting the worldly attitude of her children, that these children need her individual attention, that the great moral influence, the restraining guide to the young, is the imperishable quality of mother-love. She realizes it when the children have grown old enough to have already formed thinking-habits. She tries to re-win her children, but the tempest which her individuality stirs up within her, the unconquerable thirst for self-expression, weakens her patience and courage to keep on fighting for the love of her children; and she lets go, satisfying herself that she has given them wealth, education, a certain social standing and a brilliant mother.

As previously stated, the children, three in number, are failures; and the victor knows only defeat. The story is centered in England. Perhaps the only query in connection with it might be the patience exemplified by a husband, especially an English husband, for this species still adhere to the habit of being "the master of the house," but since Hutchinson wrote the story after the War, the War might be responsible for this miracle-change in English husbands.

Clive Brook made an admirable husband, playing with repose and dignity. He has the advantage of looking a gentleman. Fay Compton can always be depended upon to register. She has a very attractive appearance and a quiet manner of handling situations without any unnecessary hysterical fireworks. The direction by Denison Clift was excellent. Again in this picture several of the parts were enacted with exquisite skill. For a humorous bit of philosophy the scene in the boarding house where Rosalie discourses on the similarity between cats and men was a rare joy.

"I Will Repay," an Ideal historical romance, released by Canadian Educational, is an adaptation from the world-read novel by Baroness Orczy. I place it third in review as this is the order in which I saw these pictures. We have had many historical and romantic dramas offered of late, productions made in America, perhaps one or two have caught the real European atmosphere in which their story has been laid, but I prophesy when England rises to the vision of the

(Continued on Page 14.)

"Anna Christie" Wins Remarkable Tribute

Critics Unanimous in Terms of Highest Praise—Some Concede It Greatest Cinema Yet.

THE most remarkable tributes paid any picture of the year have been accorded "Anna Christie," Thomas H. Ince's brilliant screen adaptation of Eugene O'Neill's stage success, by critics and audiences throughout the country. The picture, recently released by First National, already is the acknowledged dramatic hit of the year while many critics have not hesitated to declare it "The greatest picture ever made."

Here is what some of the critics are saying:

"Thomas H. Ince's 'Anna Christie' is a singularly fine picture—a credit to Mr. Ince and to the movies." — Robert Sherwood in the N. Y. Herald.

"'Anna Christie' marks the greatest step forward which the movies have made since Griffith produced his epochal 'Birth of a Nation'; it will take the films five years to catch up with it."—Q. E. D. in the Baltimore Evening Sun.

"'Anna Christie' is an inspiring demonstration of the height to which the movie drama can attain."—Chicago Tribune.

"No finer film has been shown on Broadway this year than 'Anna Christie' and I am not sure any better film ever was made." — Helen Klumph in the N. Y. Times.

"'Anna Christie' is superbly acted, Miss Sweet's characterization of the title role being a valuable addition to screen triumphs." — N. Y. Evening Journal.

"A great movie of a great play as powerful and moving as the play which won Eugene O'Neill the Pulitzer prize." — Andrew Freeman in the N. Y. Evening Mail.

"A prize for the best photoplay of 1923 should be awarded to Thomas H. Ince's 'Anna Christie' which sweeps you off your feet with its strength and dramatic power."—Chicago Evening Post.

"'Anna Christie' deserves to be ranked among the really first class productions of the year."—Cleveland Times.

"'Anna Christie' has been beautifully and intelligently picturized and will do much to raise the prestige of motion pictures."—Cincinnati Times.

"An exceedingly fine motion picture so far above the average that it is one of the outstanding screen productions of the year is 'Anna Christie.'"—N. Y. Evening Post.

"In 'Anna Christie' we have a great theme, a great tale, great acting and direction that is little short of magnificent, it offers besides popular values of sheer entertainment in great measure."—N. Y. Telegram.

When the Author Comes Across

The William Fox offices are properly elated over a communication received from a most unexpected source. Praise is seldom forthcoming from the authors whose books are being converted to the screen—that is praise for the fidelity of the translation.

It will be conceded that William Fox is more than justified in giving publicity to the sentiments expressed by Booth Tarkington in a letter dated December 4th from the author's Indianapolis address, 4270 North Meridian St., as follows:

Dear Mr. Fox:

I greatly enjoyed the view you were so kind as to arrange for me of "Cameo Kirby" in picture form.

It seems to me this should prove a very successful picture; the story is told adroitly, with the suspense of the "situation" always in mind; the photoplay is perfect and presents a great deal of sheer beauty. Added to this, the color of a distinct epoch is preserved, and there is a continuity of action that holds one's interest at every moment.

But what struck me as the most interesting of all the interesting things about this film was the excellence of the cast, and the remarkably good acting of its members. Mr. Gilbert is one of the most picturesquely correct young actors I have ever seen and was a perfect choice for that reckless and somewhat unconventional person, Cameo Kirby.

With best wishes, I am,

Sincerely yours,

"Booth Tarkington."

Peggy Shaw Plays In New Hull Film

Peggy Shaw, recently arrived in Hollywood from New York City, was assigned to a role in George Archambaud's film version of E. M. Hull's fascinating story, "The Shadow of the East," recently completed at the William Fox West Coast Studios, Hollywood. Miss Shaw until then had played leading roles in Fox comedies.

Arthur Lawand Announces Ambitious Montreal Program

Montreal. — Arthur Lawand, president of the Lawand Amusement Company, which operates a chain of theatres in this city, announces that he has decided to add another theatre to his string and with this purpose in view has acquired a site on Park Avenue in the north end of the city on which a new theatre is now in course of construction and will be opened to the public in August of this year. The house will be of the most modern description, will be fire-proof and is designed for a first-run house—something unique in this section—where it will in this respect be without rival. A considerable sum has already been expended in its construction and this will run into the hundred thousands before it is finished. Mr. Lawand further states that two more theatres are in contemplation and negotiations are now in progress looking to the acquisition of suitable sites.

It's a Money-Getter

"Little Old New York," the Goldwyn-Cosmopolitan special production featuring Marion Davies, is proving one of the season's real money-getters for exhibitors. Reports from all parts of the Dominion are to the effect that not only are exhibitors immensely pleased with the picture as a box office attraction, but the public is loud in its praise of the production. Regal Films, Ltd., distribute "Little Old New York" in Canada.

**"Let Not Man
Put Asunder"**

Metro's Productions To Be Released Through January

Metro will release the following pictures through the month of January:

First, "Half-A-Dollar Bill," Max Graf's recently completed production of Curtis Benton's famous story. The cast includes Anna Q. Nilsson, William T. Carleton, Raymond Hatton, Mitchell Lewis, Alec Francis, George MacQuarrie and Frankie Darro.

Second will come "The Heart Bandit," Viola Dana's latest Metro starring picture adapted by Thomas J. Hopkins from the story by Fred Kennedy Myton. In the cast supporting Miss Dana are Milton Sills, Wallace MacDonald, Bertram Grassby, Gertrude Claire, DeWitt Jennings, Nelson McDowell, Mathew Betts and Edward Wade. It was directed by Oscar Apfel.

There will be one other in January: Either Fred Niblo's new picture, "Thy Name Is Woman," with this cast: Ramon Novarro, Barbara La Marr, Wallace MacDonald, Robert Edeson, Claire MacDowell and Edith Roberts, or "The Fool's Awakening," the Metro picturization of William J. Locke's novel, "The Tale of Triona," which is now being made under the direction of Harold Shaw with a cast including, among others, Harrison Ford, Enid Bennett and Mary Alden.

Picadilly Closes

The Picadilly Theatre, more familiarly known as the Strand, Toronto, is closed.

Under the new name this famous house was doing good business with a policy of "only the best in British pictures." Inability to secure sufficiently consistent programs is said to have necessitated closing the Yonge Street theatre, which is in the very heart of the down town business section. When British pictures were not available other programs were introduced without success.

Weekly Bulletin Interesting

Regal's Toronto office is issuing a weekly bulletin to Ontario exhibitors that is said to be one of the most interesting publications seen for a long time. It is filled with pithy paragraphs of interest to all exhibitors. Regal says they should be carefully read and kept on file.

The Rosetown, Sask., picture theatre, which was included in the Harris Hotel building, was destroyed by fire on January 15, and the owner, J. Gordon, suffers a heavy loss, although there is some insurance.

Harry Brouse Secures Fine Publicity For "Children of Dust"

Harry Brouse, original First National Franchise holder and owner of the Empire Theatre, has just completed a very successful engagement of First National's "Children of Dust." Besides circularizing the entire city by means of personal correspondence and heralds, Mr. Brouse secured the co-operation of the Ottawa "Citizen" and seven merchants in that city for full page publicity on "Children of Dust." The co-operative page is old in many ways but not in the manner in which Mr. Brouse handled it. He used the two column cut of Pauline Garon, the star of the picture, and a clipping of this appeared in each advertisement on the page. A first prize of \$3.00, a second prize of \$2.00 and theatre tickets to the next ten were offered to the correct and neatest arrangement of the picture. Further requirements of the contest were: To give the name of the star, the name of the theatre and the name of the picture in which she appeared.

It is seldom that a newspaper makes much comment on any contest held in conjunction with a theatre. That Mr. Brouse's idea of publicizing "Children of Dust" for the Empire engagement proved successful is better explained by reprinting the comment of the Ottawa "Citizen" following the close of the contest, part of which appears as follows:

"It was anticipated that The Citizen Puzzle Contest, which has been open during the last few days would arouse considerable interest among Ottawans who are interested in moving pictures and the leading players in the films—but we were not prepared for the enthusiasm which has been shown.

"From all parts of the city, solutions to the puzzle have flowed in. Both the kiddies and their grown-up brothers and sisters — yes, and father and mother, too—have been matching their wits to place the different pieces of the picture together and then to discover the identity of the movie star portrayed. Almost three thousand answers to the question have been received, and there have been many inquiries as to how the contest was progressing."

Mr. Brouse reports the engagement was very successful financially.

Canadian Government Our Leading Producers

Communication From British Isles
Reveals That Dominion Is Doing
Right Kind of Propaganda.

Somebody in England recently wrote direct to Rt. Hon. W. L. M. King, Prime Minister of Canada, to suggest that Canada could do some nice advertising by producing a series of scenic, educational and industrial moving picture subjects. The letter was passed on to Ray Peck, director of the Canadian Government Moving Picture Bureau at Ottawa, who gave a lengthy reply outlining the extensive film activities which the Dominion had carried out during the past six years. It happened that on the same day, a shipment of 10 prints of the 10 latest one-reel subjects to be released by the Canadian Government was sent to Jury's, London, England, for distribution in the British Isles. Jury has handled all Canadian Government releases for Great Britain for a number of years. Incidentally, the Canadian Government is the largest producer of moving pictures in the whole of Canada.

Censors Taking Generous Attitude Towards Mabel's Films

The Board of Censors of Moving Pictures for the Province of Quebec has not yet considered the advisability of banning Mabel Normand's films, according to a statement by R. de Sales, Chairman of the Board. Mr. de Sales said that the Board would await further developments in the case of the actress at Los Angeles before arriving at a decision. This is felt generally to exhibit a much greater degree of fairness than has been shown by some sections in the United States where Miss Normand has been summarily condemned before she has had a fair chance of being heard in her defence.

The same attitude has been taken by the Ontario Board of Censors, who state that no protests have been made and that they will therefore place no ban on the Normand films as yet.

**"Let Not Man
Put Asunder"**

Snappy Christie Comedies Are Now in the Making

**More Spice For the Educational Program Just About Ready
For Fun Loving Fans.**

Christie Comedies now completed or in the course of production at Los Angeles include the following two-reel subjects:

Jimmie Adams in "Aggravating Papa," the picture in which "Peter the Great" the prize winning police dog shares the comedy honors with Adams; "Busy Buddies," with Neal Burns; "Getting Gertie's Goat," with Dorothy Devore in the leading role, and "Reno or Bust," starring Bobby Vernon.

Christie is producing close to the schedule arranged for his twenty comedies to be released through Educational Film Exchanges during the 1923-24 season, "Aggravating Papa," with Jimmie Adams, will be released in February, with the others following in regular order.

In addition to the above named who are starring in Christie Comedies, a large organization of supporting players—the largest in years—is maintained at the studio. Among the girls, Vera Steadman, Duane Thompson, Charlotte Stevens and Charlotte Merriam are playing leads in current releases. Babe London is playing comedy character roles which stand out prominently.

Jimmie Harrison is playing leads opposite Dorothy Devore in the latter's comedies. Lincoln Plumer, Ward Caulfield and William Chapman are playing character roles. Many others include Victor Rodman, the well known comedy heavy; Natalie Joyce, Eugenie Ford, Blanche Payson, Rosa Gore, Bud Fine, Tom Murray, Gus Leonard, Harry Dunkinson, Felix Valle and George Burton, all well known faces in the moving picture field.

Canadian Producer Completes Work On Historical Picture

Montreal. — Mr. Pierre Beaubien, Managing director of the Frontenac Breweries in this city, has ordered from Mr. Jean Arsin, well known local film producer, three prints of a picture representing incidents in the life of the Count of Frontenac, Intendant of New France. The prints will be used all over the province of Quebec and judging from the reception they have had in the city of Mon-

treau from exhibitors they should prove very popular. Mr. Beaubien himself took the role of the Count of Frontenac and made a splendid picture of the old-world figure who was one of the most picturesque representatives of the French Court in Canada. The Seventeenth Century costumes and flowing wigs are admirably adapted to the film, while the role of the Huron Envoy with whom the Count treated and who is introduced into the story, is depicted to the very life by Eugene Maupas, the well known French-Canadian wrestler. The film is one of the best original Canadian pictures ever shown in the Dominion, and the scenes and acting are remarkable for their fidelity to the men and times of this stirring episode of Canadian history. Our congratulations to Mr. Jean Arsin.

Warner Bros. Latest

"Flaming Passion" is the title of one of the most recent Warner Bros. releases, distributed in Canada by Regal Films, Ltd. The story is from the widely read novel, "Lucretia Lombard." It is one of the best of the many good productions released this year under the Warner Bros. trade mark.

Special Train Brings Quebec Lumberjacks To See "The Hunchback"

There is nothing slow about Canadian Universal's exploitation whiz-bang, Bill Stewart. Now it's the railways! "Bill" has arranged with the C. N. R., if you please, to have special trains, one each night, run after the performance of "The Hunchback of Notre Dame" in Sherbrooke, Quebec, to Bramptville, Windsor Mills, Richmond, Coaticooke and Lennoxville.

"These towns where big pulp mills are situated have no late trains, so the above arrangement was made," stated Manager Clair Hague, giving his approval to Mr. Stewart's enterprising method of getting the lumberjacks down to see Universal's great picture.

TIPS for Projectionists.

A tool that we would advise all projectionists to have on hand is a good reading glass, one with considerable powers of magnification. It will come in useful to examine sprocket teeth, etc. The piece of broken condenser which the average projectionist uses is worse than useless, for it is a very low grade lens and sprocket teeth may appear worn under it when they are good for many months' service.

* * * *

In theatres using a plaster screen coated with kalsomine, they should be washed at frequent intervals. Plain soap and water will not do a good job, but if a few ounces of ammonia are added to every bucket of water the screen will receive a thorough cleaning. Of course in time the kalsomine coating will require refinishing; and it should be promptly attended to, as a poor screen surface is one of the chief causes for many theatres getting poor results from their projection equipment.

* * * *

When a new leather belt is placed in operation it should first be conditioned in the following simple manner: Get a shallow dish, one of the cans in which single reels of film are delivered is excellent. Fill it with pure Neat's foot oil. Immerse the belt in this, leaving it over night. In the morning wipe off the surplus oil and the belt is ready for use. Belts for projectors should always be treated in this way, and they will be found to give much longer and better service.

* * * *

It is well known to the average projectionist that he could handle his arc in a better and more efficient manner if the lamp house was equipped with a better observation window than that found on the average standard projector. An observation window which is a decided improvement on these can be made up as follows: Two pieces of wine colored glass placed next the arc, then one amber followed by one grass green. These are clamped together, and replace the glass supplied with the projector.

—GUY E. McALLAN.

**"Let Not Man
Put Asunder"**

Pictures in Montreal

By S. MORGAN-POWELL

(Exclusive to the DIGEST.)

Montreal, Jan. 23.—We have been favored this week by a highly diverting development—the prosecution by a Quebec complainant of a Quebec exhibitor for showing in Quebec a film approved by the Quebec censor board and previously exhibited in Montreal. The picture in question, based upon the novel, "Flaming Youth," was shown in the Capitol in Montreal during the previous week. When it was taken to Quebec, Judge Choquette, who had been approached by some highly proper people in the Ancient Capital, warned the intending exhibitor that if he showed the picture he would be arrested and prosecuted. The exhibitor, serene in his knowledge of the censors' approval, went ahead. He was arrested and prosecuted. Then the fun began. It suddenly appeared that there were a very large number of people in the city who did not endorse the judgment of Judge Choquette. The case of course came before another Judge, who insisted upon seeing the film before proceeding with the hearing. After he had seen it, the evidence was taken. It is still being heard. The chairman of the Quebec Censor Board, Mr. De Sales, is on his defence, and he finds that a few things he ordered cut out were not eliminated. But even at that, he finds the film is inoffensive. It appears that he censored it alone. He was asked if two were not necessary to form a quorum of the Quebec Censor Board, and he replied that he did not know. It is just as well he did not know, for in ninety per cent of the cases of films censored in Montreal, Mr. De Sales is the only man who sees the film through.

The point was brought out in evidence that Mr. De Sales' son makes the French titles for some of the picture houses in the city—a fact which the prosecuting counsel stressed, but which does not of course bear upon the propriety or otherwise of "Flaming Youth." The whole situation savors of Gilbert and Sullivan opera. The exhibitor in Quebec province has hitherto thought that if he had a film inspected and approved by the censor board, it was all right. Now he knows that at any time, any film so censored and approved may be all wrong, and that he may be prosecuted by anybody who cares to lodge a complaint and thus compel the Attorney General's

department to act. Which apparently means that in this province censorship approval means nothing save that the censors—or censor, as the case may be—finds the film all right. Our whole censorship problem is a confused one, for the censors spoil many of the films exhibited by their fatuous excisions, leaving them mutilated and often lacking either coherence or conviction. Some day it may be different, but clerical influence plays a dominating part, and that is a very difficult factor to combat in Quebec.

* * * *

During the past week there has been noted a marked unsuitability of music played to illustrate pictures. The element of music in the picture houses is an important one. My own view is that it often mars rather than helps a film, and that it is often employed to bolster up a poor picture. But the noise of a Hope-Jones Unit Orchestra organ going full blast playing "A Life on the Ocean Wave" every time one catches a glimpse of the sea, or some mournful dirge whenever death is mentioned, is rather painful, and is of absolutely no help or pleasure whatever to an intelligent person. Moreover, the enormous expense to which some picture houses go to provide large orchestras seems to be a waste of money, unless the house intends to give concerts as well as pictures and thus compete in part with those theatres that combine films and vaudeville.

* * *

The principal film exhibition of the week has been the new Mary Pickford picture, "Rosita." It is the old

story of Don Caesar de Bazan, also utilized in another form in Pola Negri's "Passion" and in "The Spanish Dancer." But Miss Pickford has made it a very beautiful thing. The role as she plays it is a fascinating one, and her inimitable art has transformed it into one of rare compelling charm. It is not a probable story, but it is extremely well told. The interest is cleverly sustained throughout, and it will appeal to all classes because of its sheer human qualities. Any lack of originality the plot may possess is more than counteracted by Miss Pickford's personality.

The acting is natural, and never fails to convince, even in moments that are not otherwise plausible. The character is a new type for Miss Pickford, and one that reveals her in a grown-up role of a difficult order to project effectively across the footlights, but she succeeds wonderfully in accomplishing this. She is just as fascinating when portraying a Spanish street singer as she is when playing a carefree spirited hoyden or a dignified Englishwoman or a mischievous American girl.

The settings are beautiful. That is the only word for the wonderful scenes of the streets of Seville at Carnival-time. Very clever camera work has lent a rare softness of tone to the big scenes, and the close-up views are exquisite in their artistry. Miss Pickford certainly understands how to wear a black mantilla to advantage.

Titles brief, expressive and always in keeping with the character of the film add to its interest. The admirable manner in which even the most insignificant roles are played lends a realism to every moment. You find yourself carried into Spain and you feel the spirit of the moment and the times. It is as if the whole romance were being re-lived before your eyes and that the only thing that really matters is whether Rosita's lover lives and whether they are going to be happy. It is seldom that a film exercises such a grip upon the imagination of an audience. And be it remembered, this film has no trace of the so-called "Popular" appeal. Miss Pickford is artist enough not to risk ruining a genuine work of art by straining after cheap claptrap effects. The result is a thing of beauty as rare as it is alluring to the eye.

Mr. S. Morgan-Powell

DIGEST is pleased to announce that Mr. S. Morgan Powell, distinguished dramatic and literary critic of the Montreal Star, is to be regularly associated with this publication. Mr. Powell will contribute weekly articles dealing with motion picture activities in Quebec Province, and as Mr. Powell's work is known from coast to coast we are sure that our readers will duly appreciate the inclusion of this able critic on Digest staff of writers.

—EDITOR.

Second Series

FIGHTING BLOOD

**BIGGER and BETTER than
the First! You know how big
the first series went over. Ask
any Exhibitor who played
"Fighting Blood."**

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Educational Pictures

will help you build up your ENTERTAINMENT, as is proved by these reports from exhibitors in one issue of Exhibitors Herald (November 17th issue).

Let us write your "insurance policy" and let this trade-mark guard you against loss.

E. W. Hammond

The Kick Out (Educational), with Lige Conley.—Two reels. Boys, grab this and talk about it as much as you want, but be sure the premium on your tornado insurance is paid up before you let the youngsters get their eyes on the screen. Except where "polite" comedies are the most desirable, this one of the dignity of the better class might stray away for a while, at that.—Chas. W. Lewis, I. O. O. F. theatre, Grand Gorge, N. Y.—Small town patronage.

Rapid Fire (Educational).—Two reels. Here's a comedy that will get the laughs. This comedy saved the show, as we happened to have a bum feature. We find the majority of Educational comedies good.—Ben. L. Morris, Temple theatre, Bellaire, Ohio.—General patronage.

High Power and Choose Your Weapons (Educational).—Two reels. "Spice of program" is right. All are good, but some are best. High Power is better than Choose Your Weapons. These are some of the best two reels we get.—V. E. Sager, Southern theatre, Akron, Ohio.—General patronage.

Moving (Educational), a Cameo comedy.—This comedy is better than lots of the two reels. In fact, they are all good. I have not had a bad one this year. We look forward to a Cameo date for we will brace any weak feature. One reel.—Hugh C. Martin, American theatre, Columbus, Ga.—General patronage.

Navy Blues (Educational), a Christie comedy, with Dorothy Devore.—A snappy comedy with a little patriotic interest. Much favorable comment. Two reels.—John W. Hawkins, Capitol theatre, New Bedford, Mass.—General patronage.

That Son of a Sheik (Educational).—A Christie comedy.—A knockout and one that's a pretty good burlesque on The Sheik. Two reels.—C. W. Langacher, New Glarus theatre, New Glarus, Wis.—General patronage.

No Luck (Educational), with Lloyd Hamilton.—Has plenty of action and will get the laughs. I consider this one of Hamilton's best. Two reels.—Hobart Wickens, Dreamland theatre, Kiowa, Kans.—General patronage.

Back Fire (Educational) with Lige Conley.—One of the best. If you have this one booked, don't be afraid to get behind it. If they don't laugh at this one there is something wrong with them. Two reels.—Walter H. Musson, Queen's theatre, Hespeler, Ont., Can.—Small town patronage.

Close Harmony (Educational).—This is the first of the "Sing 'Em Again" series, a novelty reel introducing three old songs in which the audience is supposed to join. Our people were slow taking hold, but the reel went over big and drew applause at the finish. It is seldom that a feature is applauded here and when they applaud a single reeler it must be good. One reel.—John W. Hawkins, Capitol theatre, New Bedford, Mass.—General patronage.

Ocean Swells (Educational), a Christie comedy.—This is a good comedy. The class comedy that will please the kids as well as the adults. More of this class of comedy would be welcome. Most Christies are good. Two reels.—Ralph R. Gribble, Grand theatre, New Hamburg, Ont., Can.—General patronage.

Mile a Minute Mary (Educational).—Another good Educational short subject. Two reels.—C. W. Langacher, New Glarus, Wis.—General patronage.

Educational Pictures



THE SPICE OF THE PROGRAM

EDUCATIONAL FILM
EXCHANGES, Inc.

E. W. Hammond
President

Original from

Imposing Array of Stars In Hodkinson Pictures

Sixteen Productions of Outstanding Merit Offered—James Kirkwood, Lila Lee, Glen Hunter and Mary Astor, Featured Players.

Hodkinson Pictures Corporation in announcing sixteen new releases ready for the Canadian exhibitor can lay claim to a group of outstanding productions in which will be seen one of the greatest array of popular stars announced this season.

The releases include the following arresting titles, stars and producers:

"The Painted Woman."—The first of a series of four super-specials, produced at Thos. H. Ince Studios. Featuring James Kirkwood and Lila Lee, with a great supporting cast.

"The Night Hawk."—The first of a series of six out door dramas, featuring Harry Carey.

"The Old Fool."—A drama of sunshine and startling action—that hits home. Featuring Lloyd Hughes, James Burrows, Betty Francisco and Louise Fazenda.

"Shifting Sands."—A cyclonic melodrama of wild Arabian life and feminine fascinations, with actual scenes laid in the land of the Sheiks. An all star cast is headed by Peggy Hyland.

"Puritan Passions."—From Percy Mackaye's "The Scarecrow," a superb drama of Love and Passion with exquisite costumes and settings. Glenn Hunter and Mary Astor are the featured players.

"The Drivin' Fool."—A fast moving, rip-snorting automobile story, that brings them to their feet. Wally Van, Patsy Ruth Miller and Alex.

M. P. T. O. Luncheon

The regular luncheon of the Ontario M. P. T. O. will be held at the King Edward Hotel, Tuesday, January 29th, at 12:30 o'clock. Nominations will be received for the Grievance and Arbitration Committee and appointments made at this meeting. The urgency of a full attendance is obvious, and members should make a special effort to be present to give their attention and advice on a number of important issues that will be before the meeting. Please be prompt—12:30 p. m.

Francis are supported by an all star cast.

"Michael O'Halloran." — From Gene Stratton Porter's beloved novel of the same name. A guaranteed box office attraction, that affords real entertainment, with plenty of exploitation possibilities.

"Grit."—Featuring Glenn Hunter in the type of story that made him famous. An east side New York melodrama with lots of action, together with one of those themes your patrons are going to love.

"Bright Lights of Broadway." — One of the biggest melodramas ever released in Canada, with a title that means everything at the box office.

An all star cast includes Doris Kenyon, Tyronne Power, Harrison Ford, Lowell Sherman and Edmund Breeze.

"The World's A Stage."—From Elinor Glyn's story, produced under the author's personal supervision. Dorothy Phillips heads an all star cast.

"East Side, West Side."—A screen adaptation of the popular Broadway stage success, featuring Kenneth Harlan, Eileen Percy and Wally Van.

"The Spider and the Rose."—The picture beautiful, with a million dollar cast, including Robert McKim, Alice Lake, Jos. J. Dowling, Noah Beery, Gaston Glass, Alex. Francis, Louise Fazenda and Otis Harlan.

"Temporary Marriage." — A dramatic triumph; one of the greatest sensations of the season, with Tully Marshall, Myrtle Stedman, Maude George, Stuart Holmes, Mildred Davis (now Mrs. Harold Lloyd), and others.

"Don't Marry For Money." — A marital thunderbolt, of every day life. One thousand feet of Prizma, displaying the latest creations of gowns in natural colors. Rubye De Remer, House Peters, Hank Mann, Cyril Chadwick, Christine Mayo, and others.

"Marriage Morals." — A dynamic drama of contrasts directed by William Nigh with an all star cast, including Tom Moore, Ann Forrest, Harry T. Morey, Shannon Day and others.

"The Passionate Friends." — The true dramatic exposition of modern married life, an extraordinary screen epic of a literary sensation, by H. G. Wells (the first of this great author's works to be picturized).

EXHIBITORS, ATTENTION!

Our 1924 theatre supply catalogue is now in the hands of our printer and will be ready for distribution about February 15th. This catalogue contains up-to-the-minute prices on all kinds of theatre supplies, together with full descriptions and prices on our theatre equipment. There are many changes and much new material in this catalogue that will be of interest and use to every exhibitor.

Our mailing list is as complete as we can make it from our records. There have been many changes in management, many new theatres, and no doubt some who have not received copies of our earlier catalogues.

In order that our 1924 catalogue will be sure to reach you, mail us a postal RIGHT NOW requesting a copy. We want you to have our 1924 catalogue constantly on hand, if only for reference purposes.

Mail your address to us NOW.

The Coleman Electric Company
21 Dundas Street East, Toronto

Digest Reviews Current Attractions

By H. M. BALL

"Ponjola"

ASSOC. FIRST NATIONAL

THERE was no mistaking the warmth of the reception accorded "Ponjola." The fans expected big doings and they got full measure. An intriguing atmosphere caught the fancy from the first; a splendid production based on a really adaptable romance and exhibiting some very excellent individual acting resulted in a first rate screen offering.

"Ponjola" was one of the sensations in the world of modern fiction; the public loves the type of situation that Ponjola creates. The filming of such a story makes it doubly exciting; and Anna Q. Nilsson has much to be pleased about in her success as the beautiful English woman who is the innocent victim of an international scandal. The film version passes lightly over the first thrilling episodes of the story in which a beautiful bride, disillusioned and harassed, escapes to Paris with the eyes of the world looking askance and the courts of Great Britain accusing her of murder. Fate offers one moment of happiness in the meeting with a life-loving stranger and then the girl voyages on to Africa, where with hair clipped short, and man's togs donned the pretty aristocrat successfully masquerades as a young man of the western world, seeking knowledge of the veldt. She secures a job as secretary in a big mining concern partially owned by the stranger met in Paris and in an effort to save the interests of the man she loves, her identity is discovered by his unscrupulous business partner. She almost loses her life in her fight for Lundi Druro, and it is not till the South African courts have established her innocence that Lundi recognizes in Lady Tyrecastle, alias "Desmond," the beautiful girl whom fate threw into his arms one stormy night in Paris.

Cynthia Stockley's romantic tale of devotion, and reclamation is splendidly reproduced, thanks to the capable handling by Donald Crisp. There is some very effective photography and the thrilling situations have the right snap to them.

Miss Nilsson certainly earns her prominence in the cast; she has not thought it too much to sacrifice wo-

man's crowning glory, feminine charm and good looks—the result is a most irresistible masquerader.

The contrasts are excellently conveyed by associating the capable star with such reliable male leads as James Kirkwood as Lundi; Tully Marshall as his superintendent, Joseph Kilgour as his unscrupulous partner, Ruth Clifford, the fickle sweetheart, Bernard Randall, Claire McDowell and Claire DuBrey.

* * * *

"To The Ladies."

PARAMOUNT

When you meet the Exhibitor at the door before the show starts you know he's a live Exhibitor; when you meet the same gentleman at the same place after the show you know that he has a whale of a picture. Any Exhibitor who plays Paramount's "To The Ladies" can go right out and shake hands with the biggest grouch in town. For sheer entertainment you can't beat James Cruze's latest achievement, there is little question but that the film adaptation will far exceed the success of the famous play. When your reviewer saw "To The Ladies" in Loew's, Toronto, this past week such enthusiasm was registered by the audience as to transplant one back to childhood days and the all auspicious visit to the circus. There isn't a moment in this bright, human, snappy comedy of real life that your audience isn't going to have a wonderful time. They can't help enjoying themselves for they are getting a kick out of the joys and tribulations of real people like the everyday folks that they know.

"To the Ladies" shows you that the fans like pictures dealing with human beings, not dolled-up mannequins, aping peacocks and innocuous looking gents of the patent leather hair variety. The theme is out of the ordinary because the movies so seldom take a page from life. "To the Ladies" is the story of a proud wife's part in securing for her non-assertive better half the job as factory manager in a big piano manufacturing plant. It shows just how much the weaker sex figures in the scheme of business when a wife shares her husband's fine ambitions. "To the Ladies" is a gallant little tribute to the ladies, and incidentally makes the mere male almost normal. The male fans should be the first to welcome

the screen hero's return to a proper status.

Edward Horton is a new sensation and following his clever work in "Ruggles of Red Gap," is proving worthy of his important trust—to re-standardize the screen hero. Helen Jerome Eddy does one of the finest and most inspiring characterizations that has been witnessed since the motion picture came into existence. As the wife of the slow-moving but conscientious bread-winner she is a revelation in the pantomimic art. Louise Dresser and Theodore Roberts are equally happy as the head team of the big plant, in fact there are absolutely no weak spots in the cast.

One of the greatest moments of the piece is in the banquet scene when the would-be manager, who has carefully rehearsed speech number 147 from a famous and reliable handbook of appropriate after dinner oratory, finds himself listening to "his" speech—identical—being delivered by his goggle-eyed rival and likewise aspirant for the job!

Sincerity and realism places "To the Ladies" in a class by itself. The production is a gem away over par.

* * * *

"Roughing It"

REGAL FILMS

Any exhibitor who hasn't met the Spat Family has missed a good bet. If you find your public yelling for diversified entertainment don't say we didn't tell you every once in so often about a short subject that you could not go wrong on. "Roughing It" is a good comedy. Tewksbury Spat is a silly ass but you can't help feeling sympathetic towards him and sympathy is all that Tewksbury needs. When you consider he has Angelicia as his wife and Angelicia's big bruiser of a brother hanging round to give advice you begin to put yourself in Tewksbury's place, and then thank your stars you're not Tewksbury. When they depart for the oil fields, the fun stars and it doesn't finish till they start for home again. Of course the intervening incidents provide the ha-ha's. That's why the Spat Family is catching on—you get a genuine laugh.

Tewksbury — Frank Butler, Mrs. Spat (Angelicia)—Laura Roesing, Her Brother Ambrose—Sidney D'Albrook.

Original from

NOTHING CAN STOP SUCCESS OF "LET NOT MAN PUT ASUNDER"

Vitagraph Organizes Remarkable Campaign For Remarkable Picture—Stars Sure to Draw.

Vitagraph is well into a tremendous drive on "Let Not Man Put Asunder," the J. Stuart Blackton production in which Pauline Frederick and Lou Tellegen play the leading roles. The advance publicity in newspapers in key cities which this picture has received is a guarantee to exhibitors of box office success.

The St. Louis Post Despatch devoted a full page feature story to the problem, divorce, which is the theme of the picture and based this feature on "Let Not Man Put Asunder," and the extraordinary cast. Vitagraph furnished two column drawings by Marcus, the famous New York Times artist, of Miss Frederick and Tellegen to accompany two signed stories written by them. Tellegen's story gave his views of love, marriage and divorce and Miss Frederick told some truths concerning the real conditions which exist in Hollywood and the chances a girl has to become a successful motion picture actress.

Newspapers generally use these drawings and the stories full length. Exhibitors of the cities in which these exceptional publicity features have been displayed are applying to Vitagraph branch offices for first showings of the Blackton production.

In the major key cities twenty-four sheet teaser stands have been taken by Vitagraph and the general exploitation will include advertising throughout the country. Every aid will be given to exhibitors in putting over this audience winning picture. Exploitation plans applying to key city distribution are being prepared for the use of exhibitors enjoying first runs of this remarkable box office winner.

"Let Not Man Put Asunder" has every element of audience-satisfying qualities. The tremendous drawing power of the two leading players, Pauline Frederick and Lou Tellegen, each of whom has enjoyed nationwide personal publicity in the last

year, the powerful theme—marriage and divorce — the gripping drama filmed from Basil King's novel, the lavish production including scenes of splendor, and the fact that it is a story of modern life and modern people, whose problems are close to the mind of every man and woman in all walks of life, assure theatre managers of a real winner and one which will draw to the theatre new audiences.

Those who have seen the picture credit Pauline Frederick with the greatest emotional role she has ever played. Tellegen is seen in a part which admirably fits his reputation as "the great lover." Playing opposite to these stars are two of the most accomplished and fan-winning actors on the screen today, Leslie Austen, one of Broadway's most noted leading men who has appeared opposite Ethel Barrymore, Madge Kennedy and others, and Helena D'Algy, a young Spanish opera star, whom Mr. Blackton induced to play the part of the opera singer wife of Lou Tellegen in the picture.

"The Eternal City" Opens in Chicago For Four Weeks

First National's Sensational Romance
Filmed in Rome Has
Premiere.

"The Eternal City," the Samuel Goldwyn-George Fitzmaurice production distributed by First National, opened on Sunday, January 7th, at the Roosevelt Theatre in Chicago for a minimum of four weeks. This, the initial big first run gives the picture an auspicious start, inasmuch as the Roosevelt usually changes weekly and only in the case of exceptionally successful box office productions does it retain the same program for two weeks. The booking of "The Eternal City" for four weeks is looked upon as the highest endorsement of the appeal of this unusual production.

"The Eternal City" was filmed largely in Rome in the actual locale of the story by George Fitzmaurice and is enacted by a cast of stars including Barbara La Marr, Bert Lytell, Lionel Barrymore, Richard Bennett, and Montagu Love. The picture has already played to sensational business in Paterson and Rochester.

Booking on "Scaramouche"

Regal Films is now accepting bookings on Rex Ingram's super-special, "Scaramouche." This great drama is being shown in the States as a strictly road show proposition at advanced prices. Owing to Regal's manner of distribution, Canadian exhibitors will be able to handle this box office attraction on a rental basis.

Mary and Doug Finish "Shooting" on New Pictures

Actual filming of Mary Pickford's new screen offering, "Dorothy Vernon of Haddon Hall," was finished on December 31st, and Marshall Neilan, director, and the editorial staff are now in the midst of cutting and editing the feature. While no release date has yet been arranged for "Dorothy Vernon of Haddon Hall" it will be distributed through United Artists Corporation and probably will reach the public some time in March.

Douglas Fairbanks' forthcoming screen fantasy, "The Thief of Bagdad," was completed almost simultaneously with Miss Pickford's film, the month of December being devoted almost entirely to shooting scenes of magic and fantasy, with the star alone appearing in these sequences.

"The Thief of Bagdad" will be given the usual Fairbanks presentation in New York at one of the legitimate theatres.



"AN IDEAL SUBJECT"

Original from
NEW YORK PUBLIC LIBRARY
Distributed by
Canadian Educational Films, Ltd.

Leads in Short Subjects

Attention is called to the advertisement of the short subject department of Regal Films, Ltd., which appears on another page of this paper. This company releases a varied program of short subjects. In its output will be found comedies by many of the world famous comedians, both single and multiple-reel. Then there are serials, two-reel features, news weeklies, reviews, cartoons, in fact, anything needed to round out a well-balanced program. In many instances Regal can furnish as many as three complete changes a week.

Louise Lorraine

Off to Argentina

Louise Lorraine's charming face will adorn the official posters being used to celebrate the great spring festival at Buenos Aires, Argentina, South America.

She was given the highest vote over twenty-six other film stars who were put up for selection by the directors of the festival, which is held there every ten years.

Miss Lorraine is now on her way to South America where she will appear in a film production immortalizing the pioneers of that country.

"Yesterday's Wife"

Selected To Open

Pittsburgh Theatre

"Yesterday's Wife," the Columbia-C.B.C. production featuring Irene Rich and Eileen Percy, was paid the big compliment of being selected as the feature picture to open the new Ritz Theatre in Pittsburgh last week.

The Ritz is a first run theatre of the best class, and several features were considered and rejected for the central attraction for the opening before "Yesterday's Wife" was chosen, by the Harry Davis Enterprises who control the theatre.

Policy Maintained

Under New Manager

La Tuque, Que. — Oscar Fontaine has recently taken over the Empire Theatre picture house from H. Jodoin. The house will continue its former policy with patrons.

Theatre Owner Abroad

Three Rivers. — A. J. B. Robert, proprietor of the Gayety picture theatre here, has left for a trip to Europe where he will stay for the next two months. The house is meantime left in charge of his brother, Henri Robert, who has had much experience in the business.

The Why of the \$1.50 Movie

By CARL LAEMMLE

President of Universal Pictures.

"TWO years ago there was a great hue and cry for bigger and better pictures. The critics wanted them. The censor boards wanted them. The public wanted them. The producers wanted them. So they made bigger and better pictures. They put a lot of money into them—more than they had ever put into pictures before.

"The bigger and better pictures have excited a lot of comment. From the critics there has been almost unanimous praise. If left to them there would be no argument. But there are people who ask, 'Why do they charge \$1.50 for them?'

"Of course, the critics don't pay for their seats, so they don't have to worry about this. And it may be that the general public was rather stampeded into wanting bigger and better pictures. Therefore they have a right to know why they cost \$1.50 and why they are worth it. But most of all, they have a right to know, and they apparently don't know it yet, that the \$1.50 picture is the real answer to the demand for bigger and better pictures. And now the producers are waiting to see whether the public wants bigger and better pictures well enough to pay what the bigger and better pictures cost.

"The one incontrovertible fact which strikes the disinterested observer is this: The \$1.50 movie is breaking records from Maine to California, and in every city, except what theatrical men call 'dead spots,' it is doing a turnaway business. There is every reason why it should. No one realizes better than I that the moving picture owes its remarkable growth to its humble 10c admission price. That was in the day when the moving picture was a novelty. People paid to see pictures move. Art was not necessary at 10c a throw.

"But the public has outgrown its 10c mood. It now demands both art and artists. Both are expensive.

"Griffith could not have paid for the production of 'The Birth of a Nation' at 10c. The man or woman who refused to pay his price, thinking that in a few weeks he would see the production at his local theatre for 10c, waited two or three years. Yet 'The Birth of a Nation' cost less than a fifth of 'Hunchback of Notre Dame'; a fourth of 'The Covered Wagon' or 'Scaramouche'; and a third of what 'The White Sister,' 'Merry Go Round' or 'A Lady of Quality' cost. To get back their cost, the producer must

maintain a dollar-fifty scale or there will be no more bigger and better pictures.

"But in addition to the artistry of the studios and very considerable sums of money for production and distribution, the \$1.50 picture aims to give its patrons a 'show' which is well worth the money. This show includes an orchestra of metropolitan proportions and ability, a beautiful and elaborate prologue, reserved seats which can be purchased as far in advance as convenience requires, the same performance that was given in New York or Chicago, no second company as might be expected of a touring legitimate attraction. It has the full length of a dramatic entertainment with every accessory which would go to make the entertainment complete.

"If productions on this scale and shown in this manner cannot be made profitable, it is high time the producer of pictures was given to realize that the public doesn't want bigger and better pictures."

On the Big Street

Winnipeg, Jan. 8. — Sam Swartz, assistant manager of Starland Theatre in Winnipeg, has accepted the position of manager of the Arlington Theatre, a suburban house on Portage avenue, recently acquired by Henry Morton, owner also of the Gaiety, Monarch and Park theatres.

Presentation

Montreal. — Canadian Universal Films, Limited, branch was the scene of a pleasant function here recently when Miss M. C. Bernigaud, who has been a member of the staff for the past two and a half years as secretary to Frank Leduc, the manager, was presented on behalf of the staff with a gold ring attractively monogrammed. Miss Bernigaud, who has earned golden opinions during her stay with Universal, has been offered a position as secretary to Donat Raymond, the well known hotelman of this city who owns the Queen's and Windsor Hotels here.

"Let Not Man
Put Asunder"

CONTINENTAL SCREEN SERVICE TO CO-OPERATE WITH M.P.T.O.

Sidney Loevin and B. M. Hirsh Appointed District Sales Man- agers For Work in Canada.

Sidney Loevin and B. M. Hirsh have been appointed District Sales Managers for the Continental Screen Service in connection with that company's work in behalf of the M. P. T. O. of Canada, as well as the Ontario Division.

They arrived in Montreal, Monday, January 14th, and there met the officials and arranged for a get-together meeting and dinner on January 31st, which will be participated in by practically all the exhibitors in Montreal and vicinities. The President of the M. P. T. O. of Canada, Mr. A. D. Denis, as well as his Treasurer, A. Sperdakos, and Secretary, Mr. Maurice West, are behind this movement.

Mr. Loevin and Mr. Hirsh reached Toronto on Tuesday, January 15th, and were given a hearty welcome by the officials of the Ontario Division, Mr. Brady, Mr. Alexander and Mr. Cohen. About 65 theatres in Toronto have already signed membership agreement; and now that Mr. Loevin and Mr. Hirsh are on the job it is expected that this work will proceed rapidly.

For the information of all exhibitors in Canada it may be well to

state that the Continental Screen Service are in a condition to render a real valuable service to you without a penny's expense on your part, incidentally, their proposition makes you a member in good standing of the M. P. T. O. of Canada, and automatically a member of the M. P. T. O. of America.

The Continental Screen Service, through its representatives, Mr. Loevin and Mr. Hirsh, will be glad to hear from all exhibitors who are interested in the work of the M. P. T. O. in care of the DIGEST.

Jack Hunter Resigns From United Exhibitors

Mr. Jack Hunter, vice-president of the United Exhibitors with head offices at Toronto, resigned recently, his successor being appointed at once in the person of Mr. H. Alexander.

Mr. Phil Hazza became associated with United Exhibitors at the same time.

Alberta Taking Sensible Viewpoint

Howard Douglas, chief motion picture censor for Alberta, said that no ban would be placed on the Mable Normand pictures by the province,

but "the circumstances in the star's case are being followed closely and if action is warranted in the amusement public's interest, it will be taken. In the meantime there has been nothing brought out in the press to justify drastic action," declared Mr. Douglas. That about expresses the opinion of the Manitoba Censor Board also.

Want Fifty Per Cent Amusement Tax

The City Council of Winnipeg has decided to ask the Manitoba government for fifty per cent of the Amusement Tax collected in the city, which totals this year about \$350,000. It is not likely the government will give up any of it unless there is a big fight put up.

WANTED

At once. Seventy-five opera chairs, in perfect condition. Write A. H. BURNETT, MIMICO BEACH, ONTARIO.

"Let Not Man
Put Asunder"

"BIG ENGLISH PICTURES"—(Continued from Page 3.)

U. S. in the production of pictures, England will surpass the U. S. in all pictures which belong to historical periods. History and England appear to be synonymous. In "I Will Repay" every scene in this production impresses you as true, we do not get glimpses of atmosphere, we are carried back to the period enacted.

"I Will Repay" deals with that epoch in French History following the Revolution, but it does not repeat the scenes with which we have become familiar in other romantic dramas. The story centralizes around the "Elusive Pimpernel," Sir Percy Blakeney (played by Holmes Herbert), despite the fact that we are involved in the conflict between love and revenge, which forms the principal theme of the story.

Juliette de Marny promises her father that she will avenge the death of her brother, who was killed in a duel, by one Paul Derouledé. The brother precipitated the quarrel which led to his death, by his defence of an unscrupulous woman. Paul Derouledé (played by Pedro De Cordoba) is a young lawyer much loved by the populace. A close friend of Pimpernel, who has successfully saved from mob-fury innocent men and women, whose sole crime was their inheritance of good birth and culture. Paul is brought to trial by the Judges of the People, among whom are his political enemies, through a betrayal by Juliette. Remorseful, she sacrifices herself to save the man she has vowed

she would hate, but whom she loves, by confessing that she betrayed him through pique; and that the papers she destroyed were love-letters from an unknown man. Paul realizing her peril endeavors to save her, but both are condemned to death; but eventually saved by Pimpernel. The scenes which lead up to the escape of Paul and Juliette, his mother and foster-sister to England, are most tense and dramatic; and for once in our life we did not know how the story would end; and the denouement was a complete surprise. Indeed Pimpernel fools his audience as much as he fooled his enemies, his disguises are absolutely fool-proof.

Many interesting events, centralized around this period, hitherto unscreened, are in this adaptation enacted. "I Will Repay" is brimful of interest. Cordoba makes an excellent Paul; Flora Le Breton a beautiful heroine, Holmes Herbert as "Pimpernel" makes the character live. Mlle. Bosky as Anna Mie, the lame foster-sister of Paul is strikingly attractive and adds an additional interest to the story by her appealing presence.

The production is faithfully presented with no apparent stinting of expenditure. It is well worth seeing; and can be placed among the very best pictures seen here this year. Henry Kolker directed. Next week the big U. S. productions which have recently come along.

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* * * *

"Unless we are greatly mistaken it will take the films five years or more to catch up to 'ANNA CHRISTIE.'" — *Baltimore Evening Sun*.

"One of the most interesting and probably one of the strongest dramatic themes to reach the screen." — *Film Daily*, Nov. 25, 1923.

* * * *

"You will be giving them something when you give them 'ANNA CHRISTIE.'" Something they'll talk about, and argue about, for weeks. Red meat—strong, red meat." — *Robert E. Welsh in the Moving Picture World*, Dec. 8, 1923.

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Under the personal supervision of
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Adapted by Bradley King from
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with
Blanche Sweet George Marion and
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CANADIAN MOVING PICTURE DIGEST

Vol. 15, No. 40.

TORONTO, CANADA

February 2nd, 1924

Thos. H. Ince

Presents Eugene O'Neill's Pulitzer Prize Play Voted the Greatest American Drama in Years.

"Anna Christie"

With

Blanche Sweet — William Russell

and

George Marion

"'Anna Christie' stands out as one of the most striking achievements of the year in motion pictures. It courageously lifts the screen to the level of the contemporary stage and will stand as a landmark in the photodrama's coming of age."

From EXCEPTIONAL PHOTOPLAYS,
Oct.-Nov. Number.



*Ain't I told
you a million
times I hates
men!*

A First National Picture

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259 SPADINA AVENUE, TORONTO

A POPULAR book recently offered as a screen story was turned down by one director because it did not have enough material for six reels. Another director later took this same book and made the picture into eleven reels.

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when the famous clown
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piano far above the street

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TORONTO, CANADA

FEBRUARY 2nd, 1924.

Some Very Good Pictures

"THE MERRY-GO-ROUND," among the earlier outstanding U. S. productions, I still remember with relish. As this picture was already commented upon editorially and Universal praised accordingly I shall go on my merry way discoursing on the other admirable productions which followed.

"Scaramouche," a Metro production, also received its recognition; but since it is now being released by Regal throughout Canada, I might add that it was a significant achievement that it was selected by Hector Charlesworth, Musical, Dramatic and Art critic of Saturday Night, Toronto's weekly news publication of distinction, by Fred Jacob, Dramatic and Screen critic of The Mail and Empire and The Sunday World, another leading Toronto news publication, and by S. Morgan-Powell, Dramatic and Literary critic of The Montreal Star, as the outstanding picture of 1923, in their special articles in the Christmas issue of the Digest.

"The Covered Wagon," Paramount production, was perhaps too close to the history of the United States to register the tremendous appeal here, which it did in the country in which its story is laid, but if an audience can rid itself of intolerance and narrowness in contemplating a work of art, regarding the artistic as that exemplification of perfection which is international, universal, as is the conception of beauty, such an audience must bow its head in homage to this most estimable production.

"The Covered Wagon" left the well-beaten path of picture-story, and blazed a trail of its own. It had that distinguishing attribute which we find in that which betokens elegance, rather than grandeur. It made no effort to impress you with its magnitude through mob-rialdry or mob massing; its whole effort appeared to be directed toward depicting a page from history, modern history not so far removed from this civilization.

Wherever there is history, wherever there is life, there is romance, love and hate, courage and cowardice; and "The Covered Wagon" found its human element for its historical background naturally. Lois Wilson is always a tonic. There is about this very talented young woman an atmosphere which indicates that she takes her work seriously, that she is possessed of a mentality which does not interest itself in attempting to look pretty and simple. Her role of gentleness, courage and strength, the "stuff" which women-pioneers were made of, rang true, because Lois Wilson sends out an impression of cleanliness of character. A few more Lois Wilsons on the screen would be an inspiration. Warren Kerrigan and Ernest Torrance in their respective roles were excellent.

very nearly running off with the Blue Ribbon. In fact all the parts were entrusted to players who gave to them their very best; that best most excellent and telling.

"Richard, The Lion-Hearted," a United Artist production, gave Wallace Beery an opportunity to fulfill what was expected of him as the King in "Robin Hood." I can't say I was keen about Kathleen Clifford as the Queen, perhaps her role called for a nervous, jerky temperament, but the ensemble was most pleasing, and the production proved most entertaining. Since the story is from that most British of authors, Sir Walter Scott, it should have double interest for Canadians. Besides Wallace Beery makes such a splendid Richard, to see him close one eye and give you a quizzical microscopic examination out of the other is worth a great deal. "Richard, The Lion-Hearted" is Wallace Beery, notwithstanding the fact that there are in the cast such sterling players as John Bowers, Charles Gerrard, and most pleasing Marguerite de la Motte; but then one never could get too much of Beery. This picture will make his admirers, and they are many, very happy.

Sorry I missed Jackie Coogan in "Long Live the King." It is acclaimed one of the "big ones"; and sorry again that I missed "Nanook of the North," another Regal release. For months I looked forward to the viewing of this picture, having heard from over the border how very commendable it was, however I still hope to see it when it is playing around Toronto.

"The Spanish Dancer," with Pola Negri, is the best picture Miss Negri has been in since "Passion."

A period picture, with its gallant knight, its Spanish King, susceptible to the "fair ladies," its court scenes and pageantry, is "The Spanish Dancer," Herbert Brenon directed. The story is adapted from the play, Don Caesar de Bazan. Antonio Moreno as Don Caesar, knight, adventurer and gallant lover gave the star excellent support, as did also such well-known players as Wallace Beery (King Philip IV), Kathlyn Williams as (the Queen), Gareth Hughes as "Lazarillo," a boy whom Don Caesar rescues and who later befriends our hero.

The Spanish atmosphere in which the theme is placed is well sustained throughout. It is a rather curious coincidence that Mary Pickford should afterwards be presented in a picture "Rosita," so similar in theme as to make us wonder who thought of it first. However the interpretation of the "dancing girl" by Negri and Pickford is so different as to make each picture worthy of special attention. More about "Rosita" and other big productions next issue.

—RAY LEWIS.

"WHERE ARE ALL THE STARS?" ASKS FORMER MOVIE FAN

**Prominent United States Judge Would Like Shorter Features
So That He Could See His Favorite
Actors Frequently.**

DIGEST is in receipt of the following timely information from Mr. Oscar R. Hanson, of Canadian Educational:

Following is information received from the Home Office on the subject of feature footage, which we thought would be of interest to you inasmuch as you have supported this campaign for some time past:

We have been keeping a close check on the length of features produced by all companies, and particularly the ones to be released in January and February which we desire to call to your attention.

Thirty-nine features have, up to December 15th, been scheduled for early release by all companies. Out of this number only 6 are in 8 reels—while 10 of them are 7 reels and 10 in 6 reels—the balance being just 5 reels.

Frank J. Rembusch is Indiana's largest circuit exhibitor. In writing Mr. Hammons on long features he says:

"I cannot express myself too strongly that you are absolutely right. The long features are destroying the business. Let me give you a concrete example:

"I belong to a literary society where this matter came up for discussion last week. Judge H. C. Morrison, of the Circuit Court in my home town, asked me this question: 'Have all the big stars quit motion pictures?' I asked him his reason for the question and he said (mentioning a lot of big stars). 'Well, I never see them any more.' I explained that these big stars are confining their work to big pictures that run from seven to fourteen reels in length; that they only make a few of them each year.

"He replied, 'Well, that is the reason I never see them, because I don't go to see any long features. I want about an hour and a quarter's entertainment. I liked the pictures several years ago when you could go in and see a picture of four or five reels and two or three short subjects, and when conditions were like that I went quite often. I like the stars, I like to see them often, but not in long pictures. I never go to see long pictures and a lot of my friends do not. It takes too much time and you are worn out by the time you have sat

through these long pictures.'

"At a meeting next day I asked all my managers what they thought about it and each one said if we could get four or five reelers with the stars, we would be much better off. In other words, instead of making one picture of twelve or fifteen reels, make three pictures. Give them to us oftener. Cut the cost of the one picture into thirds and the producers will make more money.

"There is not a speaker who can hold your attention, no matter how

brilliant, for more than forty-five minutes or an hour, then why would you expect to hold the attention of a motion picture audience for two hours, especially when so much of it is just a matter of dragging the story out. I looked at five pictures yesterday and each one of them could have been much improved by taking out one or two reels and shortening it up. Put a little more meat in it and not so much chaff.

"It is an awful strain for people to look at a picture for an hour and a half and I do not know of anything that takes greater concentration. Five reels and some short subjects between, would relieve it.

"I wish that you would go ahead and urge this until you get enough people to believe in it so that there will be a change in the present method of production."

ACTOR IN ACCORD WITH ROLE BUT NOT SO, MISS FAY COMPTON

**Pretty English Actress Frequently Disagreed With Author's
Conception of Woman's Desire For a Career.**

the role of Rosalie Occleve I was dis-

The question as to whether an actress can interpret a role with which she is in spiritual discord, seems to have been answered by Fay Compton, who plays the leading part in the William Fox production of "This Freedom," from the novel by A. S. M. Hutchinson. Following the premiere of the picture in New York critics agreed that the work of Miss Compton was extremely capable. Yet she is at direct variance with the character of Rosalie Occleve, the woman of "This Freedom."

Mr. Hutchinson assumes that it is impossible for a woman to properly conduct a home and raise children, while at the same time she establishes a career. He is at pains to emphasize that this applies only to the woman who works for herself alone and not to support her family.

"With an intelligent division of her time, a woman unquestionably can be a mother to her children, a wife to her husband and a success in the outside world," said Miss Compton. "Every moment that I was playing in

putting her subconsciously. It occurred to me time and again that it would have been possible, in this situation or that, to have done something that would have prevented her tragedy.

"In the first place, Rosalie had the wrong outlook on life all the way through it. She commenced girlhood as a manhater, condemning all men because of the arrogant characters of her father and her brothers. At one point, she tells her husband: 'Sacrifice is written on the brows of the mothers; it should be inscribed on their tombstones.'"

"Great Heavens! A mother's sacrifice is the most natural thing in the world. She wants to sacrifice. It is a pleasure to her. Why, if mothers did not sacrifice for their children, we would revere the word 'mother' no more than we do the word 'wife.' We would divorce our mothers, if they didn't appeal to us. Certainly they sacrifice. That is what makes mothers sacred. "But it doesn't follow that they must surrender a career if they use intelligence at home."

Clive Brook, who plays the part of the husband in "This Freedom," was in entire sympathy with his role. Like most men, he completely agrees with the author's views, despite Miss Compton.

But the fact remains that in London and New York, the critics said that Miss Compton played the part with remarkable feeling and sympathy.

**"Let Not Man
Put Asunder"**

Hard To Beat Universal's Short Subjects Program

"Leather Pushers" Series Looked For Eagerly With New Star Registering Big Hit — Chapter Plays and Comedies Good.

Universal announces a selected list of short subjects for release in 1924, with an increased number of high class two-reelers, after the fashion of "The Leather Pushers."

A survey of the short subject field during the past twelve months has taught the Universal sales department that exhibitors are eager for short subjects of exceptional quality.

With the present trend towards shorter features, such short subjects as "The Leather Pushers" are in demand in all the best houses. Billy Sullivan is starred in the fourth series. He took the place of Reginald Denny, former star in "The Leather Pushers" who now is making full length Jewels for Universal. Edward Laemmle is the director of the "Fourth Leather Pushers." In the order of their release they are, "That Kid from Madrid, Mich.," "He Loops to Conquer," "Girls Will Be Girls," "The Tough Tenderfoot," "Hail to the Chef," and "Big Boy Blue."

Following the success of "The

Jackie Coogan's Best

Critics agree that in "Long Live the King" Jackie Coogan has made the best picture of his young career. Metro has spent a fortune in producing the picture. Exhibitors can now secure a booking on it from Regal Films, Ltd., the Canadian distributors.

Exhibitor in Council

P. J. Nolan, proprietor of the Rex Theatre, Ottawa, was re-elected alderman in the City Council of Ottawa for the ensuing year, representing Victoria Ward. Alderman Nolan has been a member of the Ottawa City Council for several years.

Comedy Re-named

The title of the Clyde Cook Comedy scheduled for release Sunday, February 10, has been changed from "The Pony Express" to "The Broncho Express."

Please make this correction in any lists in which you may be using the name of this comedy.

Christie Comedy scheduled for release Sunday, February 24, is titled "Busy Buddies."

"Leather Pushers" Universal is projecting a new series of Jewel two-reelers, to be adapted from Gerald Beaumont's famous racing stories, dealing with the auto racing game. There will be twelve in this series. They will go into production in a few weeks, and it is likely they will be released beginning late in the spring.

The beginning of the new year sees the release of six two-reel "westerns," one a week—"Down in Texas," with Kent Sanderson, "Gold Diggers," with Bob Reeves, "The Almost Good Man," with Harry Carey (a re-issue), "Miscarried Plans," with Bob Reeves, "Hats Off," with Pete Morrison, and "Lone Larry," with Kingsley Benedict.

The early season's release of Century Comedies, beginning January 2, are as follows: "Obey the Law," with Jack Earle, "The Rich Pup," with Pal, the wonder dog, "The Cad-dy," with Buddy Messinger, "Own a Lot," with Harry Sweet, "Such is Life," starring Baby Peggy, "Keep Going," with Jack Earle, and "You're Next," with Henry Murdock.

ACTOR'S BEAUTIFUL DAUGHTER CHOSEN FOR FLAPPER IN "CYTHEREA"

Constance Bennett To Be Featured With Alma Rubens, Lewis Stone, and Mary Alden.

George Fitzmaurice and Samuel Goldwyn have completed the principal casting for Fitzmaurice's next independent production in association with Mr. Goldwyn, which is to be Joseph Hergesheimer's sensational novel, "Cytherea." It will be distributed by First National Pictures.

The four most important roles are to be taken by Lewis Stone, Alma Rubens, Mary Alden, and the flapper part will be portrayed by Constance Bennett who will make her first screen appearance.

Miss Bennett is a daughter of Richard Bennett who plays the part of



To Manage Regina

Thomas Herbert has arrived in Regina, Sask., to take charge as manager of the Regina Theatre. Mr. Herbert commenced his theatre experience 19 years ago in the old Biograph studios under Colonel McCutcheon.

A. H. Burnett Opens Lakeside Theatre At Mimico Beach

Mr. A. H. Burnett has opened "The Lakeside Theatre" at Mimico Beach and reports most gratifying patronage and good business for the first week. Mr. Burnett is the chief of the fire department at Mimico Beach and has hosts of good friends in the vicinity who will see that his newly opened picture theatre is well attended.

"Unknown Purple" To Play Capitol, New York City

Roland West's sensational mystery melodrama, "The Unknown Purple," which created a furore at its recent showing in Los Angeles and which is playing to capacity business at the Randolph Theatre, Chicago, is booked to play the Capitol Theatre, New York, about the middle of February.

Bruno in Fitzmaurice's "The Eternal City," and is playing an important part with her father in "The Dancers" at the Ritz Theatre, New York.

Fitzmaurice, when he selected Miss Bennett for the role, photographed her in twenty scenes which she will be expected to portray in the picture. Rather than hazard her photographic qualities, the director made the most exhaustive test that has yet characterized the entrance of a new personality into pictures.

The role of the flapper has been built up to great importance by Ouida Bergere who is adapting "Cytherea" for the screen.

Mr. Goldwyn has delayed production five weeks in order to secure the services of Lewis Stone who was not available until this date because of his activities in California.

It is now expected that the director and the company will journey to Havana, Cuba, and Paris for the exterior scenes.

FIRST NATIONAL'S BLACK OXEN PLAYS TO CAPACITY BUSINESS

Corinne Griffith Scores in Exacting Role—Famous Story Will Be Great Hit As Screen Drama.

THE long heralded and much publicized First National screen version of Gertrude Atherton's "Black Oxen" reached New York on Sunday, January 6, at the Strand Theatre. The business through the first three days of the week was tremendous and indications are that there will be no falling off, but rather a gain, in attendance during the remainder of the run.

As in two hundred other cities throughout the country "Black Oxen" was long expected by the public because of the serialization of the novel in a local newspaper, each installment of which announced the forthcoming screen version.

Among the critical comments were: New York Times: Frank Lloyd's picturized version * * * is a brilliant example of faithful adherence to an intensely interesting narrative * * *. The way in which Corinne Griffith enacts this role (Madame Zattiany) would make anyone forgive her for being beautiful * * *. This is a delightful picture with a well told story * * *.

New York American: "But there is an interesting picture and one which will keep Joseph Plunkett, managing director of the Strand, busy counting the box office receipts, if the first days' business is any indication of what he may expect all week * * *. Corinne Griffith goes a long way toward satisfying the artistic eye with her Mary Ogden. She is beautiful, she is well groomed and she carries herself with a pleasing dignity."

Evening Telegram: "'Black Oxen,' faithfully translated to the screen by Frank Lloyd who with this photoplay makes his debut as an independent producer after ten years of directorial work does not argue for or against rejuvenation. It tells a great story with dramatic portentousness which every seeker after genuine entertainment will like. It also has the advantage of fine acting by a cast which includes Corinne Griffith, Conway Tearle, Clara Bow, Kate Lester, Alan Hale, Claire MacDowell, Harry Mestayer, Lincoln Stedman and Thomas Ricketts.

Evening World: "'Black Oxen,' as a novel was chock full of dramatics and hence has, in the capable hands of Frank Lloyd, blossomed forth as a fine stalwart bit of picture making."

Sun-Globe: "'Black Oxen' seems

to us a fantastic, brilliant story, fully as good as any of Edith Wharton's novels of society. The picture follows the book operation for operation, one might say, and it is one of the photoplays that ought not to be missed."

Has New Title

"Flaming Passion" is the title finally decided on for the new Warner Bros. feature originally made under the name of "Lucretia Lombard," from the novel of the latter title. It is a feature that took months to produce and is one of the season's really big things. It is distributed in Canada by Regal Films, Ltd.

Pictures Again

St. John N. B.—The Queen Square Theatre returned to pictures recently after a short engagement of the Imperial Revue.

An Appreciation

"Little Old New York," the Goldwyn-Cosmopolitan special now being distributed by Regal Films, is said to be creating a real sensation wherever it is shown. One exhibitor, in writing to Regal's Montreal branch, said: "Though I am opposed to long features, 'Little Old New York' with its twelve reels seemed less than six reels in length when I saw it through in my theatre. I was so thoroughly absorbed in the story and the wonderful way it was put on that I did not realize its length. It is a feature I can highly recommend to any exhibitor, both as a 'better picture' and as a box office attraction."

Weather Hits Business

The severe cold weather in Winnipeg has had a very serious effect on business the past two weeks, even Jackie Coogan in "Long Live the King" at the Capitol not drawing equal to the merits of the production. Manager Miller Stewart, at the Metropolitan, Winnipeg, did splendidly with "Big Brother" the week of January 9, with his unique publicity stunt, admitting a junior with every adult male ticket.

PRESENT SEASON HAS BROUGHT BEST FEATURE PRODUCTIONS

Phil Kaufman, Regal Films, Says it is Exhibitor's Fault if His Business Isn't Good.

"If the present theatrical season has not been a good one with exhibitors it cannot be blamed on the class of features that have been offered them," declared Mr. Phil Kaufman, general manager of Regal Films, in conversation with a representative of the DIGEST.

"I have been connected with the film distributing end of the business in Canada perhaps longer than any other man in the industry, and I unhesitatingly say that as a whole this season has brought forth the best feature pictures in the history of motion pictures.

"When one looks over the lists of better-than-average pictures that have been produced the array seems almost staggering. Can you recall a season when such wonderful attractions as 'Scaramouche,' 'The Hunchback of Notre Dame,' 'If Winter Comes,' 'Three Wise Fools,' 'Six Days,' 'In the Palace of the King,' 'Little Old New York,' 'Long Live the King,' 'Name the Man,' 'Tiger Rose,'

'Where the North Begins,' 'Fashion Row,' 'The Eternal Struggle,' and many more of the same calibre have been placed before exhibitors?

"I firmly believe this season is proving a profitable one to most exhibitors. In the case of the comparatively few who are not making money I have no doubt that the reason can be traced to the class of pictures they are offering their patrons. The public is now very discriminating in the class of pictures they will witness, and the exhibitor who is foolish enough to show the cheaper class of attractions is the one who is suffering.

"With the class of pictures now available for booking and with those that will be available in the near future from such standard producers as Metro, Goldwyn-Cosmopolitan, Warner Bros., and Pathe, there would seem to be no good reason why the splendid business now enjoyed by the majority of exhibitors should not continue at least until the warm weather comes."

Pictures in Montreal

By S. MORGAN-POWELL

(Exclusive to the DIGEST.)

MONTREAL, Jan. 31. — Motion picture circles here have had something to talk about during the past week. Judge Lachance delivered his judgment in the case of the film, "Flaming Youth," in Quebec. The Attorney-General's Department, compelled under the Criminal Code to take action against the lessee and exhibitor of the film on complaint having been made by a few Quebec citizens, prosecuted the former, alleging the exhibitor of an immoral film. Judge Lachance, before whom the case came, suspended the hearing in order that he might inspect the film personally, thus constituting his personal inspection evidence in the case. He gave judgment eventually, declaring that although he, in his personal capacity, could not find anything immoral in the film, the balance of the evidence adduced in the case was against the defence, and therefore he was compelled to give judgment for the prosecution. The penalty imposed, five dollars and costs, may be taken as an indication of the Court's opinion of the measure of the offence committed in this particular instance. The judgment is being appealed.

A grave question is raised. The film was inspected, approved, and passed by the Quebec censor board as fit for exhibition. The exhibitor, having secured the endorsement of the censor board, proceeded to exhibit the film, in good faith, only to find that the approval of the censor board means absolutely nothing, and affords him absolutely no guarantee, but that he is just as liable to prosecution under the Criminal Code, if a few people lodge a formal complaint, as if he had not submitted the film to censorship. In other words, a censored film may be just as unfit for exhibition, according to the Criminal Code, after censorship as before.

This is obviously an impossible situation. It makes a farce of all censorship, and it is absolutely unfair to the exhibitor, for he has absolutely no means of determining whether he is going to be prosecuted or not. He is at the mercy of any old fogey who likes to persuade himself or herself that any film he or she sees is immoral.

Let it be set down to the credit of the chairman of the Quebec Board of Censors that he refused pointblank to recall the film when asked to do

so by the prosecution. He stood by his decision approving it. The Court's judgment is obviously a direct reflection upon his judgment, however, and moreover it shows quite clearly that his decision one way or the other is quite immaterial, so far as immunity from prosecution is concerned. The Federal law and the provincial law are at cross-purposes. The former invalidates the latter in that it can over-ride it. One solution alone is practicable. Let the Federal Code be amended to make the decision of any Provincial Censorship board final, and an absolute guarantee for the exhibitor against prosecution, if he exhibits the film as censored. In this particular case one or two trifling details ordered cut had been left in the film as shown, but they did not, even when included, affect the Censor's decision not to recall the film. He has really no power under the law to recall any film, but the board has been in the habit of doing so frequently—mainly upon representation from clerical sources, it is understood. But there is no reason whatever why any industry should be at the mercy of any prejudiced parties, so long as it is operated according to the law. In this matter the law is conflicting and confusing.

* * * *

Betty Balfour in "Squibbs, M.P." at Loew's proved a genuine riot for entertainment. Unfortunately the film was run too fast, on the whole, and much of the picture seemed too dark. The close-up work was carefully and effectively done, however, and the settings very harmonious, while the interiors were admirable, and the Paris scenes delightful to see. The titles, short, expressive, and pungent, were run off at such a rate that it was difficult to read them. The story, like all the Squibbs tales, is clean and wholesome, rich in laugh-provoking situations. It must appeal

to all lovers of a genuine, sincere, unsophisticated character. The interest is cleverly sustained, but the plot is rather too long drawn out, and certainly less plausible than in "Me an' My Gal" or "Squibbs Wins the Calcutta Derby." While the acting is natural, and the roles well portrayed, the introduction of Squibbs into Society hardly fits in with her previous experiences, and Squibbs the Flower Girl is much dearer to the public heart than Squibbs in fine raiment and an unnatural environment. Miss Balfour is not so well suited to the role of a political leader, and it would be futile to deny that she has appeared to better advantage in the two other pictures named, but her ability as an actress and her skill as a comedienne enable her to lend conviction to the whole.

* * * *

"Pleasure Mad" at the Palace is a story with a moral, contained in the title. It is rather unreal and decidedly strained at times, improbable in numerous instances and running to extremes, like most stories with morals, but the frantic pleasure-seekers are well portrayed by Norma Shearer, a clever Montreal girl whose rise in the movie world has been due to hard work and intrinsic merit, and by Huntly Gordon, another Montrealer who has won his way on the films. The role of the mother, played by Mary Alden, must strike some as a little overdrawn and perhaps rather tiresome in its repetition of the same disapproval of all things modern so often.

The photography is clear, the interiors good, the lighting admirable, and the personal work good. The titles are both explicit and well written, always in keeping with the action. The action, however, is often so slow as to drag obviously, and many of the minor details are almost so far fetched as to be ridiculous. It is the sort of film some parents may like and others resent. But of the sincerity of the artists taking part in it there can be no doubt whatever.

Our Canadian pictorial films would be much improved if they were a little more Canadian and a whole lot less American. After all, this is the Dominion, under the Union Jack, and not the U. S. A., under the Stars and Stripes.



Attractions Made

Recent Releases That Comprise the Best Features to be Had

METRO

"The Prisoner of Zenda,"
Rex Ingram.
"Trifling Women," Rex Ingram.
"Where the Pavement Ends,"
Rex Ingram.
"Fashion Row," Mae Murray.
"The Social Code," Viola Dana.
"Desire," All-Star Cast.
"Our Hospitality," Buster Keaton.
"Pleasure Mad," Barker Special.
"Her Fatal Millions," Viola Dana.
"Held to Answer," All-Star Cast.
"The Eternal Struggle,"
Barker Special.
"Eagle's Feather," All-Star Cast.
"Three Ages," Buster Keaton.
"Strangers of the Night,"
Niblo Special.

GOLDWYN

"The Day of Faith"
"Slaves of Desire"
"Steadfast Hearts"
"Red Lights"
"The Eternal Three"
"The Green Goddess"
"Three Wise Fools"
"Six Days"
"The Spoilers" (New Version).
"Enemies of Women"

WARNER BROS.

"The Printer's Devil,"
Wesley Barry.
"Tiger Rose," Lenore Ulric.
"Flaming Passion"
"The Gold Diggers"
"The Country Kid"
"Little Johnny Jones,"
Johnny Hines.
"Where the North Begins"
"Main Street"

Never a Greater Box Office Attraction

A DRAMATIZATION OF HALL CAIN'S
"MASTER OF MAN."

NAME THE MAN

DIRECTED BY VICTOR SEASTROM

Cast Includes

CONRAD NAGEL, MAE BUSCH, PATSY
RUTH MILLER, HOBART BOSWORTH,
AILEEN PRINGLE AND CREIGHTON
HALE.

A drama carved out of life and brimming
over with heart throbs, thrills and love.

"NAME THE MAN" IS ONE OF THE
FEW PICTURES YOU CAN PLAY FOR
AN EXTENDED RUN AT ADVANCED
PRICES.

When You Book This Great Picture Ar-
range To Handle Overflow Crowds.

A GOLDWYN-COSMOPOLITAN SPECIAL

We Can Furnish a Complete
Good Program in One Ship-
ment. It Will Pay You.

REGAL FILM

TORONTO

MONTREAL

ST. JOHN

Mspecially For You

Office All Motion

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"Prisoner of Zenda,"
Achievement

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into and Mon-
1.50 top prices.
United States
proposition at

DUPLICATE
HE FOUR

understand that
of this kind he
andsome profit,
of his theatre.

DUCTION

*Proving a Real Clean Up
Wherever It is Shown*

Jackie Coogan

In His First Production for Metro and By Far the Great-
est Picture of His Wonderful Career

LONG LIVE THE KING

FROM THE NOVEL BY MARY ROBERTS RINEHART

DIRECTED BY VICTOR SCHERTZINGER

Cast Includes

ROSEMARY THEBY, RUTH RENICK,
VERA LEWIS, ALAN HALE, ALAN
FOREST, WALT WHITMAN AND
ROBERT BROWER.

JACKIE COOGAN HAS ALWAYS
PROVEN A MONEY-GETTER FOR EX-
HIBITORS.

"Long Live the King" is the Best At-
traction he has ever made. We can give
early dates if you act quick.

A METRO SUPER-SPECIAL

**Recent Releases That
Will Make Money
For You**

SELZNICK SPECIALS

"The Common Law"
"Rupert of Henzau"
"Modern Matrimony"

PATHE SPECIALS

"Call of the Wild"
"Nanook of the North"

**HAROLD LLOYD
FEATURES**

"Why Worry"
"Safety Last"
"Dr. Jack"
"Grandma's Boy"

BRITISH FEATURES

"Squibs, M.P.," Betty Balfour.
"In the Shadows of Whitechapel"
"The Son of Kissing Cup"

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lines of single and 2-reel comedies,
by the greatest comedians of the
day. Then we have cartoons, and
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The Wizard of England Presents

BARMY LONDON

THE GREATEST English Comedy
 Hit since "The Better 'Ole," with a cast
 of 6 MILLION Blokes, 6 MILLION
 Barmy Blighters, 6 MILLION Philo-
 sophers, without a single necktie.



BLIGH-MEE BLIGH-MEE

BLIGH-mee
 Wot the 'ell do we 'uns care
 We're the Blokes OF LONDON
 The Jolly Blokes OF LONDON
 The Barmy Blokes OF LONDON TOWN.

MORE COLOSSAL THAN A CIRCUS.

More fun than a trip abroad.
 More laughs than the famous "Better 'Ole."
 More English than London Bridge.
 More Blokes than the population of Canada.

YOU NEVER SAW THE LIKE OF IT.

LIVERPOOL, LEEDS AND BIRMINGHAM.
 Every city in England is laughing at "Barmy London." It's shaking the Old Country like a cyclone and everybody in Gt. Britain is warbling, We're the Blokes of London, the jolly Blokes of London, **THE BARMY BLOKES OF LONDON TOWN.**

NOW BOOKING—Distributed by **DOMINION FILMS** in Eastern Canada and **CANADIAN NATIONAL FILMS** in Western Canada

Digest Reviews Current Attractions

By H. M. BALL

"Ashes of Vengeance"

ASSOC. FIRST NATIONAL

THE magnificent scale of production established by a number of the greater pictures seen in recent months has brought the fans to a point of super-sophistication; they have been so satiated with exquisite pictorial beauty that nothing now surprises them — well, hardly ever. "Ashes of Vengeance" will enjoy the unique distinction of impressing the blasé, for it is truly and wonderfully a "stupendous production."

It belongs to the best of the romances which have been filmed with historical backgrounds; it is a remarkable portrait of the days when Sixteenth Century France, with the evil influence of the Queen Mother Catherine De Medici, engineered the unpardonable persecution of the Huguenots, culminating in the awful massacre on St. Bartholomew's Eve.

The exquisite love story which finally dispels the hatred which has existed between two noble families for generations is enhanced always rather than overshadowed by the fidelity of the background; and while the story as enacted by the brilliant star and her associates succeeds completely in holding the interest and enlisting the sympathies, it is unavoidable for the reviewer to dwell first upon the "atmosphere" which made this delightful romance so real and so compelling.

Medieval France, street and banquet hall, was accurately reproduced. The whole life of the times was naturally revealed, and motives and impulses conveyed through the perfection of detail with regard to settings, and costuming, reflecting unlimited research and evidenced in the directorial management of Frank Lloyd. The men and women in elaborate silks, satins, and laces; elegant coiffures and exquisite manners absolutely seemed a part of the unscrupulous court, whose policy has succeeded in shocking students of history in later generations. Magnificent scenes showing the nobility of ancient France dancing the stately minuet, thrilling scenes of dauntless riders seeking out the gallant Huguenots, spell binding duels, intrigue in the baronial halls of Parisian mansions whose elegance can hardly be described, these and the many other unusual scenes such as those in the

guards' hall make "Ashes of Vengeance" a valuable and impressive historical spectacle, and show unmistakably the possibilities of the screen in reproducing vividly the episodes which historians have striven to impress through written records. Who can say that such pictures as this, made at such tremendous expense and with such conscientious effort are not of inestimable value to the public?

Miss Talmadge as the exquisite Yoland undoubtedly reaches the zenith of her screen career in this production. She wears her costumes and moves in the stately atmosphere like the blue blood she impersonates, and her moods are beautifully registered. She is a heroine in the true meaning of the word.

Conway Tearle, who is being generously showered with favors these days makes a splendid impression in the role of Rupert De Vrieac humiliated by his sweetheart's brother because of an ancient family feud, compelled to act as his personal servant, and later honored by all his enemies because of his undaunted courage and unshakable honour. Jeanne Carpenter as the little crippled sister contributed a beautiful child characterization, while Wallace Beery as the cowardly Duc de Tours was the most convincing of villains. Would such a swagger boulder of even this generation do as much cringing, we wonder, as was displayed by Beery during the attack upon their hiding place in the tower room? This to our mind was the only bit of "faulty drawing" in the entire production which will surely rank as one of the screen's finest achievements. You have heard this before, and you are likely to hear it again, for the historical spectacles have not all been seen by any means.

* * * *

"The Common Law"

REGAL FILMS

Now, you also have something to talk about if you have been wide awake enough to book "The Common Law." Ordinarily it would be hard for us to enthuse over this type of story directly after a glowing tribute sincerely bestowed upon an historical spectacle; but take it from us "The Common Law" should make your box office smile right out loud. It is a handsomely produced, typically modern movie story; exquisite photography, beautiful sets, studio life,

wonderful clothes, a love affair bordering close to the irregular, any amount of sex appeal, beauty, gallantry, family pride versus love for an artist's model, etc. And above all else, even above the fact that Robert W. Chambers' name and the title of his book mean a great deal, you have the presence of Corinne Griffith as Valerie West, the model who will not let her artist lover ruin his social standing by marrying her. The fans will go crazy about Corinne Griffith unless we are very much mistaken, and they will also glory in the presence of Conway Tearle in another highly suitable role, that of the young American aristocrat who paints remarkably well and falls deeply in love with the beautiful girl who becomes a professional model.

Valerie's entrance will be a trifle upsetting to the moral reformers but even they will warm to the lovely heroine as the story unfolds revealing the girl's struggle in which her promise to the artist's sister that she will not marry is almost overthrown by her desire to be with her lover. She finally determines that she will be his wife under the common law, but he will not accept such a sacrifice and it is when the father witnesses this love which is so great that he puts family tradition in the ash can and blesses the union of his son and heir with the girl who has posed in the nude.

Corinne Griffith has the most persuasive mouth, and the most wistful eyes of any matured woman we have ever seen in a motion picture cast; her appeal is one hundred per cent. She is surrounded by a cast of stars whose names make a feature in itself: Conway Tearle as Louis Neville, Elliott Dexter as Jose Querida, Hobart Bosworth, Harry Myers, Bryant Washburn, Doris May, Miss Du Pont, Phyllis Haver, Wally Van and Dagmar Godowsky. We have seldom if ever seen so many lovely women in one cast.

George Archainbaud directed the production for Myron Selznick. We are very glad he did.

Hold Monthly Dances

To Aid Charities

The girls of the film exchanges in Winnipeg are holding a monthly dance in aid of charities that come under their notice. The first two given this winter have been very successful.

Realism is a Feature of Belasco Production

Countesses and Dukes Fall for Hero of "The Knockout."

G. B. Samuelson's big sporting melodrama, produced on a stupendous scale, which has caused such a furor in the film world and which lived up to its title in every sense during an extended engagement at the Piccadilly theatre, Toronto, is now available for Canada, being offered by Dominion Films, Ltd.

Never in the history of motion pictures has the public seen a joy picture like this one. Love, romance, prize fights, horse races, comedy and drama are blended in "The Knockout" in such a way as to make it one of the most enjoyable motion pictures seen in recent years.

The story has to do with Billy Berks, a young green-grocer very much in love with his girl, Polly Peach. Billy, through a strange accident, finds out that he is a born prizefighter, and nothing will do but that he try his physical prowess in the local music hall against the vaudeville Goliath, Doughty Daniel, who is advertised to take on all comers.

To describe the uproarious battle between Billy and Daniel, wherein Billy takes an awful soaking for a round and a half before getting his temper up, would be to spoil this part

of the picture for the public. Suffice to say that Billy comes off better than second best, and we find our young friend embarked on his career to become the middleweight champion of England.

Billy meets with great success, bowling over all comers until he finds himself a headline attraction at the National Sporting Club, London, where he performs before half the lords, dukes and earls of the kingdom, and meanwhile Billy makes remarkable progress in a social way and we find him becoming a lounge lion in the most exclusive circles of London society, and here Billy finds out that not only is he a born prizefighter, but he is also prenatally destined as a lady killer, for on the sudden crest of Billy's popularity marchionesses fall all over him, countesses kiss him and great ladies adore him, and Billy revels in his new-found popularity.

Shortly after this spectacular burst into high society Billy's remarkable career reaches an important climax, which for sheer entertainment has rarely been excelled. If you want a knockout, book "The Knockout" now.

Four First National Stars Are In Line

To Be Boosted This Year—La Marr, Griffith, Colleen Moore and Ben Alexander.

Richard A. Rowland, who stopped off at Chicago to pick up Sam Katz before traveling to the Coast, said prior to his departure:

"First National is going to promote four new stars this year, in addition to those who have already proven themselves to be the biggest box office assets in the business, such as Norma Talmadge, Constance Talmadge and Richard Barthelmess. We look for great things from Barbara La Marr, Corinne Griffith, Colleen Moore, and Ben Alexander."

He stated that while on the Coast he expects to take action in regard to dividing First National production between the West and East. He would say nothing definite about the time such a move might be expected, or what studio arrangements First National contemplates making in the East; but it is known that Rowland

advocates a decentralization of production as one of the ways in which excessive negative cost may be lowered. He maintains that a more equal division of production would make more actors available thereby placing salaries on an equitable basis.

Two pictures that Rowland thinks will be outstanding features of the 1924 program are "The Sea Hawk," which Frank Lloyd is now making, and "The Bird of Paradise," for which Richard Walton Tully will take a company to Hawaii.

Exhibitor Visitors

Recent visitors in St. John were: J. O'Connors of Glace Bay, and L. Babineau of the Palace Theatre, Chatham, N. B.

**"Let Not Man
Put Asunder"**

Directing is Very Much Like News Work

"Directing pictures, from what I have observed, is pretty much like preparing news for the press," said Karl M. Anderson, managing news editor of the San Francisco Chronicle, and one of the most widely known newspapermen on the Pacific Coast, following a recent visit to Universal City.

"In preparing a news story we eliminate all unnecessary detail, and keep the important facts ever before the reader," he said. "I watched Clarence L. Brown directing Virginia Valli in 'The Signal Tower,' and was struck with the same method of handling."

"I don't say that a newspaper reporter would always make a good director; this is probably not so, but I do believe that a good picture director would make a wonderful news writer or editor. I'd like to see Mr. Brown run a city desk for a day—I'll bet it would be an instructive thing to watch—for if ever a man had a nose for news he has it."

Elections Over

The Manitoba Motion Picture Exhibitors Association has elected a new president for the year in Walter P. (Woodrow) Wilson, manager of the Lyceum Theatre in Winnipeg, who succeeds Raymond Kershaw, who has filled the office very acceptably for the past three years. George Law, manager of the Universal Film Exchange, Winnipeg, is vice-president, and Raymond Kershaw is secretary.

At Scene of Production

Danny Freeman, a well known film salesman in western Canada, is now prospering in Los Angeles, to which city he removed last autumn. He is connected with one of the big studios.

Flying Officers Guests At "The Broken Wing" Ottawa Showing

Captain Frank Goodale, manager of Loew's Theatre, Ottawa, made good use of "The Broken Wing," the feature for the week of January 14, for exploitation among the many flying officers in Ottawa, the Canadian Capital being the headquarters of the Canadian Air Force. Every member of the local air establishment received a double pass for a performance during the week, special invitations being sent by Manager Goodale who was, himself, an officer of the United States Air Force during the war.

A Prosperous New Year Predicted By Vitagraph

By ALBERT E. SMITH
President of Vitagraph.

Hollywood, Calif. — Pessimistic conservatives and extravagant radicals are bringing the motion picture industry tumbling about their own ears. Fortunately there is a level road travelled by steady minded men during the quarter century since I began as a pioneer producer and distributor and which remains the open way to legitimate growth and development.

Since my last stay in Hollywood, the center of motion picture production, I have had opportunity to study and analyze conditions in Great Britain and on the continent as well as opportunity to review business in the United States and Canada and the prospects for the coming year.

I have seen twenty-six years of progress in motion pictures. Every year of those has been one of advancement in production; only during the stern years of the war did business show any decrease. That decrease was in the foreign market. It was in a large measure, although not altogether, offset by the spread of motion pictures throughout the United States. Never have the level-headed men in this industry had cause to complain about the growth of the industry as a whole. Each year sees new markets for films.

The business of Great Britain and the continent is being restored to normal in a manner most satisfactory to film distributors and to producers. The Vitagraph exchanges in Great Britain where we have branches in every large city in the provinces as well as in Scotland, Ireland and Wales are reporting increased rentals every month. Our French distribution is coming back to what it was before 1914. So encouraging has been Vitagraph's business on the continent that I reopened last summer a producing studio in Paris which is making pictures direct for continental consumption. Vitagraph's studios in Hollywood and Brooklyn have not been idle.

This suggests comment on the question of production in the East or in the West. In my opinion this concerns the producer's private plans. There are some pictures such as "Let Not Man Put Asunder," which J. Stuart Blackton has just finished, which can be made with equal facility in either locality. There are other pictures such as "Pioneer Trails,"

VITAGRAPH

Vitagraph enters its twenty-seventh year in the motion picture industry this month. It was in 1897 that William T. Rock, Albert E. Smith and J. Stuart Blackton met and joined forces which resulted in the organization of this, the oldest existing motion picture corporation. Mr. Rock has passed on, and his holdings in the corporation are now held by John B. Rock, his son. Mr. Blackton, who for a short time produced independently, is again with Vitagraph and Mr. Smith, who has never relinquished his position as President and active director of the Company's destinies.

which demand the backgrounds that are to be found only in the wastelands and mountains of the far west. I do not see any reason why the motion picture industry should be limited to any locality. On the contrary production under modern conditions permits the making of pictures anywhere on the face of the earth. reflects so completely the human elements in men and women as ours. It is the wise and level-headed producer who can reconcile the foibles of director and his people with business needs, who advances steadily towards success.

In February I enter upon my twenty-seventh year as a motion picture producer and distributor. The name of Vitagraph is known in every civilized community. It has come to stand for good entertainment and service in distribution. I have applied straight, sound business ethics to its development. Therefore when I predict in all seriousness that 1924 will show a continued steady growth of markets for film I speak with more than a quarter century's experience.

**"Let Not Man
Put Asunder"**

TIPS

for Projectionists

Even the common garden variety of tooth brush such as is used by careful projectionists to clean the sprockets of their projectors is capable of improvement. Get a good stiff one, and then saw the brush in two, the shorter brush will be found an improvement on the original.

* * * *

When installing one of the patent screens in a theatre the writer was troubled with the appearance of yellow spots on the surface. These were traced to the damp wall on which the screen was hung. The trouble was overcome by glueing a layer of strong brown wrapping paper on the wall back of the screen which stopped all dampness from coming through.

* * * *

Better fire protection is one in which the progressive projectionist is vitally concerned. One of the best fire protection stunts that the writer has seen for the theatre projection room comes from England. It consists of a common wash tub in which is a generous quantity of water. Immersed in this water is a large wool blanket. If fire should break out in the film box, or in the magazines on the machines the projectionist throws the blanket over it, it being wet and saturated with water keeps the flames under control and allows the projectionist to get any exposed film out of harm's way. By retarding the combustion of the film it also saves the machine from a good deal of damage.

* * * *

A matter which is sadly neglected in the average theatre is that of the color and quantity of the orchestra lights. There is a tendency to use amber colored lights, and amber is about the worst color that could be used, for it has a very trying effect on the eyes. Light green is the best color for orchestra lights and it will be found that a greater candle power bulb can be used if colored green, without effecting the projection of the house.

* * * *

Carbons should be thoroughly dried before use. An easy way to have a supply of damp free carbons on hand is to attach a wire basket to the top of the lamp house. A basket such as stenographers use to keep letters in is the very thing, for it can be fastened by drilling a couple of holes through the lamp house and attaching the basket by using a little stove pipe wire.

—GUY E. McALLAN.

Notable Cast Chosen To Appear in "The Sea Hawk"

Frank Lloyd's Production of Sabastini Story To Feature Milton Sills, Enid Bennett, Wallace Beery, Buster Collier and others.

With production well under way Frank Lloyd has completed the cast for a big spectacle he intends to make of Rafael Sabatini's "The Sea Hawk," which, according to the announcement, will be one of the most important pictures on First National's releasing schedule for 1924.

Milton Sills is to play the dual character of Sir Oliver Tressilian, later Sakr-el-Bahr, the hawk of the sea and commander of the corsairs of the Pasha of Algiers. Enid Bennett is to play the leading feminine part, that of Rosamund Godolphin, an English gentlewoman, a role similar to that of Maid Marian in which she was seen in support of Douglas Fairbanks in "Robin Hood." Lloyd Hughes is to play Lionel Tressilian, half-brother to Sir Oliver who casts suspicion on his brother's good name in an effort to prevent his punishment for the murder of Rosamund's brother. Wallace McDonald, recently in support of Barbara La Marr and Ramon Navarro in "Thy Name is Woman," will play Peter, the slain man. Wallace Beery has been engaged to play the piratical Jasper Leigh. Frank Currier has been cast for the role of Asad, Pasha of Algiers, and Mme. Meda Rezina, late of the Moscow Art Theatre and well known stage artiste, is to be seen as Fenzileh, the Pasha's wife.

William Collier, Jr., is to essay the difficult role of Marzak, the Pasha's son; Hector V. Sarne, will be seen as Psamanni; Fred De Silva as Ali;

Albert Prisco as Jusuf, and George E. Romain will play the part of the Spanish Galleon commander who puts Sir Oliver into the galley as a slave. Christine Montt, a beautiful and talented newcomer to the screen, has been given the part of the Infanta of Spain, and Marc McDermott, former Vitagraph star, has been chosen to play the prominent role of Sir John Filligrew, Rosamund's guardian.

Mr. Lloyd is personally directing and producing "The Sea Hawk." At present he is at sea with his company in a fleet of specially constructed Sixteenth century vessels off Santa Catalina Island.

Big St. James Theatre Razed By Night Blaze

Parkview Destroyed With Loss of \$120,000 — Insurance \$60,000.

Smoke begrimed and crumbling walls are all that remain today of the Parkview Picture Theatre of St. James, built in 1922 at a cost of \$95,-



000, and claimed to be the most palatial suburban picture theatre in western Canada.

Little more than an hour after the exit Saturday night (January 19) of the largest crowd which attended the theatre since its opening, the St. James fire fighters arrived to find the building a seething furnace. It was impossible to enter, and they were forced to battle the fire from either end of the long building.

"Had there been window or door openings in the side of the structure through which the boys could have directed streams of water it is possible the fire would have been checked quite early," said Fire Commissioner Thomas Baird, speaking of the fire. The great length of the building, he pointed out, with opening only at front and rear, made the work of the department very difficult. The situation was further complicated by the dense volume of smoke which poured from the front end of the building, and, owing, no doubt, to the atmospheric conditions prevailing, hugged the ground, making it next to impossible to see.

Has Many Comedies

Notwithstanding the fact that Regal report that their comedies are shown in almost every Canadian theatre, that company reports it still can place bookings on them in more theatres. Regal's list of short subjects is large and varied and states that it can furnish as many as three changes a week, in both single and two-reel comedies.

Maritime Premiere

"Scaramouche" will be shown for the first time in the Maritime Provinces at the Casino Theatre, Halifax, Nova Scotia.

EXHIBITORS, ATTENTION!

Our 1924 theatre supply catalogue is now in the hands of our printer and will be ready for distribution about February 15th. This catalogue contains up-to-the-minute prices on all kinds of theatre supplies, together with full descriptions and prices on our theatre equipment. There are many changes and much new material in this catalogue that will be of interest and use to every exhibitor.

Our mailing list is as complete as we can make it from our records. There have been many changes in management, many new theatres, and no doubt some who have not received copies of our earlier catalogues.

In order that our 1924 catalogue will be sure to reach you, mail us a postal RIGHT NOW requesting a copy. We want you to have our 1924 catalogue constantly on hand, if only for reference purposes.

Mail your address to us NOW.

The Coleman Electric Company
21 Dundas Street East, Toronto

You Gave Us The Slogan— We Gave You The Goods

*No. 366—Straight from the Shoulder
Talk by Carl Laemmle, President of the
Universal Pictures Corporation*

YOU—the exhibitors—are responsible for the slogan **“Universal has the pictures.”** You passed the story around among yourselves. It spread like lightning from coast to coast and from north to south.

You advertised us more than we advertised ourselves. Your word-of-mouth praise of the Universal product shot out with the speed of radio, and, like radio, it spread in every direction.

You gave us the slogan **“Universal has the pictures.”**

So it was up to us to give you the pictures! **WHICH WE DID!**

First we gave you “Merry Go Round,” which has brought more joy to the exhibitors’ hearts and more profits to their purses than they have enjoyed for many a moon. Rupert Julian’s great work, uncovering to the world the star caliber of Mary Philbin and Norman Kerry, is still going lickety-split and tearing records to pieces everywhere.

So you repeated the slogan **“Universal has the pictures,”** and we replied with “Thundering Dawn,” directed by Harry Garson and starring Warren J. Kerrigan and Anna Q. Nilsson—a thundering good picture with a thundering big climax!

Once more you announced **“Universal has the pictures”** — you might even have said “Universal has the pick of the pictures,” and we made good your statement by giving you “The Acquittal,” as thrilling and powerful a mystery drama as has ever been or ever will be made.

You repeated the remark, **“Universal has the pictures,”** and we delivered the goods by producing “The Darling of New York,” Baby Peggy’s first big picture—and when I say big, I mean BIG.

Every time you said **“Universal has the pictures,”** we came right back at you, stronger than ever. The next sinashing box-office success was “White Tiger,” starring dynamic Priscilla Dean, with a humdinger of a supporting cast—Wallace Beery, Ray Griffith and Matt Moore were but a few of the high lights.

BUT THAT’S NOT A DROP IN THE BUCKET!

We are simply going to knock your eye out—in fact, six of your eyes—with the next six pictures. If you have said **“Universal has the pictures”** up to now, you will yell it from the roof of your theatre after you have seen the next ones! Because, “you ain’t seen nothin’ yet!”

Virginia Valli in “A Lady of Quality” comes soon! Heavens, what a picture! That’s eye Number One. Then “Sporting Youth.” There goes another eye! And then again Mary Philbin in “Fools’ Highway,” which will make her work in “Merry Go Round” pale into insignificance by comparison. That will ruin another eye or two. Not forgetting the fourth series of “The Leather Pushers,” starring Billy Sullivan, nephew of the Old Master, “John L.” Zip! goes another eye! You’ll run out of eyes long before we run out of knock-outs.

When you gave us a slogan you put us on our mettle. You gave us a tough one to live up to.

BUT THE JOB IS DONE.

You gave us the slogan and we’re giving you the goods!

What are the Exhibitors Saying?

THE MEANEST MAN IN THE WORLD

Did a good business throughout its engagement. Well liked, and many declared it one of the best comedies of the year. (East)

Page 161, M. P. News, Jan. 12

CIRCUS DAYS

One great show from start to finish. Couldn't take care of crowds. Best Coogan picture yet.

Page 161, M. P. News, Jan. 12

PONJOLA

Did a fine business and was held over for second week. Public showed both by attendance and remarks that it appreciates a good production. (East)

Page 379, M. P. News, Jan. 26

THE ETERNAL CITY

Magnificent production with good story. Business above average. (Middle West)

Page 379, M. P. News, Jan. 26

HER TEMPORARY HUSBAND

Pulled one of the best week's receipts house has enjoyed for some time. Pleased on all sides and can be counted on to get across with honors to spare.

Page 258, M. P. News, Jan. 19

THE DANGEROUS MAID

Proved a very popular attraction and critics said many nice things about it. (Middle West)

Page 161, M. P. News, Jan. 12

THE FIGHTING BLADE

Star has local following who turned out in large numbers. Production pleased immensely. One of his best. (East)

Page 379, M. P. News, Jan. 26

BLACK OXEN

Feature of more than usual merit which caused a great deal of discussion among those who saw it and with strong advertising and publicity was great box office puller. (Middle West)

Page 379, M. P. News, Jan. 26

No one company in this industry can present to you such evidence of exhibitor support of the quality of its current productions. No one company except FIRST NATIONAL — and FIRST NATIONAL with its stars, stories and directors, guarantees your theatre increased revenue and the good will of your patrons for the future.

BOOK ONE A WEEK—EVERY WEEK

You Can Depend on First National

DF 18 124

CANADIAN MOVING PICTURE DIGEST

Vol. 15, No. 41.

TORONTO, CANADA

February 9th, 1924

Weeks after you have shown this picture and you recall how your patrons watched that wonderful Kid, Ben Alexander, acting as natural as life itself, whose moods and fancies his mother understood but his father could not make out—

and as you watched the tears roll down your patrons' cheeks only to be pushed aside to make room for a roar of laughter—

you will then know why the critics have said: "*It is as true, as real, as full of life as your own heart.*"



Alexander in "Boy of Mine"

BEN ALEXANDER

Supported By

HENRY B. WALTHALL ROCKLIFFE FELLOWES
and IRENE RICH

in

BOOTH TARKINGTON'S
GREATEST SCREEN STORY

"Boy of Mine"

A First National Picture

PUBLISHED BY
CANADIAN MOVING PICTURE DIGEST PUBLISHING COMPANY
259 SPADINA AVENUE, TORONTO

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NEW YORK PUBLIC LIBRARY

**You Can't
GO Wrong?**



"I WILL REPAY"

by
BARONESS ORCZY
from the Famous story
"The Scarlet Pimpernel"

Distinguished Cast Starring
FLORA LEBRETON, HOLMES HERBERT
and PEDRO DE CORDOBA.

Opening February 29th, at the Regent, Ottawa
March 3rd, Tivoli, Toronto.

March 9th, Palace, Montreal.

An "Ideal Subject" released through
Canadian Educational Films

CANADA'S MOTION PICTURE TRADE PAPER

The Canadian Moving
Picture Digest

General Manager and
Editor-in-Chief

RAY LEWIS

Subscriptions—

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VOL. 15, No. 41.

FEBRUARY 9th, 1924.

"More Big Ones"

IN our last issue we commented upon the particularly good productions which have been recently coming along. We finished our discourse by mentioning Mary Pickford in "Rosita." As the "dancing girl" she is adorable. Her coquetry has about it a certain elfish witchery, which inclines her audience to look upon her as a little girl still, despite the fact that she has seriously endeavored in this picture to make us understand that she has grown up. She succeeds most admirably, save in the scenes which call for intensity of emotion, here Mary remains Mary. Every emotion is hers, but tragedy, the tragedy of intense anguish. Can you picture Mary as Mary Magdalene, Thais, DuBarry, Lady Hamilton? Suffering has bleached white the red of their hearts, how could Mary sound the pain of The Inferno?

Ernst Lubitsch directed, which is a guarantee for a production extraordinary, as far as the artistic and dramatic values are concerned. Holbrook Blinn as the King was excellent, while Irene Rich as the Queen gave a most delightful interpretation of that role. "Rosita" is excellent entertainment.

"The Hunchback of Notre Dame" still haunts us, that is the role of the Hunchback, "Quasimodo," as portrayed by Lon Chaney. The more one ponders on this screen adaptation of Victor Hugo's world-read story, with its horror piled upon horror, the more one becomes fascinated by Chaney's interpretation of its Genii. A something human and yet inhuman in all the external attributes which makes Man human, neither man, nor animal, yet a living thing, a man made neither in the Image of God, nor Man. A hideous, repulsive, mis-shapen monstrosity, a living gargoye of Notre Dame; and yet Chaney made this monstrous mass an object for sympathy.

The story is so familiar to all that we need not go into its theme, let it suffice that the production was faithful to the book, eliminating many of the unspeakable and unscreenable agonies, and yet carrying through the spirit in such a manner as to register a triumph for this screen adaptation at least.

There is a rumor afloat in connection with Chaney's engagement for "Quasimodo" which makes good reading. It has been said that when the director called up Chaney asking what his salary for the Hunchback would be, Chaney said \$1,500 per week, at which the Universal director grew indignant and said they were paying in real money, not Moving Picture ciphers. Chaney repeated that \$1,500 per week was to be paid to him in hard cash if he took the part. The director impatiently hung up the receiver. Much scoring could no other player suitable for this exacting role and again Chaney

was approached. This time he said, "\$2,000." Again remonstrations, expostulations, exclamations and the whole dictionary of ejaculations. More searching for "cheaper but just as good material," without success, result, another phone call to Chaney. This time the price was "\$2,500" and when reminded that he had said \$1,500 a week ago, \$2,000 a few days ago, he replied, "Today my salary is \$2,500, if you call me tomorrow it will be \$3,000, the next day \$3,500." He was engaged. We hope that this is not the brilliant idea of a publicity man and that Chaney really was paid this salary. He does more genuine work in a minute, as he gyrates and whirls like an anthropoid through the belfry of Notre Dame than some of our lady stars do in all their pictures combined.

Patsy Ruth Miller as "Esmeralda," the one human being that made "the thing of Notre Dame" human, was very pretty and did some commendable work. Torrence gave us another interesting character in his handling of the "King of the Thieves." The production lived up to all that was said about it and as there was plenty said, you can conclude that "The Hunchback of Notre Dame" was in truth "one of the big ones."

"Ponjola," an Associated First National release, adapted from the novel by Cynthia Stockley, I place among the outstanding pictures because it was unusual in its power of sustaining interest. Directed by James Young, who never makes a failure of any picture entrusted to him, every scene registered and reel after reel was a steady building up of climaxes.

This is the picture for which it is reported Anna Q. Nilsson sacrificed her luxuriant locks. In the role of Lady Flavia Desmond, Miss Nilsson again revealed her womanliness, even when she was masquerading as a boy, although she made a very dashing "Desmond." There is a poise and finesse about her work, a confidence born of histrionic ability.

James Kirkwood as the "broken-hearted lover," had plenty of opportunity for a range of emotion, he handled his scenes admirably and added greatly to the success of "Ponjola." Kirkwood's work is always so convincing. Tully Marshall gave us an excellent character bit. Ruth Clifford as Mrs. Gay Lypiaat, the sweetheart of Lundi Druro (Kirkwood), whom she jilts to marry his rich partner, was also very good. Indeed it is difficult to refrain from mentioning all the characters, so well did they present their various roles.

A story crammed full of thrills, suspense and interest. "Ponjola" is sure-fire and although it has only the picturesque setting of South Africa and is uncouth and minus "the mobs," it belongs by sheer merit.

—RAY LEWIS

First National's Sales Plan for the Big 1924 Twenty

**Brings Prompt Response From Exhibitors — Open Market Policy
February 4th to June 17th.**

Coincident with the announcement of the new selling plan adopted by First National Pictures, E. A. Eschmann, general manager of distribution, is conducting rousing sales meetings at First National exchanges. He reports tremendous enthusiasm for "The 1924 Twenty," the open market sales plan on which twenty pictures will be released between February 4 and June 17.

This is the first time that Mr. Eschmann has met his field forces on their home ground and he is elated by the spirit and organization manifested at the exchanges thus far visited. They include Indianapolis, Detroit, Chicago, Milwaukee, Minneapolis, and Des Moines. Twenty key cities will be visited by the manager of distribution on his way to the coast studios where he will confer with the production heads.

The home office of First National reports a quick response from exhibitors following the announcement of the sales plan. Nat Robins of Utica and Watertown, and Cohen's Theatre of Poughkeepsie, were the first to accept the new contract, which is beneficial to franchise holders and non-franchise holders alike.

It is believed that the 1924 Sales Plan is broad enough in scope to permit of its adaptation to any and all market conditions. One essential point is the protection afforded to franchise holders. In every instance, franchise holders have the first call on the twenty pictures included in the group. They are not offered elsewhere until the franchise holder has decided whether or not he wants them.

In speaking of the plan at the sales meeting in Des Moines, Mr. Eschmann said: "We realize that better results can be obtained in many points by arriving at a rental price for an individual picture or pictures than can be obtained by figuring a lump sum for a group of twenty pictures. Let your knowledge of local conditions guide you in making a sale that will be at once advantageous to the exhibitor and to the distributor. The same production brains who gave us the splendid group of pictures released since September, 1923, and the same producing units, will give us the 1924 Twenty. Moreover, they have the added knowledge of commercial values gained from actual accomplish-

ments at the box office by our present releases.

"The 1924 Twenty sales plan is a safe and sane selling plan. We want you to get behind it with the same zeal and enthusiasm with which you are getting behind First National Month and make this month the biggest in First National history."

Following are the pictures selected for the group of twenty:

"When A Man's A Man," February 4th; "The Love Master," February 11th; "Flowing Gold," February 18th; "Galloping Fish," February 25th; "Secrets," March 3rd; "Torment," March 10th; "The Enchanted Cottage," March 17th; "Lilies of the Field," March 24th; "A Son of the Sahara," March 31st.

"Against the Rules," April 7th; "The Goldfish," April 14th; "The Woman on the Jury," April 21st; "Cytherea," April 28th; "Those Who Dance," May 5th; "Sundown," May 12th; "The White Moth," May 19th; "For Sale," May 26th; "The Ragged Messenger," June 3rd; "The Perfect Flapper," June 10th; "Flaming Wives," June 17th.

Here's a "Tip"

Here's a "quiet tip" that you can put under your hat. Canada is soon to get one of the biggest box office attractions it has had in years. Regal Films has just succeeded in securing the distribution of "The White Sister," said to be one of the most sensational pictures in history. Details will soon be announced. In the meantime, take our "tip and lay for this one," say Regal.

A Tribute

Regal Films recently gave a private screening at Hamilton, Ont., for the city officials and several of the leading citizens. The Toronto office has just received the following from His Worship, the Mayor of Hamilton:

"Dear Sir: The Board of Control desires to voice to you its appreciation of the wonderful production, 'Scaramouche,' which through your courtesy they saw at the Savoy Theatre. The unanimous opinion was that the picture excelled in every respect and was a tribute to the merit of the motion picture industry.

"Yours very truly,

"J. JUTTEN, Mayor."

Important Committees Appointed By M.P.T.O.

Regular Monthly Luncheon Shows
Progress of Newly Organized
Members

At the regular monthly luncheon of the M.P.T.O. held at the King Edward Hotel on Tuesday, January 29th, the committee in charge of arrangements was instructed to proceed with business as outlined to the meeting.

An Arbitration and Grievance Committee was appointed including the following members: J. C. Brady, J. Cohen, Adam Baillie, J. A. Boyd and Harry Ginsler.

A resolution of thanks to Mr. O. S. Hanson, of Canadian Educational, for his assistance in connection with the poster question was moved by H. Alexander, seconded by M. Gebirtig and unanimously carried by the meeting. The members pledged support and co-operation with Mr. Hanson's plan.

The following gentlemen were accepted as members of the M.P.T.O. of Ontario: Nathan Taylor, Monarch Theatre; S. Friedman, Carlton and Palton Theatres; J. Gabarino, Odeum Theatre; B. Cross, College Playhouse, and J. A. McCulloch, Royal George Theatre, all of Toronto. Out-of-town members present included A. Huttelmeyer of Niagara Falls, Ontario, and Fred Guest, Hamilton, Ontario.

It is important for Exhibitors to note that the next regular meeting, at which the newly formed Committee on Arbitration and Grievances will report progress made on the work assigned to them, will be held in the King Edward Hotel, room G, on Tuesday, February 12th, at 2 p.m.

It is of vital importance to exhibitors that they attend this meeting and become familiar with the machinery of these special committees. No one knows when it will be his turn for trouble or at least to meet difficulties or perplexing problems. Be prepared for any emergency. Acquaint yourself with the activities of the organization which has been established for your interests.



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SYDNEY S. COHEN'S STATEMENT ON DEATH OF C. E. WHITEHURST

"The death of Charles E. Whitehurst, a member of the Board of Directors of the Motion Picture Theatre Owners of America, a founder of the Organization, and one of our most aggressive members and a prominent Theatre Owner, which occurred today in Baltimore, was a distinct shock to myself and others at the National Office when the sad news was conveyed to us today.

"Mr. Whitehurst was one of the Nation's leading Theatre Owners and a business man of integrity and probity. He made many substantial advances in the business and was among the first of the Theatre Owners in the country to make the public service work of the Motion Picture Theatre a pronounced medium in our relations to the Government and the public. He led in this work to advance, dignify and develop this close association between the officials of Nation, State and Community and made his theatres distinct community institutions in Baltimore and brought all to the front rank in Maryland.

"Mr. Whitehurst has been successful in defeating Daylight Saving moves in Baltimore and was a powerful factor in advancing the work of repealing the Admission and Seat Tax in Congress and had other moves under way in Maryland which would have been of the greatest advantage to the Theatre Owners and the Industry generally.

"The death of Mr. Whitehurst is a

big loss to our Industry. His work was always constructive and his fine personal charm and sterling integrity made him a leader in every movement in which he was engaged. His death removes a great force in the civic affairs of Baltimore and Maryland which will be keenly felt in many circles."

Mr. Charles E. Whitehurst will be remembered by our Canadian Exhibitors as having attended the Convention in Montreal of the M. P. T. O. of Canada, during the formation of the Canadian Association and its affiliation with the national organization.

The following telegram was forwarded to Sydney S. Cohen by Mr. J. C. Brady, president of the Ontario Division:

"The officers and members of the M. P. T. O. of Canada, Ontario Division, convey their sincere regrets to the national organization upon the death of Charles E. Whitehurst and extend to the National Board of Directors sympathy at their loss. We remember with appreciation and affection Mr. Whitehurst's visit to Montreal during the formation of the M. P. T. O. of Canada and although death has deprived us of looking forward to his visit to us again, his message of good will, and co-operation his kindly interest in our welfare will forever remain with us."

"J. C. Brady."

"Judgment of the Storm" Being Widely Booked

The Film Booking Offices have received an unprecedented volume of big bookings on "Judgment of the Storm," the first Palmer Photoplay Corporation production. First-run theatres, important circuits and leading second-run houses all over the States have quickly sensed the unusual entertainment and dramatic value of the picture, and have recognized the exploitation possibilities it holds. Critics also have acclaimed it one of the greatest photoplays in the recent history of the screen.

"Judgment of the Storm" has been booked by Sid Grauman for a four-week run at the Mission Theatre, Los Angeles. In New York it has been booked by the entire Keith Circuit embracing the Moss and Proctor houses.

United Exhibitors handle all the F. B. O. product in Canada.

Kenora Theatre Prey To Winter Fire

Fire on January 13th destroyed the picture theatre at Kenora, Ontario, operated by Joe Derry, with living rooms overhead. The value of the structure is placed at \$65,000, partially insured.

WANTED

Cinema Manager seeks re-engagement. Eight years' experience in South Wales Cinemas. Would accept position anywhere in Canada. Apply WILLIAM J. JENKINS, BOX 929, WATER STREET, INGERSOLL, ONT.

"Let Not Man
Put Asunder"

New York Reviews "Eternal City" Satisfies

The screen version of Hall Caine's "The Eternal City" opened at the Strand Theatre, New York, on January 20.

"The 'Eternal City,'" says the World, "is a cinema of haunting beauty and rich design. It is vast in its scope, and still it tells a lovely and exciting story quite sanely."

The Times observes: "Mr. Fitzmaurice and his company went to Rome for the remarkable outdoor scenes; the journey seems to us to have been worth all the trouble and cost."

"If there is a flaw in 'The Eternal City,'" says the Tribune, "it was not apparent to us yesterday as we sat in the Strand. Barbara La Marr is gorgeous as the young sculptress and Bert Lytell is corking as David Rossi." The American calls it "a rarely beautiful picture and one everyone should see."

The Telegram says of it: "Even the bourbons of motion picture appraisal took cognizance of the fact that Samuel Goldwyn, the producer, has scored a second time as one of the independents, and that George Fitzmaurice, the director, profited by his own genius and because of his ideas to do all the filming in the exact Roman locales."

Boom in Short Subjects

Regal's short subject department reports that its January business was the largest in the company's history. This is not to be wondered at when it is remembered that that company distributes the comedies of a large number of the best known comedians.

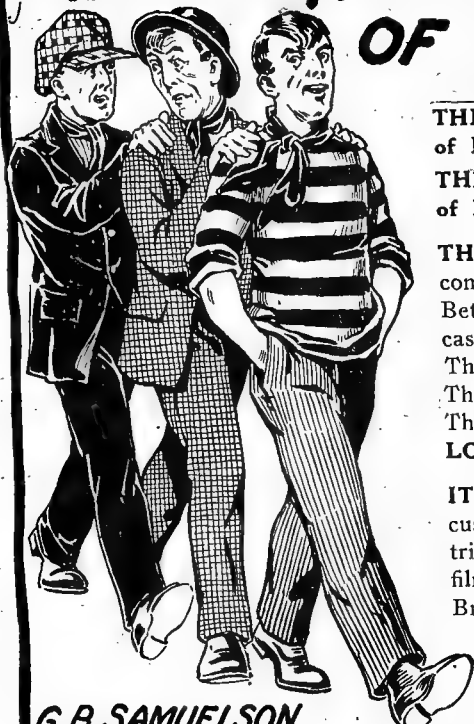
Baxter Loaned To Ince For Sweet Production

Warner Baxter, cinema star, has been loaned by F. B. O. to Thomas H. Ince. Baxter is playing the leading male role opposite Blanche Sweet in her new starring vehicle "Those Who Dance," directed by Lambert Hillyer.

Serial Draws Crowds

"Haunted Valley," the new Pathe serial featuring Ruth Roland, has been making a great hit, not only with the public, but also with exhibitors, the latter reporting that its drawing power seems to be greater than any serial for years, according to advice from Regal Films, distributors of the serial in Canada.

WE'RE THE BLOKES OF LONDON



THE JOLLY BLOKES
of London

THE BARMY BLOKES
of London TOWN

THE GREATEST English
comedy hit since "The
Better 'Ole." There's a
cast of 6 million Blokes.
There's horse races.
There's prize fights.
There's LOVE and there's
LONDON.

IT'S BIGGER than a cit-
cus. It's more fun than a
trip to England. It's the
film that's rocking the
British Empire right now.

DON'T MOPE

DON'T WORRY

G. B. SAMUELSON
THE WIZARD OF ENGLAND Presents

BARMY LONDON

Now Booking

Distributed by

Dominion Films

in Eastern Canada

Distributed by

Canadian National Films

in Western Canada

GO TO IT!

G. B.
SAMUELSON
Presents

BARMY LONDON



DON'T MOPE! DON'T WORRY!

You got gals and got beer
And the bloomin' Kaiser is on his ear
SO put on airs like a bally peer.

BLIGH-MEE BLIGH-MEE

Tell the world that you don't care
And be a Bloke of London,
A jolly Bloke of London,
A Barmy Bloke of London TOWN

Sing the song and see the pic-
ture that's rocking the
British Empire.

Pictures in Montreal

By S. MORGAN-POWELL

(Exclusive to the Digest.)

MONTREAL, Feb. 6.—The principal pictures shown recently in Montreal have been unusually varied as to type. At the Imperial there was a hugely diverting comedy. At the Capitol a film version of "Black Oxen," Gertrude Atherton's monkey gland story, was screened. The Palace showed Richard Barthelmess in a romance of Youth; and the Strand gave us the story of the world from the Creation down to the reign of Solomon, the wise and much-married king.

Both the Palace and the Capitol films were marked by no inconsiderable number of improbabilities. The rejuvenation of a woman of sixty to such an extent that she passes with everybody—even with her old-time friends—as a charming young woman of twenty-five, is drawing the long bow to a very acute angle. In this instance it is the interest of the story told and the convincing character of the acting that holds public attention from beginning to end. The situations are intriguing. Moreover, the acting of Miss Corinne Griffith is remarkably good. Her blase and worldweary portrayal is notable for its perfection of detail. Conway Tearle, in the role of the woman-hating newspaper man, is also realistically natural, while as for Miss Clara Bow, she gives us positively the most delicious flapper the screen has known to date.

* * * *

The photography may be commended on the ground of its clearness and its admirable distribution of light treatment. The settings are unusually elaborate and handsome—not incongruously so, as is all too often the case where the homes of the wealthy are concerned—and it is altogether an easy film to watch, particularly in the close-ups. The titles are both brief and expressive, explaining the incidents succinctly, and being correctly and plausibly written. The film is neither too long nor too short, and the costumes worn will satisfy the most exacting critic of feminine attire.

* * * *

I find "Twenty-One" improbable in that it is difficult to conceive of a youth of twenty-one so utterly unsophisticated as Julian. Moreover,

the development of the story and the denouement are not what would be the most probable thing if the tale were enacted in real life. The titles are weak. They are too long, for one thing, and they do not in many instances give one a clear idea of the action or of its significance. Again, the omission of titles in certain cases where they are essential leaves the audience lacking an explanation of the action, and tends to make the story seem disconnected here and there.

Of the acting, however, it is impossible to speak in words of other than praise. Richard Barthelmess, whose work is improving every year, gives us a charming portrait of the youth of twenty-one—a charm, in fact, one does not note in the average modern youth, if he has it. But the role is not an exacting one, nor does it furnish Mr. Barthelmess with adequate opportunity to reveal to the full his really great histrionic gifts.

Dorothy Mackaill proves an exceptionally clever actress in the role of the heroine, her work recalling vividly that of Lillian Gish in "Broken Blossoms" in its simplicity, its sincerity, and its appeal. The cast is well chosen, and wholly adequate, and the photography good throughout.

* * * *

The Biblical film at the Strand reveals a tremendous amount of hard work, careful assembling of facts, studious devotion to detail and highly intelligent regard for directness in action and scenic design. The story is well told. The interpretation of such roles as those of Noah, Moses, Joseph and Solomon brings these historic characters within human range, and there is a vividness and realism about the production that make one feel as if time had been largely annihilated. The titles are both long and explicit, and in this particular in-

stance length is at times justified. Many are direct quotations from the Bible, but the action is so elaborate and so ample that one feels as if no titles whatever were required in many instances.

Notable photographic achievements, remarkable exteriors, and realistic settings combine to make the film so interesting that one feels its primitive atmosphere and the historic character of the events is sometimes lost in a sensation that we are re-living something that might have occurred in another age not so very far removed. At the same time, were the acting not so natural, so free from affectation, and so realistic, many of the incidents depicted would seem so foolish or inexplicable. But this notable acting, with the historic costumes and the remarkable settings, removes the element of bewilderment to a very large degree.

* * * *

An amazing contrast is afforded by the comedy at the Imperial—surely as rare an entertainment as the film has provided for a long time. Its design is to show how men may be helped by their wives in their business ambitions entirely without their desire or connivance. Three young men who all aspire to become manager of the piano factory in which they work are trying to win the manager's confidence and trust. The interiors are exact and are carefully pictured, and the lighting, of medium value, is well distributed. There is nothing jarring or jerky about the movement, and the titles, short, comical, and expressive, link the incidents effectively. Their condensation is praiseworthy.

Moreover, the action is true to life. The numerous little details that go to make up the tragedy or comedy of everyday existence are not overlooked. Nothing has been omitted that could lend realism to the presentation. The cast play with simplicity and with a delightful spontaneity that enhances the comedy element. Theodore Roberts in the role of the cynical factory boss reveals himself as a finished comedian. The originality of the plot is also refreshing, and due credit is given the ladies—who sometimes do not receive all they are entitled to share!

"Let Not Man
Put Asunder"

Start 1924 right

By Booking the Second

FIGHTING BLOOD

They are going like a house afire!

12 Two-Reelers - Based on H. C. Witwer's Saturday Evening Post Stories.

Thrills! Action! Romance! Suspense!

What could be sweeter ??

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Original from
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COMEDIES!

Twelve 2-Reelers

Starring the Carter De Havens

1. Their First Vacation.
2. Twin Husbands.
3. Entertaining the Boss.
4. Keep 'Em Home.
5. Christmas.
6. A Ringer for Dad.
7. A Waggin' Tale.
8. Say it with Diamonds.
9. Private—Keep Off.
10. Borrowed Trouble.
11. Rice and Old Shoes.
12. The Panic Is On.

COMEDIES!!

Twelve 2-Reelers

Plum Centre

1. Movie Queen.
2. Clever Catch.
3. Fire Chief.
4. Grass Widow.
5. Detekative.
6. Long Shot.
7. Pole-A-Cat Plot.
8. Lost Control.
9. Lost Nerve.
10. Russian Rumor.
11. One Horse Play.
12. Tack Ticks.

COMEDIES!!!

COMEDIES!!!!

For Bookings: **United Exhibitors of Canada**

Distributed through **Canadian Educational Offices**

Toronto Montreal St. John
Winnipeg Calgary Vancouver

F. B. O. Announce Two Big Bookings

Keith Circuit Books "Phantom Justice" While Stanley's of Philadelphia Close For "After the Ball" and "Mickey."

Charles Rosenzweig, manager of the New York exchange, announces that the Richard Thomas production, "Phantom Justice," starring Rod La-Roque and Estelle Taylor, has been booked for the entire Keith circuit.

Word also comes from J. Safron, F. B. O. manager at Philadelphia, that the Stanley Company of America, have booked two F. B. O. features, "After the Ball" and the re-issue of "Mickey," Mable Nornand's greatest cinematic triumph.

United Exhibitors of Canada are announcing the release of "Phantom Justice."

A Business-Getter

"Name the Man," the Goldwyn special, had its first run in Toronto this week at the Hippodrome Theatre. Notwithstanding that the worst weather of the winter was experienced during the week, the theatre did a tremendous business. "Name the Man" looks like another of those "good bets" for exhibitors.

Want This Feature

Regal reports a flood of inquiries from exhibitors for bookings on the widely discussed feature, "Name the Man." This picture, taken from the Hall Caine novel, "Master of Man," gives every indication of proving one of the season's real sensations.

The Picture Dope in a Nutshell

"Fighting Blood" is a series of twelve separate and distinct stories, using the same characters throughout so that the interest is maintained.

"Fighting Blood" was written by H. C. Witwer, America's foremost humorous writer. They appeared in Collier's Magazine, reaching its millions of readers.

They were directed by Mal St. Clair, responsible for the successful F. B. O. Carter DeHaven comedy series.

They feature George O'Hara and Clara Horton. O'Hara plays the role of "Gale Galen," a typical clean-cut American boy. Miss Horton plays "Judy Wilcox," his sweetheart.

The remainder of the cast is all-star. It includes William Courtright, Arthur Rankin, M. C. Ryan, Kit Guard, Albert Cooke and Mabel Van Buren.

The adaption was made by Beatrice Van.

The photography is the work of Lee Garmes.

Each "round" has a corking fight episode.

**"FIGHTING BLOOD"
IS A STORY OF YOUTH
FOR ALL THOSE WHO
STILL HAVE A SPARK
OF YOUTH OR A MEM-
ORY OF YOUTH.**

**"Let Not Man
Put Asunder"**

Resolution Passed By Canadian M.P.T.O. Re Censor Problems

At a recent meeting of the M. P. T. O. of Canada in Montreal, the following resolution was passed, and forwarded by the National Secretary, Mr. Maurice West, to Colonel John A. Cooper, Chairman of the Advisory Board of the Canadian Motion Picture Distributors Association:

WHEREAS: A very great deal of difficulty is being encountered with the Quebec Board of Censors in the Censorship of films.

WHEREAS: Practically all films being sent to this Board are being condemned without, we think, justifiable reasons.

BE IT RESOLVED: That we, the Directors of the M. P. T. O. A., Canadian Division, advise the Canadian Motion Picture Distributors Association that the M. P. T. O. A. is solidly behind them in any steps that they may take to cope with this situation; and are prepared to offer any assistance within their power.

BE IT FURTHER RESOLVED: That a copy of this Resolution be forwarded to the Canadian Motion Picture Distributors' in Toronto.

Nathanson Confident On Way to the Coast

"I look for our properties in Edmonton and Calgary being the most valuable on the western circuit," stated N. L. Nathanson, managing director of the Famous Players Canadian Corporation when in Edmonton this week. Arthur Cohen, general manager for Canada for Regal, and L. Bache, are in the party, which is on its way to the coast.

EXHIBITORS, ATTENTION!

Our 1924 theatre supply catalogue is now in the hands of our printer and will be ready for distribution about February 15th. This catalogue contains up-to-the-minute prices on all kinds of theatre supplies, together with full descriptions and prices on our theatre equipment. There are many changes and much new material in this catalogue that will be of interest and use to every exhibitor.

Our mailing list is as complete as we can make it from our records. There have been many changes in management, many new theatres, and no doubt some who have not received copies of our earlier catalogues.

In order that our 1924 catalogue will be sure to reach you, mail us a postal RIGHT NOW requesting a copy. We want you to have our 1924 catalogue constantly on hand, if only for reference purposes.

Mail your address to us NOW.

The Coleman Electric Company
21 Dundas Street East, Toronto

Digest Reviews Current Attractions

By H. M. BALL

"Name the Man"

GOLDWYN-COSMOPOLITAN

Through Regal Films.

VICTOR SEASTROM is among us, for which the gods be praised! Some men make a business of directing, others have actually caused it to be referred to as a profession, Seastrom has made it an art, with no room for controversy. If you want your house to acquire a new high water mark in entertainment standards get busy and book "Name the Man." If you want your patrons to enjoy beauty, thrills, action and great drama "Name the Man" will be your choice—it is one of the best of the great ones, and can stand the limit in superlatives. Every exhibitor who has played "Name the Man" has burned up the wires with praise for the producers and this Seastrom who has come from Europe to show America how to produce the classics in fiction.

Victor Seastrom has caught the atmosphere of Sir Hall Caine's powerful story, "Master of Man," and imprisoned it in one of the screen's most eloquent pictures, he has fearlessly and masterfully presented a story which, to say the least, needs delicate handling in the screen translation, and he has fashioned a drama which captures and holds the intellect to the last fade out.

"Name the Man" is not a very happy story. It tells of a daughter of the common people who is turned out late at night in a terrible storm by a hard, God-fearing stepfather.

The son of the revered Deemster of the Isle of Man gives her shelter. Later through the Deemster's death his son succeeds to the Judgeship and is obliged to sentence the girl to death for having killed her baby. He is the child's father.

The escape of the girl from prison, the young Deemster's self-denunciation to the people, his reclamation through the devotion of a sweet young girl, the constancy of a great love in face of adversity; the whole compelling story so remarkable in its conception of life is made to live before your eyes in a way that beggars description. The work of the stars, the careful and effective use of close-ups, the perfection of the long shots both interior and exterior, the wonderful handling of scenes in which

the dramatic incidents of the story require the utmost ability of the principles, the marvelous scenic beauty depicted in fine photography — these are a few of the details which have made this picture so unusual.

Conrad Nagel as Victor Stowell, the Deemster's son; Mae Busch as Bessie Collister, the ruined girl; Creighton Hale as Alick, who loves her; Patsy Ruth Miller, as Fennella, sweetly devoted to Victor, and Hobart Bosworth, as Dan Collister, the man who loves God but hates his daughter, are perfectly cast. Evelyn Selbie as the mother of the unmarried mother does one of the most remarkable pieces of character work we have ever seen in pictures. Conviction marks the production in its entirety. Welcome, Victor Seastrom, to the field of American production!

* * * *

"White Tiger"

UNIVERSAL.

In presenting Priscilla Dean in "White Tiger," Carl Laemmle proves conclusively that Universal is not restricted to one class of production when it is a matter of blue ribbons. Historical romance, modern colorful drama, spectacle, bright comedy and most universally accepted of all — melodrama, he has them all.

"White Tiger" is melodrama. Audience appeal is strong in this story of a crook's revenge. Moreover it is a delightful little sidelight on the interesting theory "when can a crook trust a crook?"

Priscilla Dean, who has never inspired us to any raptures, is Sylvia Donovan, an intriguing crook-daughter of a crook. She is brought up by Hawkes, alias Count Donelli, a stool pigeon who has been responsible for her father's death. She believes that her brother, Roy (Ray Griffith), was killed in the same raid, and he is alive thinking the same fate has befallen his sister.

They meet when Donelli takes his mechanical chess player, which has baffled Europe, to America where it naturally proves even more baffling. The trio work as follows: They ensconce themselves in a Fifth Avenue mansion. Sylvia, effectively clad, vamps the patrons, Donelli, suave and well groomed, poses as the perfect host and "the Kid," as her brother

is known, crawls into the box and by clever manipulation jips American multi-millionaires and would-be chess experts out of their pretty pennies.

A bright young sleuth, Dick Longworth, played by Matt Moore, who must have journeyed over from England, for there are surely no such bright young detectives on this continent, gets wise to Count Donelli, falls in love with his foster daughter and invites the merry triumverate to his hunting cabin for a little party. His suspicions are confirmed and when Donelli is trapped he is not at all surprised to find them in hiding at his lodge in the woods. Here the four have a gay pitched battle of wits for several days, ending in the disappearance of Donelli, the "Kid's" discovery that Sylvia is his sister and her acceptance of the sleuth's proposal.

"White Tiger" is a character study more than it is a thriller, but it has the advantage of humor at times, and may be rated as an interesting development along slightly different lines. It is no cyclone nor is it a slouch.

Tod Browning has given us the boudoir angle of crook life, a few parlor glimpses and a scene or two in the kitchen, where ant poison is used as a savory—sometimes. Wallace Beery as Count Donelli does the one outstanding bit of work—he is thrillingly awful as the master crook.

Manager Resigns

Staff Dismissed

Theatre Carries On

Miller Stewart, manager for the past three years of the Metropolitan Theatre, Winnipeg, (formerly the Allen) has resigned the position and is succeeded by J. A. Reich, recently of Minneapolis, but who formerly managed his own theatre at Estevan, Sask., and who later connected himself with Ken Leach's theatres in Calgary. The last theatre he had in western Canada was at Edmonton. The entire staff of the "Met." was dismissed following the manager's resignation. Mr. Stewart will probably join the staff of the Gordon Amusement Co. in Boston, owners of 22 houses, of which Charles G. Branham is general manager.

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The Best
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Theatres that show it will give their patrons the most splendid entertainment the screen has ever offered.

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Sole Canadian Distributors for Metro Productions

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Sporting Youth Hailed Hundred Per Cent Show

Executives of Universal Delighted With Screening of Reginald Denny's First Long Feature.

Universal executives are elated over "Sporting Youth," the latest Universal Jewel production to arrive from the Coast. Reginald Denny is the star of "Sporting Youth." It is his first picture for the 1923-1924 season. He will be remembered as the star of the first eighteen "Leather Pushers" two-reelers. These high class short subjects definitely put him in the star class. He then made two Universal Jewels which further increased his popularity. They were: "The Kentucky Derby" and "The Abysmal Brute." But it remains for "Sporting Youth" to elevate him to a top-notch position in the screen world, as an action-comedian of the first water.

Harry Pollard directed "Sporting Youth."

In "Sporting Youth," Pollard is said to have combined all the action and comedy he infused so successfully in "The Leather Pushers," with a delightful romance of modern youth, pepped up to a tempo well in keeping with the automobile racing

scenes which form a background to the picture.

Laura LaPlante is the leading woman for Denny in "Sporting Youth." As the result of her excellent work in this picture she had been elevated to starring roles by Universal and now is engaged in making five-reel productions for release on the Universal Attraction schedule.

The story is a combination of automobile racing, mistaken identity, thrilling adventure and youthful romance. It never lags a minute, those who have seen it unite in saying, and there is scarcely a minute in which there is not a hearty laugh, or a thrill. The high light of the story is a spirited automobile race. These scenes were taken on the road race course at San Luis Obispo, near Monterey, Cal., and many of the country's famous drivers were in the race, which is replete with accidents, near accidents, hair-breadth turns and heart-grIPPING spurts. These scenes are said to be the best auto racing pictures ever obtained.

Hodkinson To Release Big Hamilton Comedy

"His Darker Self" Produced In D.W. Griffith's Studio is ready

Hodkinson Pictures have acquired the distribution of Priscilla Dean's new series and also announce that they will distribute Lloyd Hamilton's big feature "His Darker Self" made at the Griffith Studios. It will be recalled that the great "David W." sent for Hamilton when Al Jolson who was to have been featured disappointed the producers.

Two Betty Compton features are also on the Hodkinson list of very special offerings now available in Canada.

Out-of-Town Guests

Montreal.—A. E. Smith, St. John, N. B. manager for Regal, was in Montreal recently on a trip. Other out-of-town visitors include Val Bureau, of the Olympia, Grand Mere, and A. J. B. Robert, of the Gayety Theatre, Three Rivers.

Rotarian F. G. Spencer Is Exhibitors' Choice

St. John, N. B.—Mr. F. G. Spencer a well known theatrical man was recently elected a member of the St. John Rotary Club. As this club admits only one member of each profession or line of business, Mr. Spencer will thus represent the Motion Picture exhibitors as Rotarian Spencer.

Harold Lloyd Best In Latest—"Girl Shy"

"Girl Shy" has been definitely selected as the release title of Lloyd's latest comedy for Pathe, which was made under the working title of "The Girl Expert."

A preview of the comedy held on the evening of January 16th before a regular theatre audience at Hoyt's Long Beach was the occasion of the following dispatch from Los Angeles: "Girl Shy" preview was held last night at Hoyt's Long Beach. Audience never laughed heartier at Lloyd's comedies. The new comedy is along the lines of 'Grandma's Boy' but contains far more laughs. It also has plenty of thrills in the greatest chase sequences ever put on the screen."

Lovely Flora Le Breton Feature Star in "Out To Win"

Supports Holmes Herbert Who As the "Scarlet Pimpernel" Endears Famous Hero to Movie Fans.

Flora Le Breton, the beautiful and talented English actress, is soon to be seen throughout Canada in "I Will Repay," the Ideal feature being offered by Educational Films, Ltd.

This charming and beautiful young actress has rapidly made a big position for herself on stage and screen during the few years she has been before the public. Early in life—at the age of fifteen—she won a scholarship at the Academy of Dramatic Art in London (founded by Sir Herbert Tree, the famous actor), and, when only sixteen, was engaged by Sir Gerald du Maurier to play opposite him

in "London Pride"—the youngest leading lady the popular actor had ever featured.

Following a series of West End engagements in such well known plays as "The Officers' Mess" and "Very Good, Eddy," Miss Le Breton played the principal comedy part in "The Maid of the Mountains" in the chief Canadian cities, from Quebec to Calgary, and was publicly feted in what proved a veritable triumphal tour.

On her return to England she acted the title role in "Eliza Comes To Stay," with the author-actor, H. V. Esmond.

In "I Will Repay" she has the most ambitious role of her career, and her versatile powers stamp the whole production with her vivid personality. Miss Le Breton is an accomplished swimmer, diver and rider, and won the Amateur Dancing Championship of the World, for ball-room dancing.

Original from



Lucky Exhibitor---He Picks His Own Short Subjects

**Ted Taylor Praising Educational's "Spice of the Program"
Points Out Responsibility With Regard To
Varied Subjects.**

A prominently displayed article in the Los Angeles Record, written by Ted Taylor, editor of the "Cinematographers" column in that paper, pays a glowing tribute to the Short Subjects, notably Educational's varied program, and reflects the growing appreciation of the newspaper reviewers and the public in general of the high quality and entertainment value of the short pictures which add the variety to the motion picture programs.

Mr. Taylor, one of the best known writers and critics of motion pictures on the Pacific Coast, writes:

"A toast, my friends, to the Short Subject—spice of the movie.

"The Short Subject, marked by originality of idea and enthusiasm of production almost unknown among the over-emphasized features.

"Pictures such as Tolhurst's microscopic dramas of insect life; the short comedies of Keaton, Hamilton and 'Our Gang'—and those produced by Christie and Mack Sennett; the delightful whimsicalities of Felix the Cat and the little men who hop out of the inkwell; the wisecracks gleaned from the newspaper columns by the Literary Digest; the grotesque silhouettes of Tony Sarg; the clean-cut 'Fighting Blood' and 'Leather Pusher' series; the adventures in scenic beauty of Robert Bruce—these have made picture houses fascinating despite much drawn-out drivel and cut-and-dried hokum.

"And, too, the news reel—proof that the language of the eye is more international than Esperanto or Volapuk, that people delight to lay cornerstones and hold parades in every language, that the beggar boy of India likes to stare into the lens as well as the gamin of Chicago—in short, proving that the world is full of people, and that the peoples are all very much alike.

"Here is a capital-S Service closer to one hundred per cent than possibly Will Hays, Frank Crane or the Rotary Clubs of the world can comprehend.

"Here is a Service that is helping to smother prejudices, to bind friendships between peoples always kept hostile by shrewd propagandists.

"So here's to the News reel, too, humanity's friendly little cyclops of the blinking eye and the honest memory.

"And never think these Short Subjects and News reels are mere stop-gaps in the movie program.

"Listen to Fritz Tidden, formerly editor by appointment and short subject reviewer by choice of the Moving Picture World.

Usually the exhibitor has to take the feature thrust on him and shut his mouth. But he picks his own short subjects.

"Like that other saying: Relatives are inherited: friends are chosen."

Blaney So Pleased Chooses Mildred Harris

**"One Law For The Woman" Pleases
Author Who Engages Star
For Next Feature**

Charles E. Blaney has finished shooting "One Law For The Woman," the picturization of one of the best of his famous stage plays in which Mildred Harris and Cullen Landis have the leading roles. He is most enthusiastic about the second of his productions which have been translated to the films.

"Miss Harris' work in 'One Law For The Woman' is so fine that I have engaged her for my third production 'The Unwanted Wife,' which I will produce at the Peerless Studio in Fort Lee. The reception of 'The Love Bandit' which has been released by Vitagraph, by critics and exhibitors, has been most encouraging. I have long felt that the Blaney stage successes would lend themselves to picturization admirably. My plays have been famous for the melodramatic conflict in them. To show this on the screen with the great breadth of action which the camera permits and the pictorial background for the drama, assures entertainment value of box office kind."

**"Let Not Man
Put Asunder"**

TIPS

FOR PROJECTIONISTS

TO recondition an old leather projection machine belt that has been out of use for some time and that is dry and cracked, proceed as follows: Fill a shallow pan with warm soapy water and allow the belt to soak for about an hour, then take out and when almost dry, polish and treat with a good brown waterproof shoe polish.

* * * *

One often goes into a theatre where the projection is of the best, only to find the program spoiled by sloppy work at the spot when extra attractions are being run. There is nothing hard or mysterious about the handling of a modern spot lamp and in most theatres the mechanical handling of the lamp is O.K. but it is nothing uncommon to find the auditorium lighted by a hazy light thrown by a dirty lens in the spotlight or often caused by projecting the spot through a glass covered port. By all means keep your spotlight lens as clean as possible and if you project through glass be sure it is clean. The writer strongly advises against using glass in the spot port unless it is removable. Sometimes with cheap spot lights and where there is a heavy angle it seems impossible to get clear spot without getting an image of the lower carbon tip, this can and should be overcome by making a suitable mask from sheet iron just large enough to cut off the undesirable portion of the light.

* * * *

Projectionists using high amperage arc lamps are often troubled by condenser lens breakage. The writer has found that this breakage often occurs just after the arc has been started. To overcome this pull the arc back before starting and do not advance the arc to focus until it has burned for some time.

* * * *

In making splices always use a good straight edge to hold the film while scraping it to get a good straight line. It will also be found that if the film surface can be roughened as well as scraped that a much better splice will result. Use a piece of emery cloth glued on a block of wood to roughen.

—GUY E. McALLEN.

Returning To Pictures

Halifax, N. S.—After a long season of stock, the Majestic Theatre will return to pictures, opening January 28th.

Why Knock the Movies?

By M. E. BRUCE

(Note: Exhibitors will find some good ideas herewith that should aid them in their newspaper campaigns.—EDITOR.)

When a party of self-appointed world-savers get together, in this degenerate age, they begin by having a whack at youth, then they pummel modern literature till it lies gasping under the rope, and they are quite sure to reach their climax in a thunderous attack on the motion picture theatre.

They are all wrong. It is true that there may be motion pictures that seem to show up the delights of crime—but did you ever see one that did not punish the criminal? The stupidest producer who ever lived would know enough about human nature to realize that box offices would automatically close if the criminal were not punished and made to show his suffering all over the screen. It is also true that motion pictures show, many times, an exuberant enjoyment of life on the part of the characters in the picture. This naturally annoys the world-savers, because they are so busy thinking about the next world, as a rule, that they completely forget that most human beings in this one are alive—living, breathing, sentient creatures endowed with a capacity for happiness and enjoyment, who do not like the idea of having any of it snatched from their eager grasp. And the big point is that they need the enjoyment. It is part of the necessary food for the support of human life, particularly at the present stage of evolution. The world-savers forget about this—they don't believe in evolution anyway.

What the motion picture has done for the present generation cannot yet be estimated. When we take into consideration the fact that the world has progressed more rapidly in the advancement of knowledge during the last fifty years than it had progressed during the preceding thousand years, the necessity for some means of distributing that knowledge to the people in general, who are no longer shut out from the world of knowledge, becomes very apparent. In older times, scientific knowledge, and information on world events, was the property of the ruling classes only, and "the people" were kept in the dark. Now, with newspapers, week-

ly and monthly magazines, and above all, the universalization of education which means that everyone who runs may read, the people of any civilized country, but to a greater extent in America than anywhere else, not only may but must take a part in the general conduct of their own country and of the entire world. We are even permitted to share in the peregrinations of the planets!

In this interesting development of modern civilization, the motion picture has played a leading part. It may appear at first that the newspaper should have the credit of the star role, but it is not so, for a very simple reason, based on scientific tests of human intelligence. Eighty-seven per cent of the facts perceived and appreciated by the average human mind enter through the sense of sight. True, you read a newspaper with your eyes. But it is with your imagination that you form a picture from what you are reading. And your imagination is probably incapable of correct visualization through lack of travel and experience, therefore you form your picture incorrectly, hazily—and you forget it. But if you sit in a motion picture theatre, and see before you a picture of an event that took place a couple of weeks ago at the other side of the world, the camera does not lie, and you see it exactly as it was. You become, in spite of yourself, a part of that event while you are seeing it, and you remember it. You have gained in knowledge and in experience. Your understanding and your sympathies have broadened. And this applies not only to the travel and news film that are laid before us from day to day, and which we accept like manna from heaven, forgetting, most of us, that they form a magic carpet on which we travel, in perfect comfort and at a very reasonable cost, from one end of the world to the other. It applies also to the much maligned dramatic film, the "feature," on which the invectives of the world-savers are most frequently poured.

The feature film—the headliner—is a liberal education in itself. It shows to each half of the world how the other half lives, and usually with a reasonable degree of accuracy. This accuracy, or integrity, with regard to correct detail, is growing with each step forward of the industry,

and will continue to improve. It may be, as the world-savers insist, that it is "bad" for the poorer folk to see how the rich live, as it rouses envy. Does it not also rouse ambition? It may be that the 'teen age stenographer develops an unholy desire for a permanent wave, but she is also urged to a standard of neatness and personal cleanliness far above the working-girl standard in the days before the motion picture. And surely it is an excellent thing for the richer folk to see the other side of the picture, thereby stirring up their instincts of pity and sympathy with suffering? The motion picture becomes the universal language through which our modern life expresses itself, often crudely, many times inartistically, but many times with real beauty and genuine creative expression, and always with vitality.

The broadening of the definite knowledge of a people is bound to lead to better things. Through such films as "The Hunchback of Notre Dame," our young folk are introduced to portions of history and made familiar with characters in great fiction that otherwise they would miss—for which of our youngsters read Victor Hugo? "Robin Hood" is another film bringing a similar result in a vastly different way. "Long Live the King" carries the audience into another part of their own world. A good story is a delight, but a good film is a personal experience. "The Spanish Dancer," "The Covered Wagon,"—space will not permit mention of even a few of the contemporary films that are a positive boon to any community in the way of education and experience.

Two of the greatest living scientists, Faure and Einstein, have publicly expressed their faith in the motion picture as an educational force. From a careful study of what they have actually said on the subject, it is clear that they do not refer to the true educational film, which exists only in the future, but to the motion picture as used at present all over the world. The editorial page of the most conservative of New York papers, a week or two ago, classed the motion picture with the University and radio as one of the most powerful forces for progress in the world.

Why knock the movies?

The exhibitor's box-office is the real critic - - -

On pages 494 and 495 of the Motion Picture News, issue of January 2, 1924, exhibitors are again given an opportunity of seeing what pictures from all companies did for the exhibitor.

By listing these figures on the law of averages it may be said without argument that they are absolutely correct.

**Only companies having 18 or more pictures reported are shown.
70% is considered good.**

	Number Listed	Given 70% or Better	Average Given 70% or Better
FIRST NATIONAL	33	27	81.85
Next Company	21	15	71.43
" "	18	11	61.11
" "	22	11	50.
" "	45	22	48.88
" "	53	24	45.28

The above table of figures can be checked by consulting the pages mentioned above. It means two things—that FIRST NATIONAL still leads all other companies — and that FIRST NATIONAL can supply your theatre with at least one BIG BOX OFFICE ATTRACTION EVERY WEEK.

Watch next month's Check-up with such pictures released as Twenty-One, Her Temporary Husband, Boy of Mine, Black Oxen, The Song of Love and The Eternal City—boy, the standing won't even be close!

1924

CANADIAN MOVING PICTURE DIGEST

Vol. 15, No. 42.

TORONTO, CANADA

February 16th, 192

Sensational!

Startling!



CORINNE
GRIFFITH

CONWAY
TEARLE

GERTRUDE ATHERTON'S

Story of a Strange Adventure That Befell a Woman in the
Ungessed World of Love and Romance

"BLACK OXEN"

Playing Every Big
Theatre
Everywhere

A FIRST
NATIONAL
PICTURE

Breaking Records
Set By
"Flaming Youth"

PUBLISHED BY
CANADIAN MOVING PICTURE DIGEST PUBLISHING COMPANY
208 SPADINA AVENUE, TORONTO

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CRAMMED WITH LAUGHS AND ACTION
With the Same High Quality That Has Made Them Famous

Christie Comedies

Are Co-Features on the Best Programs

E.W. Hammons

PRESENTS

DOROTHY DEVORE



"Stay Single"

Christie-Educational—Two Reels
A GOOD story well told is this comedy role. It reeks with fast action and humor.

Some of the stuff may be old but it is nevertheless effective. It is the tale of a discontented youth who is advised by a newly married young lady that the best way to get a raise in wages is to tell the boss that he has taken unto himself a wife, even though the statement is without truth.

The deed is accomplished and the boss insists upon coming out to the house that night to meet the wife. The newly married couple lives next door and in the emergency she is persuaded also to serve for the occasion as the wife of the youth. Things go fairly smoothly until the boss calls that night. As they emerge from their respective calls each insists that the other return with him to meet the wife of his employee. There follows some exceptional fast work on the part of Miss Devore, who is kept busy jumping fences between the houses to fulfill her dual wifely role. It's a picture that is bound to be pleasing to almost any audience.—CHESTER J. SMITH

—M. P. News

From Amusements:

WINTER HAS CAME (Educational), (two reels). If it hadn't been for this knockout Christie comedy, our show would have been a flop. The feature was terrible, but everyone enjoyed the comedy which saved the day. The film was in good condition.—A. Sosnosky, Colonial, Aberdeen, S. D.

THAT SON OF A SHEIK (Educational), (two reels). This comedy is exceptionally good, and provided our patrons with a good many laughs. Educational comedies surely are the spice of the program. The film was in good condition.—A. Sosnosky, Colonial, Aberdeen, S. D.

LET 'ER RUN (Educational), (two reels). This two reel comedy got many laughs and it takes a good one these days to get even a smile. The film was in good condition.—R. A. Sugden, Caughren, Sauk Centre, Minn.

PARDON MY GLOVE (Educational), (two reels). Most all of these comedies are good.—E. J. Emery, Opera House, Dodge Center, Minn.

STAY SINGLE

Directed by
**SCOTT
SIDNEY**



Google

Canadian Educational Films Toronto

Montreal

St. John

CANADA'S MOTION PICTURE TRADE PAPER

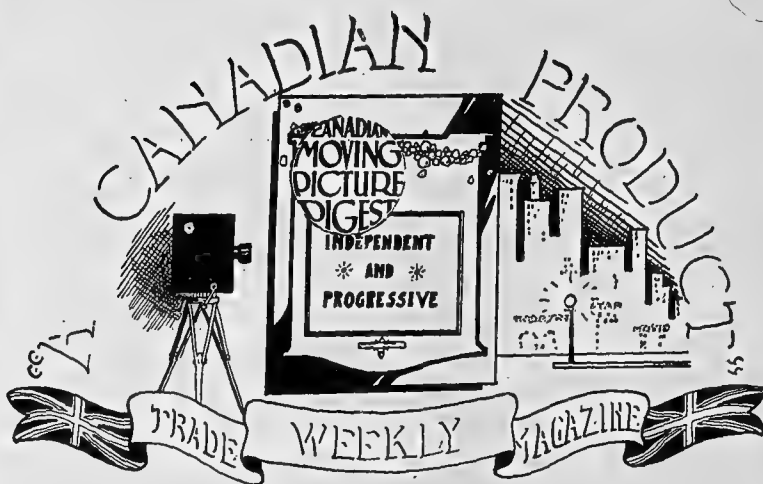
The Canadian Moving
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General Manager and
Editor-in-Chief

RAY LEWIS

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TORONTO, CANADA

FEBRUARY 16th, 1924.

Requiescat In Pace

"So when this corruptible shall have put on incorruption, and this mortal shall have put on immortality, then shall be brought to pass the saying that is written, Death is swallowed up in victory.

O Death, where is thy sting? O grave, where is thy victory?"

St. Paul Epistle to the Corinthians I, XV, 54, 55.

WITHIN three weeks, three very fine men, "have passed that undiscovered country, from which no traveler returns." Woodrow Wilson, once President of the United States; Charles E. Whitehurst, one of the founders of the M. P. T. O. A., and a member of the National Board; and John M. Quinn, general manager of the Vitagraph Film Company.

Among men of fine ideals there is no caste, or class separation. The greater the man, the more humble is he in his relationship to his fellow man, the more universal does he become. Race and national relationships fade away; and the man becomes of the people, for the people. He is the prodigy of Everyman's Land.

For the perfection of one man, Nature sometimes sacrifices a race of men and women. For the Deification of Man, God Gave His Very Self.

Woodrow Wilson, one time school teacher, became the recognized representative of a nation. That he was an Idealist many will concede, that he was a politician others will acclaim. When the League of Nations becomes a functioning reality, when War becomes as uncommon as the selling into slavery of human beings, when all nations are welded together in a spirit of goodwill, when all races, through this national affiliation, treat each other with tolerance and consideration, the political aspect of the late Woodrow Wilson will fade into insignificance; and men will see him haloed, in that Ineffable Chain of Emancipators.

How much of a friend he was to Motion Pictures I am not aware. It has been said, however, that he was kindly disposed; and publicly voiced sentiments of a friendly nature in association with Motion Pictures. Friends we are much in need of. Requiescat In Pace.

Charles E. Whitehurst, disapproved the theory that "birds of a feather flock together" as far as the rich man consorting with the rich man is concerned. Founder and president of the Whitehurst Interests, Mr. Whitehurst built up an organization which represented a capital of \$5,000,000. His company controlled the Century, New Garden and Parkway Theatres of Baltimore, Maryland; but in addition to his theatre interests he was

interested in the Exhibitors' League of Maryland and the M. P. T. O. A.

Our Canadian exhibitors had an opportunity to contact this real "showman" at the Convention in Montreal, last September. Responding to the need of the exhibitors here, Mr. Whitehurst gave his time and advice, his support to the organizing of the M. P. T. O. of Canada and was one of the most ardent supporters. Mr. Sydney S. Cohen, the national president of the M. P. T. O. A., had in his idea to organize Canada and affiliate the Canadian Association with the mother organization.

Mr. Whitehurst's address to the exhibitors was modest; it took us quite some time to realize that this retiring gentleman represented five millions of dollars, and that secure in the power of what that sum of money meant, he still remained "untainted," human enough and idealistic enough to stretch out a helping hand to a fellow-exhibitor who still had his fortune to begin and build up. Such modesty in Motion Pictures, such unselfishness is noteworthy. The M. P. T. O. benefited by his kindly, consistent and persistent support. Requiescat In Pace.

John M. Quinn, general manager of Vitagraph, was what business men call a "clean player." Having the courage of his convictions, he dared to speak, exacting nothing from even the lowliest employee but what he would do himself. Directions, observation of the result of these directions, no reproofs. As his employees said, "Plenty of rope, our fault if we hung ourselves."

If there is one "weakness" which the heads of Film Enterprise are susceptible to, it is "publicity." With provocation and without provocation, general managers advertise their names. The Trademark, which they are endeavoring to sell to the Trade and Public is a secondary consideration, their vanity must first be satisfied; and this is in itself the supreme vanity. John M. Quinn, appeared to avoid being "featured." It is even reported that he fled from publicity. Only the great have acquired such wisdom. Requiescat In Pace.

—RAY LEWIS

"So live, that when thy summons comes to join
The innumerable caravan which moves
To that mysterious realm where each shall take
His chamber in the silent halls of death,
Thou go not, like the quarry-slave at night,
Scourged to his dungeon, but sustained and soothed
By an unaltering trust, approach thy grave
Like one who wraps the drapery of his couch
About him, and lies down to pleasant dreams."

LIVE PUPPIES, CIGARETTE PHOTOS, FAKE JEWELRY, ADVERTISING AIDS

Novel Stunts Draw Wonderful Houses For Ottawa Presentation of "White Tiger," starring Priscilla Dean.

Three excellent stunts were promoted by Capt. F. W. Goodale, manager of Loew's Theatre, Ottawa, Ontario, for the presentation of Universal's "White Tiger" as the feature attraction during the week of January 21. One was a window display guessing contest in which 10 live puppies were used. Each of these puppies wore a blanket on which was printed one letter of the title of the picture and the public was invited to arrange the letters into two words. This kept a big crowd of people around the window for four days. Because of the liveliness of the pups, it was even difficult to get the proper letters, let alone the words, but numerous answers were received at the store for cash prizes which totalled \$25. No tie-up with the theatre was apparent until after the close of the contest when the correct words were shown with the blankets on toy dogs.

J. Stuart Blackton Departs For the West

Family Party Accompanied By Star of "Let Not Man Put Asunder."

J. Stuart Blackton with his family left in January for Hollywood, where he will take up his residence and head his producing unit, Blackton Productions, at Vitagraph Studios.

Lou Tellegen, who plays the leading role in "Let Not Man Put Asunder," which he just finished, who accompanied Mr. Blackton west, is likely to appear in the next Blackton production.

This is Mr. Blackton's first visit to the West Coast since 1917, when he began to produce independently. After a stay of a year Mr. Blackton returned east where he produced eight pictures before going to England, where he remained until last spring. Upon his return Mr. Blackton became associated again with Vitagraph.

Since renewing his association with Vitagraph, Mr. Blackton has produced two special features, "Let Not Man Put Asunder" and "On the Banks of the Wabash." The former he has just finishing editing. It is a stirring indictment of the evils and follies of society which lead to the divorce court. Pauline Frederick, Mr. Tellegen, Leslie Austen and Helena D'Algy have the leading roles.

Manager Goodale also announced in the newspapers and by window cards that pictures of Priscilla Dean appearing in boxes of Strollers Cigarettes would be accepted as admission tickets to the theatre during the engagement, Priscilla Dean being the star of the picture. This arrangement was made in co-operation with the Tobacco company making the Stroller cigarette.

A third exploitation feature was the use of a stage box at the foot of the grand staircase in the handsome lobby of the theatre. A dramatic scene from the action of the picture was depicted with three cutout figures who were in the act of placing jewelry (bought at Woolworth's) in a hole in the flooring. Along with this set was a broken mirror, a calendar marked "Friday, 13" and a black cat, all of which entered into the story.

Miss Bennett Signed

Enid Bennett, the doll-like Maid Marian in Douglas Fairbanks' "Robin Hood" and more recently seen in the principal role in Fred Niblo's film version of "Captain Applejack," has been selected to play the part of Rosamond Godolphin in Frank Lloyd's production of "The Sea Hawk," a First National picture.

Talented Young Star Has Further Opportunities

Eleanor Boardman, beautiful and charming young screen artist rapidly rising to a place among the stellar lights of filmland, has a new role with great opportunities. It is in "The Turmoil," the Booth Tarkington story being filmed at Universal City under the direction of Hobart Henley, who made the last Universal Tarkington film, "The Flirt." Miss Boardman's role is that of Mary Verrees, one of the most lovable characters in the story.

Was in "Grandma's Boy" With Harold Lloyd

Dick Sutherland, and "Kewpie" Morgan have been engaged by Lloyd Hamilton for parts in his new comedy, "Going East," just starting into production.

Sutherland will be remembered as the tough tramp in Harold Lloyd's "Grandma's Boy."

Johnnie Fox, Jr., Hero In Boy Scout Comedy

Johnnie Fox, Jr., recently signed by Educational-Juvenile Comedies, has finished his work in his first picture for that company under the direction of Arvid Gillstrom. It is a Boy Scout comedy and is titled "About Face."

Johnnie will be remembered as the tobacco chewing kid in "The Covered Wagon." He has appeared in many pictures in support of well known stars.



Jimmie Adams does another blackface role in the Christie Comedy, "Black and Blue," Distributed by Canadian Educational.

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Before Buying Pictures Read The Digest Advertising Pages.

Stars Chosen On Basis Of Box Office Reports

Barbara La Marr, Corinne Griffith, Colleen Moore and Little Ben Prove Popularity Before Gaining Stardom.

During his stay at the Coast Studios of First National, Richard A. Rowland, production manager, will pass upon plans for the coming activities of the four new stars, Colleen Moore, Corinne Griffith, Barbara La Marr and Ben Alexander. The production program outlined by Mr. Rowland and Earl J. Hudson bids fair to place this group of players at the top of the list of box office attractions.

The selection of the four First National stars was in accord with this company's policy of picking only those who have risen in popular favor by reason of exceptional ability. During past months, weekly reports on the drawing power of players in different localities, received from big exhibitors, have shown such a strong demand for Miss Griffith, Miss Moore, Miss La Marr and Ben Alexander that they advanced naturally into the star class.

Checking over the reports from exhibitors, it appears that Colleen Moore and Corinne Griffith have grown more rapidly in popular favor than any other two actresses. Both of these players had been progressing steadily, but it remained for the sensational success scored in "Flaming Youth" and "Black Oxen" to place them in the first flight of box office stars.

It is proposed to follow up these productions with others equally strong. In "Lillies of the Field," Miss Griffith has a role perfectly suited to her personality. This picture has been reviewed on the Coast and pronounced even better than "Black Oxen." Following a brief visit to New York, Miss Griffith will return to the studios to start work on a production with the interesting title of "For Sale."

Recognizing the fame Colleen Moore is winning as the ideal screen flapper, First National has cast her in a production entitled, "The Perfect Flapper" scheduled for spring release. It is expected that for a time, at least, she will continue in pictures of a similar nature.

Reports show that "The Eternal City" is contributing substantially to Barbara La Marr's fame as one of the most beautiful and alluring actresses on the screen. In "The White Moth," a Maurice Tourneur production, she has a society drama rich in emotional possibilities. This

will be followed by another big production made by First National.

One of the real surprises of the past season was the sudden rise of Ben Alexander, who became starring material through the two J. K. MacDonald productions, "Penrod and Sam" and "Boy of Mine." Mr. MacDonald selected Alexander as "the typical American Boy." Ideally suited, his two pictures have been sensational successes, and it is promised that his third, about to go into production, will be even better.

Weekly Screenings

Regal's Toronto branch has started an innovation that is proving very popular with exhibitors of the metropolis. Every Friday afternoon it screens one or two of the newer feature releases and invariably a large number of exhibitors are in attendance. There is a standing invitation to all exhibitors to these Friday afternoon screenings.

"The Hunchback" is Popular Advanced Prices and All Widespread Showings in Representative Theatres Proves Wisdom of Laemmle Policy Coupled With a Real Product.

Carl Laemmle is elated over the success of his innovation in offering "The Hunchback of Notre Dame," to regular motion picture theatres for advanced admission price showings. Although a number of "voices" in the industry prophesied that motion picture theatre owners did not want the big Universal production, or any other film production for advanced price showings, the record of "The Hunchback" definitely proves the contrary.

"The Hunchback" has been played at advanced prices in theatres of all sizes and descriptions in cities of all sizes all over the country, and it is reported to have done record business in every locality, establishing itself as a box-office drawing card and a real screen achievement.

Laemmle offered "The Hunchback" at advanced price runs after he had been flooded by requests for such bookings from representative theatre owners in all sections of the

Business Follows Courtesy With Service

**Coleman Electric Company Finds
Digest Healthy Aid To Merchandising Policy of Firm.**

Our very good friend, Harry Coleman, of the Coleman Electric Co., Toronto, speaks very highly of the value of the Advertising Pages of the Digest, and the rapid growth of this fine little business bears witness to Mr. Coleman's statements.

Mr. Coleman tells us that in spite of the usual remark of the Exhibitor—"Business? Ain't no such animal!"—his concern has shown a steady increase in general supplies from month to month, not to speak of the rapid increase in the sale of the Motiograph De Luxe Projector and other large units.

As a consistent advertiser in the Digest, we know that every Exhibitor will benefit in every way by Patronizing the Coleman Electric Co., whose slogan is well lived up to—"Courtesy With Service."

United States and Canada. At that time the big picture was being handled exclusively by Universal, which had eight "Hunchback" companies, each a complete unit, with advance agents, managers, orchestras, operators and other personnel necessary to route the show, to advertise it and to present it. Many big cities were being covered in this way when the change in booking methods was made.

Wishing to keep up the high tone established for "The Hunchback" by his own presentation units, Laemmle decided upon the advanced price offering as the best way to maintain the prestige of the big photodrama.

Theatre owners immediately saw the advantage of this move, despite the criticisms leveled against it. These theatre owners saw the possibility of showing the picture at advanced prices and of creating a wave of "Hunchback" publicity thereby. Then, they knew, they could bring it back at popular prices and double their money on the picture.

John M. Quinn Passes

General Manager of Vitagraph Succumbs To Heart Failure —
Still a Young Man.

John M. Quinn, general manager of Vitagraph, passed away at Los Angeles, Monday, February 4th, death having been due to heart failure.

Mr. Quinn was but 39 years of age and had been general manager of Vitagraph since 1918.

Deceased is survived by a widow and two children. Interment took place in Chicago, Tuesday, February 12th.

Previous to his association with Vitagraph, Mr. Quinn was West Coast Manager of Triangle. As a publicity expert the supporters of the late Woodrow Wilson found him an excellent assistant in the campaign which resulted in Wilson's election.

The death of Mr. Quinn comes as a great shock, to his business associates as well as to his friends. Always looked upon as being in the "pink of condition," an indefatigable worker, reported as "the man without a watch," it was expected that he was to be "gathered unto his fathers," full of years.

The Vitagraph men who came in contact with him, when asked for a particular characteristic, said, "In his letter files, in ours, you cannot find one word of criticism regarding our work. Mr. Quinn's judgment was based upon the sincerity of our effort." Vitagraph loses a most valued executive and the picture industry one of its finest business types.

Death Takes Daughter Of Prominent Exhibitor

DIGEST takes this opportunity of expressing sympathy to Mr. B. Hudson, of the Astor Theatre, Toronto, in the loss of his daughter, whose death occurred recently after a long illness.

Mrs. Pearl Gurofsky had been a semi-invalid for nearly eight years, and though everything possible was done, it proved impossible to restore this courageous young woman to good health. The funeral, held on Tuesday, February 5th, was largely attended.

Mrs. Gurofsky is survived by her husband, a little daughter, her mother and her father, who is a prominent Toronto exhibitor.

"The White Sister"

The "tip" given in the last issue of the DIGEST to the effect that the sensational photoplay, "The White Sister," was to be brought into Canada has made exhibitors "sit up and take notice." This picture is declared to be one of the outstanding box office attractions of this season's offerings. The cast is headed by Lillian Gish. She is supported by a cast that is remarkable. Besides a list of American favorites, there also are two Italian stars through the courtesy of Teatro Costanzi, Rome, and six well known players through the courtesy of Unione Cinematografica Italiana. Exhibitors will be well advised to secure bookings on "The White Sister." It's going to be a "clean-up," according to Regal executives. Regal Films, Ltd., will have distribution of the feature in Canada.

A Frank Statement

The exchanges never lose by taking exhibitors into their confidence and placing all the cards "face up on the table."

Here is an extract from a letter recently sent to Ontario exhibitors by Regal Films, Ltd., commendable for its frankness:

"As a rule, exhibitors have little use for road show engagements of pictures. At the time 'The Four Horsemen' was released many exhibitors took very strong objection to the percentage booking that was demanded. Since then Regal has offered many of the best bets on a straight rental basis. Now we are offering two of the greatest pictures of the decade — 'Scaramouche' and 'The White Sister'—on a straight rental basis. Both these subjects have and still are playing in many of the leading legitimate houses in the States on runs running into months at \$2.50 top prices. Notwithstanding this fact, Regal has bowed to the wishes of exhibitors and will offer bookings on the two great attractions named on a straight rental basis."

Chairman of Censor Board Guest at Royal Wedding

One of the distinguished guests at the wedding of Miss Lois Booth, grand-daughter of J. R. Booth, the multi-millionaire of Ottawa, to H. R. H. Prince Erik of Denmark, at Ottawa on February 11, was Count Roussy de Salles, of Montreal, who is chairman of the Quebec Board of Moving Picture Censors. Count Roussy, who comes of one of the oldest French houses of nobility, was also a guest of honor at a reception held at Rideau Hall, the vice-regal residence at Ottawa, on February 7.

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"Courtesy with Service"

The Coleman Electric Company
21 Dundas Street East, Toronto

Pictures in Montreal

By S. MORGAN-POWELL

(Exclusive to the Digest.)

Montreal, Feb. 13. — Still on the Censorship. The motion picture industry here is very deeply perturbed over the recent prosecution of an exhibitor for showing "Flaming Youth" after it had been passed by the Quebec Censors—not because this particular film was condemned by the Court, or because the exhibitor in question was fined five dollars and costs, but because of the effect the judgment has had upon the censorship of films here.

A week ago a film dealing with The Younger Set, "Their Children's Children," was shown at the Capitol Theatre, after having been duly censored by the Quebec Board—how many of the Board saw it, unknown. It was shown two days, and then recalled by the Board and literally mangled, until it was nothing more than a ridiculous travesty of the original. It was then returned to the theatre and exhibited in its mutilated form until the end of the week. Among other queer things that also happened was the condemnation of two harmless comedies, while other films passed were emasculated until their final form was in some instances pitiful. The film, "The Song of Love," at the Palace last week, was put through the "purification" process of emasculation also, and one character, a married woman in love with her former fiancée, was changed into his sister, with ridiculous results both as to action and title, and the actual fact made all the more patent as a consequence.

These pranks by the Censor Board are the subject of general discussion. The motion picture interests held a long session at the Albee Building, where all the exchanges are housed, to discuss the general situation, and at this meeting Colonel Cooper and present, as well as lawyers advising the exhibitors and exchanges.

One point was brought out, namely, that some time ago there was slipped through the Quebec Legislature a by-law empowering the Quebec Board of Censors to recall any film it had already passed, without giving any reason, and notwithstanding that the film might already have been exhibited as a duly censored film, and heavy cash expenditure for advertising have been incurred. In other words, the Quebec Censor Board is rendered the most autocratic body in

the entire Dominion, for not even the Supreme Court can recall one of its own judgments. Moreover, there is no appeal whatever from this body, save to itself, for which any exhibitor has the privilege of paying a special fee. As the Board obviously cannot stultify its own judgment by passing a film it has already condemned, just because it is invited to consider, itself, an appeal from its own decision, this is nothing more or less than a pure farce—for which the exhibitor has to pay.

What action, if any, will be taken by the motion picture interests here, it is too early to suggest. But the situation is rapidly becoming intolerable for the industry. Exhibitors have found out by past experience that it is absolutely futile to argue with the chairman of the Board, and the arbitrary and eccentric actions taken by the Board are such as to indicate neither broadmindedness nor commonsense in many instances. There has already been one complete sweep of the Board's personnel since its inception. Clearly the time is overdue for another. It is neither responsible nor fair that an industry that contributes so many thousands to the coffers of the province should be under the absolute and arbitrary control of a body which has shown itself singularly prejudiced and is seemingly amenable to influence from one source only—that of clerical intolerance.

* * * *

Before it was mutilated by the Censor Board after recall, "His Children's Children," at the Capitol, was the feature film of the week. The Censor's action is all the more incomprehensible when it is borne in mind that the story is a clean one, of healthy and sustained interest, dealing with modern life and remarkably true to life in its incidents and details, as well as its atmosphere. The first part seems to be rather long drawn out as compared with the second, but censorship may account for this, in part. The acting by Bebe Daniels, Dorothy Mackaill and George Fawcett proved quite adequate to carry conviction at all times. Indeed, there were times when it seemed as if one were looking at some of the best acting the screen has shown for a year or more. The eminent suitability of each principal to the role filled was in

particular to be noted. With unusually picturesque photography, with rich contrasts of light and shade, and with discrimination exercised in regard to close-ups, the attractiveness of the film is even more marked. The titles proved adequate—all that is necessary in such a film.

There are very few faults about this picture, and what there are may be set down as immaterial. The story has been transposed from the printed page to the screen with sound judgment, and conveys the lesson of the novel in accentuated form, as well as providing excellent entertainment.

* * * *

Miss Constance Talmadge in "A Dangerous Maid" affords another instance of the desirability of getting away from the silly American society angle in films. This is a story of the rebellion of the Duke of Monmouth in England in the time of James II, and is both plausible and well told, with the dramatic element duly revealed. The photography could have been improved, for some of the best scenes are rather dull in lighting, and there is lacking discrimination in light distribution in others. The close-up work is particularly good. The titles are brief and pungent, mostly in Old English phraseology. The action is sound, and the acting effective, both Constance Talmadge as Barbara Winslow, the heroine, and Conway Tearle as the hero playing with rare nerve and spirit. Their work prevents the story from dragging at times when it threatens to be rather slow. But greater care should be exercised in details of historical data. For instance, the King's Guard soldiers are represented as marching with their muskets on their right shoulders, which is the American way, and contrary to the English way.

Scenario Writer To Edit Bulletin In Edmonton, Alta.

A well known scenario editor for the Famous Players Lasky Corporation of the United States, with headquarters in Portland, Maine, Randolph Marshall has arrived in Edmonton, Alberta, to become managing editor of the Edmonton Bulletin newspaper.



Lenore Ulric

IN

David Belasco's

"TIGER ROSE"

The Stage's Greatest Actress in One of the Greatest Dramas of the Present Generation. The Play That Broadway Still Recounts With Bated Breath.

NEVER BEFORE SUCH A STAR AND STORY.

A PICTURE THAT TOUCHES THE HEIGHTH AND DEPTH OF HUMAN PASSION.

A Warner Bros. Classic of the Screen

"The Man Life Passed By"

Cast Includes

Jane Novak, Percy Marmont, Cullin Landis,
Eva Novak and Hobart Bosworth

A STORY PEPPERED WITH PERIL AND PUNCH

Directed by VICTOR SCHERTZINGER, who gave us Jackie Coogan in "Long Live the King."

IT WILL SWEEP UP ALL THE BUSINESS THERE IS ROOM FOR

The Cast Alone Will Pull Them In and the Title — It's the Best of the Year.

A BOX OFFICE TORNADO

It's A Metro Picture



Regal Films, Limited

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"NAME THE MAN"

Adapted From Sir Hall Caine's

"The Master of Man"

The Year's Big Sensation

Included in the cast are

CONRAD NAGEL, PATSY RUTH MILLER, MAE BUSCH,
HOBART BOSWORTH, AILEEN PRINGLE,
CREIGHTON HALE.

A Victor Seastrom Production

WE ARE PROUD TO OFFER THIS PICTURE AS
ONE OF THE BEST BOX OFFICE
ATTRACTIONS.

A FILM TRIUMPH—Directed by Victor Seastrom

A Goldwyn-Cosmopolitan Production



A.2-1 COL.

"LITTLE OLD NEW YORK"

FEATURING

MARION DAVIES

A Charming Romance of the Days When
America Was Young.

THIS GREAT FEATURE IS BREAKING RECORDS
EVERYWHERE.

Booked Into the Best Theatres on the Continent.
Your Patrons Want To See It, Too.

EARLY DATES STILL AVAILABLE

A Goldwyn-Cosmopolitan Picture



Regal Films, Limited

TORONTO - MONTREAL - ST. JOHN - WINNIPEG - CALGARY - VANCOUVER

Carl Laemmle Drives Home a Fact
UNIVERSAL HAS

The Greatest Picture of all Time

THE HUNCHBACK OF NOTRE DAME

LON CHANEY. PATSY RUTH MILLER, ERNEST TORRENCE
and NORMAN KERRY. Playing to Capacity Everywhere.

The Great American Speed Picture

SPORTING YOUTH

Starring REGINALD DENNY

A Great Box Office Title, 100% Audience Picture, and a
Tremendous Cast

THE LAW FORBIDS

Featuring BABY PEGGY

The Beautiful "Merry-Go-Round" Girl in Her Second Triumph

FOOL'S HIGHWAY

Starring MARY PHILBIN

Just the kind of Picture that has made Dean Famous

THE STORM DAUGHTER

Starring PRISCILLA DEAN

UNIVERSAL HAS

THE PICTURES!

Hoot Gibson

in
Ride For Your Life

Hook and Ladder

Ramblin' Kid

Hundreds of Exhibitors Say:
"He's My Best Bet!"

**Rudolph
Valentino**

and

Carmel Meyers

IN A TWO REEL RE-ISSUE
of the Popular Feature Success

**A Society
Sensation**

Don't Miss It---

Valentino, whose Name
is Magic, is Back Again
With A Box Office Triumph.

White Tiger

Starring **PRISCILLA DEAN**

Darling of New York

Featuring **BABY PEGGY**

The Acquittal

With **Norman Kerry and Claire Windsor**

Lady of Quality

Featuring **Virginia Valli and Norman Kerry**

Thundering Dawn

With **J. Warren Kerrigan and Anna Q. Nilsson**

Drifting

Another Success For
PRISCILLA DEAN

Merry-Go-Round

With **Mary Philbin and Norman Kerry**

A Picture that Ranks with the Out-
standing Achievements of the Screen.

THE PICTURES

Digest Reviews Current Attractions

By H. M. BALL

"Flaming Youth"

ASSOC. FIRST NATIONAL

WHEN you tell them you've booked "Flaming Youth" they'll expect something. Even those who haven't read Warner Fabian's book know what to expect with a title like that; and although many of the daring treatments of the book have necessarily been eliminated in the picture, some by the worthy director (all praise to John Francis Dillon) and some by the censors, your audience isn't going to be disappointed after standing in line outside the box-office. 'This you may be sure of, there will be a line up.

"Flaming Youth" was written by a gentleman who dared not disclose his identity; so true to life was his book, declares he, that the "set" described would at once recognize itself — and likely cut off his rations. Hence his discretion. Somehow we feel that a good many people, if truthful, would admit that they were "Mona"; certainly we personally know one "Pat" and maybe two, or twenty.

"Flaming Youth" is intended to show society mamas and the less sophisticated mas (both, however, mothers of flappers) how not to bring up said flapper daughters. Now, "Flaming Youth" has made such an attractive thing of this life of a flapper it is just a question whether it will not create greater havoc. When you figure that "Mona" dies just when she realizes that she is almost too late to save her youngest child, "Pat," from the experiences which she has frankly shared with her other two daughters; that she devises a means of bringing the vivacious young child up by having the family doctor (in love, of course, with "Mona") write her letters (after she is dead) relating to "Pat's" development; that she instructs "Pat" to filch same from the safe in the wall and read all about herself, thereby correcting past errors; that "Pat" carries merrily on in spite of this novel method of self-inspection until she eventually marries another of her mother's unsuccessful suitors; and that the gay little flapper skating on thin ice almost from her A B C days, gets "safely" married—well, it does not seem such a bad process after all, this business of being a "Pat."

Certainly Colleen Moore has a love-

ly time of it, and she is easy to look at if any flapper ever was. This vivacious young star undoubtedly is ideally cast. She is enlightening and appealing—she is a clever little actress. Myrtle Stedman is remarkably effective as "Mona"; Betty Francisco and Eleanor Boardman have the less important roles of the elder daughters.

Milton Sills is the fine, chivalrous, middle-aged man-of-the-world (a unique type, rather) who saves the flapper by marrying her. Elliott Dexter as "Doctor Bob," spends most of his time writing letters to the dead lady and drawing curtains, but he has a nice pleasant way of doing these things that don't require much energy. Ben Lyon again convinces us that he is a very good looking youngster.

Now, Mr. Exhibitor, if your patrons are fond of jazz, here's your picture; if they are a bit conventional the censor will probably be able to give you excellent assistance in modifying it to suit the most fastidious.

James C. Van Trees has contributed all that could be expected of any camera man. The acting is good, the direction clever, the picture runs a little too long—but it is all "entertainment," so step right up.

* * * *

"The Loves of Mary, Queen of Scots"

IDEAL

Through Educational

Once in a long while something happens to brighten the weary, disillusioned way of the reviewer. This week it happened in a screening room where, without fanfare or distorted advance advertising, a small group of fortunates viewed a picture that was a picture—and, dear friends, the English have done it!

No more inspiring and beautiful production has ever been released in Canada than Ideal's remarkable drama, "The Loves of Mary, Queen of Scots," based on the life of the Queen who was more than queen, Mary, whose heart enabled her to live the full gamut of life's great emotions and die, frail, tender and brave, a martyr. Canadian Educational is to be congratulated on securing the release of this magnificent photodrama.

The fate of Mary of Scotland whose womanly charm was envied and even feared by the amazing Elizabeth is a story replete with the ele-

ments which make for inspiring drama. It seems that the greatest episodes in the lovely martyr's life have been chosen to create this remarkable screen chronicle, alluring the imagination and yet satisfying the mind of the student. Each character is drawn with uncanny success—the befrilled and perfumed dandies of the French court, where Mary spent a happy girlhood; the supermen nurtured in the heather clad lowlands, whose lives and swords were pledged to this frail creature; the giants of Bonnie Scotland, whose mighty strength is symbolized in the oaken forests; the nobility of Merrie England, reflected in the grace of mind and manner of Elizabeth's court — each fine shading of type and character drives home the truth of the picture's greatness.

As Mary, Fay Compton adds one more memorable characterization to an imposing list of successes. Her appeal and beauty as the Queen more than justifies the devotion of Rizzio, Darnley and the heroic Douglas. And by the way, when you witness the fine impersonations of such well known English actors as John Stuart and Ivan Samson and the rest of the long list of able actors cast in this production you sigh for such heroes, that they might grace the American screen!

Most of the reverse criticism directed towards the British productions to date, has been inspired by the ineffective lighting, and the apparent shortage of money for production purposes. "The Loves of Mary, Queen of Scots" bears the "Hall" mark if ever a production did; here we have the superb settings that only the Old Land can provide, a wealth of authentic interiors, magnificent shots in stately cathedrals, superb scenes outside rugged castle walls which have stood the elements for centuries; mob scenes that would make some of the American producers green with envy, night scenes with burning torches lending erie beauty to moss-covered walls and iron court gates; scores of wonderfully tense, dramatic episodes in which registration is so convincing as to make you squirm with excitement. And so on, the points of merit are legion. Denison Clift directed this "Ideal Subject" which has come without a word from England. Thus the modesty of the great!

Great Heart Interest in Judgment of the Storm

Palmer Prize Scenario Provides F. B. O. With Excellent Screen Drama—George Hackathorne in Cast.

"Judgment of the Storm," F. B. O.'s big Palmer Prize production being distributed by United Exhibitors of Canada, has won flattering praise from the American trade paper reviewers.

The Film Booking Offices hail this as "a picture with a punch," and well they may, says one reviewer. For while it is no radical departure, such as Chaplin's treatment of "A Woman of Paris," nor yet so novel as "Hollywood"—it does embody all the elements that go to make a ripsnorting, thrilling evening's entertainment—where "a good time is had by all!" And it's the type of picture that can be played in all types of houses.

There's heart interest aplenty, thrills, dramatic moments and best of all a cast so well chosen that each particular character makes a decided impression—and the director is to be commended for the masterly way the story develops—going from climax to climax—until you forget that it's only a motion picture after all.

Lucille Ricksen, petite, sixteen year old star is someone to rave about.

Here is a player who can act as well as look pretty. She is probably well known to your audiences for a youngster (it seems just yesterday) she played the leading roles in Goldwyn's Edgar Comedies.

Lloyd Hughes as John Trevor, the young, luxuriously-inclined collegian, is excellent. When he goes to New York to visit his mother, whom he thinks is independently wealthy by inheritance, but finds she is dependent for her support upon a fashionable gambling den, there is a very tense passage.

He denounces her, but she pleads that it was all for him, and tells him that his father's share in the gambling den was all he left them.

Here is a good angle of the picture to exploit. Such a line as, "Should a mother sacrifice everything to provide the best for her son?" is suggested. Another catch line such as, "Should punishment for the sins of the father be visited upon the child?" can exploit the other angle where John tries to atone to Mary's family for Dave's death, by binding himself out as a veritable slave upon the farm, the idea being that in the case he was condemned because of his mother's unfortunate way of making money. And it took a storm and a near tragedy to solve it all.

Canada's Buffaloes Still in Limelight

With regard to a notice appearing in the trade press field that Sam Bilsky of Ottawa had secured the privilege of disposing of buffaloes belonging to the Dominion Government, the following official statement has been issued by J. B. Harkin, Superintendent of Dominion Parks, at Ottawa:

"The statement that the Canadian Government by 'an unusual releasing decree' has placed the Government buffalo herd at the disposal of Mr. Sam Bilsky is not correct. Mr. Bilsky advised the department some time ago that on a visit to New York, he had learned of a circus which would like to secure three live buffalo. He was told that a sale of this kind could probably be arranged and to look further into the matter and report. Apparently the press story has been hung on this. The Government is not offering the herd for sale through Mr. Bilsky or anyone else but it has always followed the policy of meeting demands for two or three animals for zoos and similar institutions."

Nathan Rotshtein Acquires New House

Mr. Nathan Rotshtein, proprietor of the Olympia Theatre, Assiniboia, Sask., advises through his sales manager, J. A. Kraker, that he has acquired the Arlington Theatre, Portage Avenue, Winnipeg.

Henry Kolker Able Director Of "I Will Repay"

Henry Kolker the director of "I Will Repay," which is being offered in Canada by Educational Films, has successfully trebled the parts of stage actor, film star and film director. Before devoting his energies to screen work, he was well known on the stage in America, where he acted Shakespearean and other famous parts with players of world-wide repute like Ada Rehan and Nazimova. Among his successes on the screen, his performances with Nazimova in "The Red Lantern," will be specially remembered.

It is perhaps, however, as a film director that he has most distinguished himself. He has directed Betty Blythe features, Bessie Barriscale in "The Woman Michael Married," Vera Gordon in "The Greatest Love," and George Arliss in the dignified and interesting production of "Disraeli."

"I Will Repay" is an "Ideal" subject with distribution through Canadian Educational.

Maritime Manager Has Snappy Little Contest

Newspapers Publish Intriguing Photographs Asking Readers For Written Solution—Cash Prizes Offered.

What Manager Golding designated as a "snappy little contest" took place at the Imperial Theatre, St. John, N. B., recently and was most successful. A picture of burning Moscow was displayed in one evening paper while in the other newspaper a British flag with the words, "Waterloo. What happened?" were shown. Underneath the Moscow picture was a question regarding it. Answers were requested by noon of the following day. At five o'clock a neatly penned answer to the Moscow question was brought in. Answers were handed to attendants all evening and the morning mail brought a flood of them.

The winners, who received a cash prize each, were: "Waterloo," Caroline Bartlett, 50 Winter Street; "Moscow," Frances Kennedy, 29 Richmond Street.

The answers were splendidly com-

prehensive and all interested will want to see "A Royal Divorce" now advertised for the Imperial Theatre and posters of which are prominently displayed all over the city. It was a good little idea and everybody says, "You've got to hand it to Walter Golding when it comes to publicity stunts."

Ruby Miller Buys Play For Stage and Screen

Ruby Miller, noted British stage and cinema star, who made her American film debut in F. B. O.'s production of "Alimony," has recovered from her recent illness and has returned to Hollywood after spending a month resting in her lodge overlooking the Pacific at Laguna, California. Miss Miller has purchased a new and original manuscript called "The Woman Forbidden" from the pen of Laura Rose, an English writer.

Speaking of Censorship How About Best Sellers?

Member of Moncton Board of Censors Thinks Pictures Receive Too Much Blame — Check Up On Originals, She Urges.

(Moncton, N. B., Special to DIGEST.)

A most interesting paper was given at the Annual Meeting of the Provincial Council of Women for New Brunswick by Mrs. A. C. D. Wilson, a member of the Censor Board of the Province. Mrs. Wilson's paper, which was a five minute one, was entitled "Moving Pictures and Objectionable Printed Matter." She began by asking if too much is not blamed on the Movies when there is so much that is objectionable in modern books and weekly periodicals. She argued that pictures are much better than books in many cases because when a best seller is filmed the bad features are eliminated and usually a higher moral tone given to the plot. It is in books and periodicals that one finds the sex question so much discussed.

Mrs. Wilson also referred to spoken plays and vaudeville which she thought required far more strin-

gent censoring than is insisted upon for pictures. Lines in plays and acts on the stage are passed by the public which would be instantly banned as subtitles. Censoring should be fair on all sides. The public is getting protection on the screen.

Moving Pictures are the sole amusement of millions, speaking in a universal language. Clean wholesome pictures, Mrs. Wilson stated, have done incalculable good. They have an immense influence on national life and their educational value is only just beginning to be recognized.

The sanctity of marriage, the speaker thought, is too lightly treated in pictures and in the life of Filmdom. The performers belong to the public. They are placed on pedestals and when they fall the picture loses its value. The illusion of the heroine or hero is lost."

Baby Peggy's Director To Pilot Cameo Stars

Harry Edwards, who has been directing Baby Peggy, has been engaged to direct Educational-Cameo Comedies with Cliff Bowes, Virginia Vance and Sid Smith.

Edwards directed Mermaid Comedies under Jack White's supervision a year ago while the Jack White forces were at the United Studios.

Irving Cummings Will Make Herbert Rawlinson Picture

Irving Cummings, Universal director, is busy preparing for the production of the next Herbert Rawlinson feature while the star is on "honeymoon location" at Riverside and various other points in Southern California. Mr. Rawlinson recently married Loraine Abigail Long, a Detroit society girl.

Cummings, whose standing as a director jumped several notches when Universal previewed his remarkable feature, "Fools Highway," a Universal-super-Jewel special starring Mary Philbin, completed the last Rawlinson picture, tentatively titled "The Virtuous Crook," two or three weeks ago. Its quality is such that Universal executives believe the Rawlinson-Cummings combination one of the most successful yet discovered.

Millarde Has Had Varied Experience

Harry Millarde, who recently directed "If Winter Comes" for William Fox, has added another popular success to his record with his production of the Belasco stage hit, "The Governor's Lady." He has had an interesting career both on the dramatic stage and in the movies.

From a stock company in Cincinnati he graduated into a traveling organization supporting Walker Whiteside. Harry Millarde also appeared on the stage in support of the Shakespearean actor, Robert Mantell. After several years on the stage he listened to the lure of the movies and spent four years before the camera. But there were bigger things in store for him, and he became a director. He is about to begin work on the film version of "The Fool."

Syncopated Music Proves Very Popular With Capitol Patrons

Blaine Allen's novelty orchestra at the Capitol Theatre, Regina, Sask. gives a 35 minute concert of syncopation each night and is well liked by patrons. It appears between the two night shows.

Truart Announces Cast Selected For Second Talmadge

The second of the series of Richard Talmadge thrill-dramas being produced by Carlos Productions for Truart Film Corporation, which is being made under the title "On Time," under the direction of Henry Lehrman, is now well under way.

Director Lehrman has completed the selection of the cast which includes Billie Dove, as the female lead, and a supporting all-star cast which includes such well known artists as George Siegman, Stuart Holmes, Charles Clary, Tom Wilson and Douglas Gerard.

Christie Comes East To Arrange Policy of Comedy Distribution

Charles H. Christie is en route East on his annual mid-winter trip for conferences in New York relative to distribution of the Christie product. He was due to leave Los Angeles January 27 and will no doubt remain in New York until February 10th.

Returning early in February, Mr. Christie will visit several of the leading exchange centers in the East and Middle West. He made no statement as to distribution of the features the Christie Company will make, and which were tentatively announced several weeks ago by the W. W. Hodkinson Corporation, although he said that full details of the arrangement will be made public later by the distributing organization.

"For the last few months," he said, "our organization has been concentrating on the new Bobby Vernon, Jimmie Adams, Neal Burns and Dorothy Devore two-reel comedies, and under the management of my brother, Al Christie, there are now four directors filming two-reel comedies of which twenty will comprise the entire year's work. With this schedule, limited in number, more time than ever before can be spent by an individual director and staff on a short-length comedy, with the result that each one has had fully as much time and attention devoted to it as is given to the average feature-length picture."

Plans for the construction of a theatre in the Fort Rouge district, Winnipeg, an exclusive residential section, have been completed by Max Blankstein, of Winnipeg, the cost of which will be \$60,000 and the seating capacity 800.

SECOND CALL!!!

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FIGHTING BLOOD

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12 Two-Reelers—Based on H. C. Witwer's Saturday Evening Post Stories.

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Times
tells its
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Another fine picture
from the director
who has never had
a failure — and bet-
ter than

"THE
DANGEROUS
AGE."



LOUIS B. MAYER
presents the

JOHN M. STAHL PRODUCTION "The WANTERS"

From the story by LEILA BURTON WELLS
Directed by JOHN M. STAHL
Scenario by J.G. HAWKS and PAUL BERN
Photography by . . ERNEST G. PALMER

"Here is a showman's picture. The title is in itself interest
arousing and unusually adaptable to exploitation such as
teasers and tie-ups. If you get behind it, you can get them
in your theatre, and once they are in you don't have to
worry, for the picture will take care of itself."

C. S. SEWELL

in the
MOTION PICTURE WORLD



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National
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all the
year
round

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CANADIAN MOVING PICTURE DIGEST

Vol. 15, No. 43.

TORONTO, CANADA

February 23rd, 1924



The Fiery Ecstasy of **ROMAN LOVES**

in the ancient city of folly, Facisti rise—where
Caesars fell—columns stand to mark ages
of pageantry and passion that kindle the
blood—the glories of Rome are the wonders
here in the daring and all powerful drama
of a man who risked all and lost—of a wo-
man who lost but was gladly lost in the all
consuming love of a hero.

A Modern Version of

HALL CAINE'S

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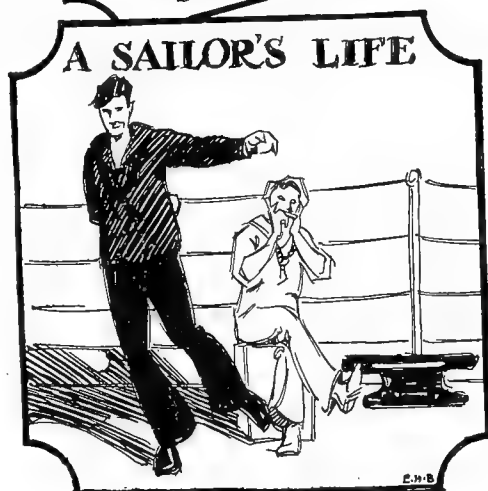
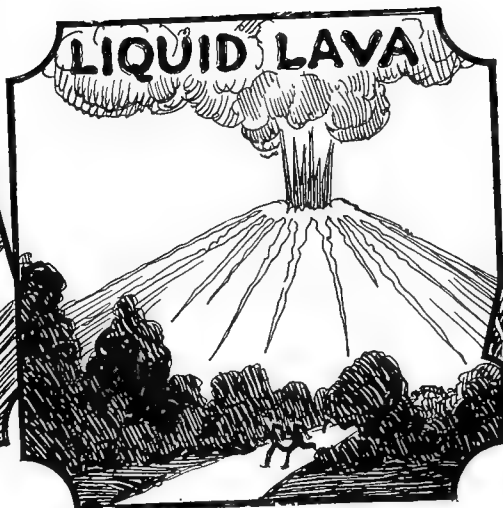


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YOUR voice, Mr. Exhibitor, raised in protest against the evil of the over-long, padded feature, is being heard. The first signs have been seen of a move by some producers toward a more reasonable average length for feature pictures.

This is not victory for you, however. It is only the first sign of coming victory—if you keep up the fight.

Don't let your protests weaken, but rather make them louder now that you are sure they are being heard. Remember that you can't use Real Showmanship when you book a picture so long that it leaves no room for anything else on your program.

E. W. Hammons

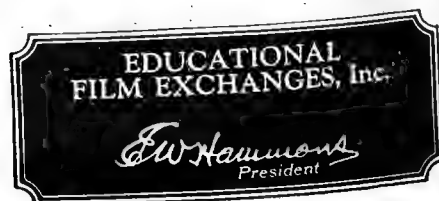
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A SECOND GROUP OF TWELVE ONE-REEL NOVELTY CLASSICS

The reception being accorded by exhibitors to this new series of HODGE-PODGE proves the judgment of those numerous showmen who have declared HODGE-PODGE the best one-reel novelty subject on the market.

SPEEDVILLE
BOTTOM OF THE SEA
LIQUID LAVA
A SAILOR'S LIFE

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Newspaper Scare Lines

IT HAS BEEN the custom of newspapers, ever since the Motion Picture publicity experts took it upon themselves to announce million dollar pictures and salaries, to use Motion Pictures for every available "Scare Line," knowing that the public's attention would be arrested.

Upon investigating the alleged association of certain notorious characters with Motion Pictures, it has been discovered that they acted in the capacity of "supers" in a mob scene, or perhaps played a servant role.

The fact that the newspapers, not being able to establish a "leading" picture relationship, eventually dropped the Film heading did not help the situation, for in the mind of the public a picture relationship had been established; and Motion Pictures received the reaction which invariably followed publicity of such a nature. Organizations of women and men reformers, with much leisure and energy and no outlet for their suppressed emotions, noted through the newspaper "Scare Lines" the immorality of Motion Picture representatives, and immediately became imbued with a "rage to reform." There were meetings with resolutions condemning Motion Pictures, deputations to officials and public condemnation.

Considering the fact that theatres give the various newspapers financial support, through the advertising pages, should they not be given the same consideration as that given to other customers? In addition to this money angle, is it fair for the newspapers to make a "cat's paw" of Motion Pictures in order to get sensational headings?

The Motion Picture Theatre Owners of Canada, Ontario Division, at a recent meeting passed the following resolution in regard to this matter, sending copies of this resolution to the various newspapers; and do now call upon the exhibitors to bring this matter to the attention of their respective newspapers.

"WHEREAS: The Motion Picture Theatre Owners of Canada, Ontario Division, having noted that the newspapers are in the habit of associating the name of Motion Pictures in connection with 'Unfortunate men or women' who has been murdered, kidnaped, imprisoned; or have indulged in pursuits contrary to the will of the people and the Laws of the Country, do hereby protest against such use, when the association of such 'unfortunates' with Motion Pictures has not exceeded their appearance as 'Supers' perhaps in a mob scene.

"AND WHEREAS: It has been noted by the Motion Picture Theatre Owners of Canada, Ontario Division, that following such 'Sensational Publicity' in connection with Motion Pictures the Motion Picture Industry has been subjected to a series of malignant and prejudiced attacks; and that the standing of Motion Pictures in the Community has been impaired.

"WHEREAS: In association with the Motion Picture Industry are women and men of fine character, who value their standing in the Community wherein they are resident; and find that the continual besmirching of the name of Motion Pictures unnecessarily, not only is humiliating to them, but subjects them to insult and suspicion, therefore, Be It Resolved that we earnestly request the newspapers to refrain from unnecessary use of 'Film Stars,' etc., in their headlines, without first investigating the identity with Motion Pictures of the subject involved."

Here is an example of one of the latest attacks coined from one of our daily papers, which the "publicity" mentioned, in all probability, stimulated into action.

—RAY LEWIS.

Mothers Urge Suppression of Immoral Films Six Hundred Women of Quebec Appealed To Mayor

Quebec, Que., Jan. 22.—(Canadian Press.)—A delegation consisting of between six and seven hundred mothers of families of the city waited upon His Worship Mayor Samson in the Council Chamber at the City Hall yesterday afternoon to request the suppression of immoral pictures and bill boards at the entrances to cinemas and theatres.

The delegation, which was introduced by Mr. G. J. Magan, president of the St. Vincent de Paul Society, was headed by Madame L. A. Taschereau, wife of the premier of the province.

After the delegation had been introduced to His Worship, Madame Taschereau read the following petition on behalf of the delegation:

"Whereas a large number of pictures of theatres and cinemas are of a clearly immoral character and that nearly all, because of the scenes of life and death presented, constitute a real danger for children;

"Whereas, these children, returning home from school, are practically obliged to see these pictures, and their young imaginations are sullied;

"Whereas it is the duty of municipalities to protect not only the physical well-being of its people, particularly the young and weak, but also their moral life.

"Whereas, presently the pictures are submitted to no censorship;

Appeal of Mothers.

"The undersigned, mothers of families of the City of Quebec, justly uneasy over this situation, and conscious of their grave responsibility, respectfully but firmly pray that the municipal council of their city protect its territory against all immoral illustrated pictures of cinemas and theatres, either at the doors of the theatres, in windows, or at the doors of stores, and especially within the limits of its territory.

"They also demand that severe censorship of pictures be established without delay by the municipal authorities."

His Grace Mgr. Laflamme added a few words to the petition presented by Madame Taschereau, after which His Worship the mayor, replied to the delegation, stating that something certainly had to be done about the matter. The City Council had already passed a motion about this subject at its last meeting and he thought it would be best to appoint a board of censors for the city, while the municipal authorities had no power to act, the city council should seek authority from the Legislature for this purpose.

Four Ince Productions for First National Release

Director of "Anna Christie" Finishing a New One For Schedule
Which Includes "Galloping Fish" and
"Friend Wife."

Four Thomas H. Ince productions are now in work at the Ince studios at Culver City, Calif., for release through Associated First National Pictures, Inc., during the present year.

The first of these is a comedy, "Galloping Fish," an adaptation of Frank R. Adams' story, "Friend Wife," with Syd Chaplin, Louise Fazenda, Ford Sterling, Chester Conklin and Lucille Ricksen in the leading roles. It is now in the cutting room at the Ince studios. The picture, which was directed by Del Andrews under personal supervision of Mr. Ince, features a trained seal.

John Griffith Wray, who directed "Anna Christie," is just completing a new drama temporarily titled "Against the Rules." Against the setting of a forgotten island of the South Seas, this love story of a young missionary and a white woman, an unhappy bride who is washed up on the island after she has tried to commit suicide from the deck of her hus-

band's yacht, has been told. Leatrice Joy, Percy Marmont and Adolph Menjou have the leading roles of the production.

Another Ince company, under the direction of Lambert Hillyer, is filming "Those Who Dance," billed as the "surprise picture" of the year. Beyond the fact that it is based on George Kibbe Turner's story of the same name, Mr. Ince has not revealed the theme of the drama. A novel twist, it is said, has been added to the plot by combining the original story with one of the most discussed of modern day questions. Blanche Sweet, Bessie Love, Warner Baxter, Robert Agnew, Lucille Ricksen and Lydia Knott are included in the all-star cast.

The feature of Mr. Ince's production schedule for the new year will be a mammoth "western" for which spectacular action scenes already have been filmed. The story is an adaptation of Courtney Ryley Cooper's historical novel, "The Last Frontier."

"Listen Lester"

Is Under Way
On F. B. O. Lot

The rush of activity at the F. B. O. lot, formerly Robertson-Cole, was increased this week when the production of "Listen Lester" began under the direction of William Seiter. Sacramento Pictures Corporation is the producer. George O'Hara, star of F. B. O.'s "Fighting Blood" series, was loaned for an important role and others in the cast are Alec Francis, Louise Fazenda, Eva Novak, Harry Myers, Dot Farley, Eugenie Gilbert, Lee Moran and Violet La Plante. "Listen Lester" was a musical comedy hit produced by John Cort at the Knickerbocker Theatre, New York City, several years ago.

Montreal Premiere Of Ouimet Film With French Star

Montreal.—This week was featured by the release at Loew's of "Why Get Married," the Andre Lafayette picture produced by the L. E. Ouimet for the Laval Photoplays, Limited. The house had one of the best admission records of its experience for this picture.

Tears To Shed? Prepare To Weep At "The Lullaby"

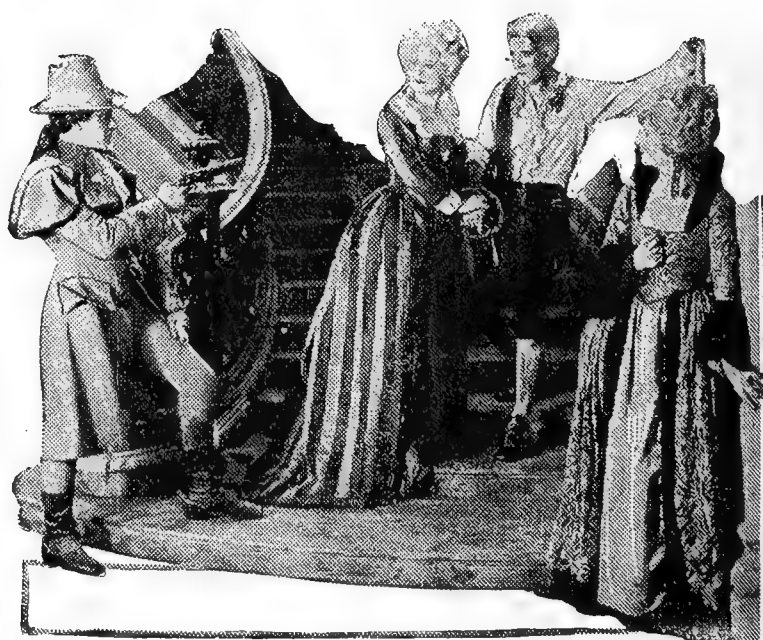
Chester Bennett's long-awaited production, "The Lullaby," starring Jane Novak, and being released by F. B. O., opened in New York at the Cameo Theatre, to capacity business, notwithstanding the coldest weather New York has experienced since 1918. Although the thermometer registered around zero throughout the opening day of the run, weather failed to dampen the warmth of the enthusiasm at the box office.

An added feature was a special orchestration of "Love's Lullaby," the song written especially for "The Lullaby" by Victor Schertzinger, director-musician, who composed the music for "Robin Hood" and "Scaramouche."

New York newspaper critics were in full accord in praising "The Lullaby," the following being among the critical comments of the New York daily papers:

American: "Lillian Ducey is the author of the story and Chester Bennett is responsible for the direction which is far above the average. 'The Lullaby' is well done."

Evening World: "Mother-love has been so fearfully maltreated and kicked around in so many movies that it is a wonder any producer had nerve enough to give it another try, but Chester Bennett did, and with good results. If you have tears to shed be prepared to shed them during the unwinding of 'The Lullaby.'"



A THRILLING MOMENT IN "SCARAMOUCHE" (NOVARRO, GORDON STONE, TERRY)

A Rex Ingram-Metro Picture, Distributed in Canada by
Regal Films, Limited.

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Pictures in Montreal

By S. MORGAN-POWELL

(Exclusive to the DIGEST.)

Montreal, Feb. 21. — Protests or other representations made to government authorities by means of delegations are seldom effective. They persist because they have become a habit, and they continue to indulge the optimism of those who support them, but they are inherently futile because they present ex-parte arguments only, and those who hear them are anticipatorily belligerent, under ordinary circumstances. The motion picture interests here have decided to send a delegation to interview the Quebec Government regarding the censorship. What it is hoped to achieve is not quite clear, for if ever there was a case in which the issue is cut and dried, it is this one of the Quebec censors. The Board was a child of the Liberal Government. It was in large part sponsored by the ecclesiastical authorities, and it has done their bidding with sedulous devotion ever since, if we may judge from the astounding suspicion with which the great majority of innocent films are apparently regarded by the censors. Since the "Flaming Youth" case, their activities have been ridiculously microscopical, and they have condemned the most innocuous features as calculated to lead the public astray. A delicious instance is afforded by a film submitted this week for exhibition in a local theatre. A husband and wife were arguing, and the wife, a successful buyer for a firm, closed the conversation by saying she had no more time to spare, as she had a luncheon engagement with the manager and a buyer. That title was ordered out as suggestive! It only remains for the censors to order each motion picture house in the city to provide cotton wool coats for its patrons to prevent them from catching pneumonia every time they see the wind blowing in a film, and the tale of incredible stupidity which the record of the censor board here constitutes will have been told in full. Pictures are hacked to pieces for no reason that any ordinary individual can comprehend, and what the ordinary individual cannot comprehend obviously cannot affect his morals. The result of the delegation's visit to Premier Taschereau will be awaited with no little curiosity, but its result is a foregone conclusion if it asks him to eliminate the present fat-

uous methods of movie censorship here, for those methods are precisely what the interests most concerned in the establishment of the censorship desire shall be perpetuated. They give the censors absolute authority and they afford the picture interests neither protection nor redress of any kind whatever that would be recognized outside of a lunatic asylum.

* * * *

The feature film of the week—of several weeks, for that matter—was "The Eternal City," a pictorial version of Sir Hall Caine's famous novel, brought up to date to include the Fascisti revolt and the triumph of Mussolini. The work of modernizing the story was done under Hall Caine's supervision, and it has been remarkably well done, too. The Fascisti movement seems to be a natural development in the story, and the inclusion of news views in the film has been adroitly managed, with the result that there are no signs of patching or of clumsy interpolation. Apart from the changes inevitable to this modernization, the film follows the original story closely, and there has been at no time any effort to insert sensational features or to create incidents or sensations not incidental to the action itself.

The acting is of such a high general level as to convince at all times. Barbara La Marr makes a wonderfully picturesque Italian girl, and Bert Lytell as Roma's lover is manly and spirited, while Lionel Barrymore has few film roles to his credit so admirably balanced, so impeccable as to poise, and so colored with delicate contrasts, as that of the scheming war profiteer. The weakest point of the film is the titles. I understand these are being changed for future prints. They are by no means up to the standard of the acting or the production or photography. They seem to have been labored over, with the result that clarity is often lacking.

Of the photography there can hardly be too high praise. Here is a story laid in Italy, and for once the producers have had the good sense to make the film in Italy, instead of trying to build Italian settings at Hollywood. The result is absolute conviction, rich and illuminating atmosphere, wonderful light and shade, marvelous scenic backgrounds, both

of the country and of Rome with its marvels of historic architecture. The interiors, also taken in Rome, are marvelous, some of them being of exquisite beauty. This is a film which constitutes in every sense of the word notable entertainment.

* * * *

Norma Talmadge in "The Soul of Love" at the Palace presents an interesting instance of a clever and resourceful screen artiste endeavoring, with a certain measure of success, to portray an Oriental type. There is nothing Oriental about Miss Talmadge, and she has relied upon her histrionic ability rather than upon any tricks of make-up to carry a rather exacting role to the point of conviction. That she does not always succeed is due partly to the inherent difficulties of the task and partly to the fact that the cast generally suggests actors trying to look like Orientals rather than actual Arabs living roles upon the stage. The actors cast for the leading Arab roles present satisfactory enough impersonations for general purposes, but they do so many little things — important trifles that mean all the difference in the world between illusion and failure on the screen — that they never really convince you. No Arab would kiss the hand of the woman he loves in the way the leader of the Tuaregs does the dancing girl, played by Miss Talmadge, nor would Arabs move about as Mr. Schildkraut does, nor would the general demeanour of Arabs in a native cafe be so energetic.

Moreover, the censors, by changing one character from the former sweetheart of the French spy to his sister, made all her simulated jealousy over his attentions to the Arab dancer simply ridiculous. But as the public morals were supposed to have been saved a fearful shock by this ludicrous change, protest can only be registered.

* * *

At the Strand, "The Eternal Three," with Claire Windsor, is a good entertaining story. It is both plausible and clean, and it holds interest well sustained throughout. It possesses many interesting features, and although not always in keeping with the realities of life in its details, it is of sufficiently appealing a character to compensate for minor faults.

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8. Lost Control.
9. Lost Nerve.
10. Russian Rumor.
11. One Horse Play.
12. Tack Ticks.

RELEASED ONE EVERY
OTHER WEEK

For
Bookings:

United Exhibitors of Canada

Distributed
through

Canadian Educational Offices

Toronto Montreal St. John
Winnipeg Calgary Vancouver

A Gaelic Name and Smile to Match--That's George O'Hara

Typical American Sportsman Featured in F. B. O. "Fighting Blood" Series, Released By United Exhibitors.

Out of the ranks of the semi-unknown rises another contender for the hearts of the fair movie fans of the country. He is not a sharp-eyed, foreign-looking individual, with sleek hair and satyr ears. Instead he is brown-haired, blue-eyed youth in his early twenties—a typical American youth of a typical middle-sized city.

There is a Gaelic sound in his name. It is George O'Hara. And there is a Gaelic light in his eyes when he smiles, which is very often. Although not a newcomer to the screen—having played leading roles in several Mack Sennett productions, O'Hara is making himself famous in H. C. Witwer's "Fighting Blood" stories, which are presented on the screen by P. A. Powers, through the Film Booking Offices of America, with release in Canada through United Exhibitors.

Mr. Witwer's stories are twelve in number and were published in Collier's Weekly over a period of six months.

When Mr. Powers was searching for a young actor to play the role of Gale Galen in this series he interviewed no less than eighty applicants. Then he found O'Hara—and with him the typical American youth he was searching for. "Fighting Blood" is a story of youth and O'Hara was still in his youth, understanding of its trials and its joys.

George O'Hara is a native of New York. He was educated there, and thereafter felt the call of the movies. He is 5 feet 8 inches in height and weighs 145 pounds. In every respect he lives up to his role in "Fighting Blood"—that of a breezy, athletic chap up on his toes every minute and fighting every inch of the way.

O. W. Powell

Manager, Regina, Sask.

In our issue of Feb. 2nd, we reported that Mr. Thomas Herbert had arrived in Regina, Sask., to take over the management of the Regina Theatre. We regret that there has been an error made in this information. Mr. Herbert was associated with the Regina, but not in the capacity of manager. This theatre is still under the management of Mr. O. W. Powell, who has been managing it for the Walker Theatre Company Limited for the past eight years.

Burton King

Starts Production

With a production now being released by the Film Booking Offices under the title of "The Fair Cheat" starring Dorothy Mackaill, Edmund Breese and Wilfred Lytell, Burton King announced his next series of eight pictures of feature length.

The title of the first production has not been announced but the theme deals with blood transfusion and has a country doctor as its principal character. The technical scenes dealing with the actual transfusion will be made under the supervision of the Rockefeller Institute.

"Fighting Blood"

Going Over Big

Thirty-two Toronto theatres are playing the F. B. O. "Fighting Blood" series. Nine prints are being worked solidly in Canada.

Unfortunately, there are only two series being made of this release, but F. B. O. is beginning the filming of a new series of two-reel comedy-dramas based on the Witwer "Cosmopolitan" Telephone Girl stories. The new series differs from "Fighting Blood" in that the stories are woven around a feminine instead of a masculine character. These particular stories of Witwer have become immensely popular during their run in the "Cosmopolitan," and in the film form, as directed by Mal St. Clair, should make exceptionally good entertainment with a very strong appeal to women. Yet, they will have as much ring action in them as "Fighting Blood" and should easily hold the big following the previous Witwer series is building up.



A "close-up" in "Daytime Wives," an F.B.O. United Exhibitors' Release.

Manager Tanner, of the Beaver, Toronto, is out again after an illness that laid him up for several weeks.

Digest Reviews Current Attractions

By H. M. BALL

"Tiger Rose" WARNER BROS. *Through Regal*

"Tiger Rose" is the second of the famous Belasco productions to be presented to the cinema public by Warner Brothers. The genius of the great director is more easily grasped than that of his famous protégé, Lenore Ulric, indicating possibly that some stage celebrities have too much ability for screen work. Lenore Ulric, who charmed many thousands in the stage production, will prove pleasing to those who have witnessed her success in the "speakies"; it is quite possible she will make little impression on the movie fans who are not acquainted with her brilliant work as a legitimate actress. Thus, you have good entertainment with a great star and Belasco's name to back it, but "Tiger Rose" is not on the screen what it was when we had Ulric in the flesh with her marvelous accent and her vivid interpretation of the primitive little queen of the Canadian back woods.

On the whole the star photographs disappointingly, although at times she is very attractive, and be it said to her credit, she plays her famous role for all it is worth.

"Tiger Rose" (on the screen) is very much like the James Oliver Curwood stories; it shows how a wild little child of nature fights to save her sweetheart from the Mounted Police who want him for the murder of a doctor. After the girl has put up the most marvelous battle for her lover, and he is caught and sent down for trial, it transpires that the doctor's practice made killing too good for him and the young engineer is freed. He sends word to his plucky little sweetie and she hastens to a more thickly populated area where the policeman's beat is patrolled with less dash, to say the least, and usually with less effect; the knot is tied, and we presume that they live happy ever after.

Sidney Franklin is in wide measure responsible for the good value secured in this reproduction, he has effectively picked the best episodes of the famous play and handled them with the most satisfying dramatic effect. But where the director has succeeded the titles have failed—it needs Lenore Ulric's dialect.

One very pleasing feature is the delightful sufficiency of fine atmos-

phere shots; the outdoor scenes have grandeur and beauty good to see.

Forrest Stanley, as the Mountie, was not in our opinion sufficiently engaging as the representative of this band of fearless young men. Theodore Von Eltz was somewhat better as the lover. There was nothing lacking, as usual, in the convincing portrayal of Claude Gillingwater, who played "Mac."

"Neck and Neck" EDUCATIONAL

Each day's news brings fresh evidence of the increasing importance of the short subject. The bigger the house and the better the feature the more important becomes the selection of the comedy, news reel or short novelty chosen to complement the program.

Demand affects supply in all things—the producers of the short subject are reaping a just reward. "The better you want, the better we'll give" is their slogan, and the marked improvement in the standard of short subject production during the past few months is ample proof of the fact that the Christies and Sennetts, the Whites, and the Roache's, are right on the job.

Regal tells us that they are getting all kinds of flattering calls from the first run houses in the big centres, the exhibitor is seeing the wisdom of careful selecting with regard to the details of his entertainment.

Educational are booking a consistent flow of entertaining short features. The other day we saw "Neck and Neck," a new Mermaid in which Lige Conley and Peg O'Neil treated the Hippodrome patrons to the Jack White brand of speed and humor, of which there is surely none faster!

Hector (Lige Conley) is a bright unsophisticated farm boy who saves Peg, the village wallflower, from death at the heels of a runaway team, knowing no better. Peg has a face that the title writer tells us has saved her from many a kiss. Witness for yourself.

Peg's father believes he is indebted to Hector and rewards the young fellow by sending him to a leading American university. Think of it.

Hector makes the senior eight and rows the shell almost single-oared to victory, thus proving that he has made good at college. If you call

Peg a prize, he wins her, too. It is during the process, of course, that all the clever gags are introduced, rendering this Educational comedy from the Jack White factory of fun right up to the standard maintained under the Mermaid banner.

First National Recovers Print of "Flaming Youth" Seized at Quebec

Following the complaint lodged by a body of women in the City of Quebec, the management of the Empire Theatre in that city was accused of presenting "Flaming Youth," an immoral picture, and fined five dollars in court. The judge in making the conviction expressed his opinion that as a private citizen he did not find the picture immoral. The Canadian Motion Picture Distributors Association therefore decided to appeal the case, but later dropped it with the intention of taking immediate action to have the Criminal Code of Canada amended in such a manner as to give supreme authority to the various provincial censor boards in the passing of motion pictures which would make the distributor and exhibitor immune from the action of any court or provincial official.

When the appeal was dropped the court surrendered the film and it is understood that presentation of the picture will take place in other parts of the Province, the first run in Montreal having taken place before the complaint was laid in the City of Quebec.

"Flaming Youth" has been presented in a few cities in Ontario. The Toronto first run took place last week at the Hippodrome and it is reported that all attendance records for that house were broken. All Toronto suburban houses have extended their bookings for the picture to four days and a week in some cases which constitutes another smashed record in favor of "Flaming Youth."

Dominion Films' Releases

Montreal.—J. P. O'Loughlin, manager of the Dominion Films Limited, announces that he will be releasing shortly "Maytime," "The Virginian," "Rob Roy," "Married Love," "Sign of the Four" and "David Copperfield" during February and March in this city. "The Prodigal Son" has already been released at the Imperial.

Refuses To Increase Amusement Tax — Says It's High Enough

Premier Greenfield in replying to the request of the cities of Alberta that the Amusement Tax should be increased 50 per cent and the sum secured given to the cities where the extra amount was collected, stated that the Amusement Tax was generally recognized as a state or provincial tax in Canada, and he thought the tax was sufficiently high in Alberta as it is; he therefore declined to grant the demand.

The Manitoba government Amusement Tax for the year totals less than last year. The past year \$270,000 was collected, and the year previous the total was nearly \$300,000. It is an indication of the decreased business in the motion picture theatres where the greater part of the total is secured. The amount, however, is \$20,000 greater than the government estimated it would receive. There is not likely to be any change in the act this session, as children's tickets are not taxed. That concession secured last year is as far as the government is prepared to go.

Pony Parade For "Long Live the King"

Manager Charles Straw, of Starland Theatre, Winnipeg, for "Long Live the King" on exhibition the week of February 4, arranged a public pony parade with many kiddies dressed in regal robes mounting the animals or drawn in sleighs, and two very fine Eskimo dog trains drawing carioles. It attracted much attention and brought business to the house.

Exhibitors and Film Exchanges of Manitoba Are Working Together

The recent elections announced by the Motion Picture Association of Manitoba brings attention to this very excellent body which is not only an exhibitors' association, but is somewhat unique in an organization of this kind, in that the exhibitors and film men sit in at the same meetings to discuss matters of mutual interest. This policy augurs well for the industry in Manitoba.

Vice-Regal Patronage For "The Hunchback" During Ottawa Run

Vice-Regal patronage has been extended to "The Hunchback of Notre Dame" in Canada by Lady Byng of Vimy, wife of His Excellency, Baron Byng of Vimy, Governor-General of Canada. A vice-regal party, consisting of Her Excellency, attended by Major Gordon, A. D. C., and other representatives of Government House attended a performance of the Universal production at the Regent Theatre, Ottawa, on Wednesday, February 6.

Hygiene Pictures Shown On Sunday

Film subjects taken under the direction of the American Social Hygiene Council, New York, were presented at a special performance at the Centre Theatre, Ottawa, on a recent Sunday evening, under the auspices of the Dominion Department of Health, a silver collection being taken at the door.

Twenty-Two On the First Day For the Hon. George

Knockout Business Recorded in Quebec For "The Hunchback."

George S. Jeffrey, who has left Preferred Pictures to become special representative in the Dominion of Canada for the Universal Jewels, celebrated his first day at Canadian Universal's Toronto offices by putting through twenty-two contracts for "The Hunchback of Notre Dame." We have Clair Hague's word for it. "The Hunchback" is now booked solid.

"The Hunchback" continues the acrobatics, having broken all Ottawa records in zero weather during the run at the Capitol; Montreal, Sherbrooke and Quebec all registered tremendous business also.

Grasps Chance to Use Carnival Setting to Announce Picture

Oral Cloakey, manager of the Regent Theatre, Ottawa, took advantage of the holding of the big ice carnival at the Ottawa Auditorium on Friday, February 1, to stage a special competition among the fancy dress skaters for the best hunchback costume depicting the leading character in "The Hunchback of Notre Dame" which opened its first run engagement at the Regent on Saturday, February 2, the run being booked to cover two weeks.

Montreal.—Harry E. Feldstein, of the Hodkinson Toronto office, has been appointed Manager here for Hodkinson pictures.

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An Oasis in Laughless Sahara of Gloom, Is Christie's "Navy Blues"

Deploring the lack of comedy in the big first run houses, Grace Kingsley, motion picture reviewer for the Los Angeles Daily Times, welcomed the program at Clune's Broadway, where Christie's "Navy Blues," distributed by Educational, was on the bill with the feature, as an "oasis in a laughless Sahara of gloomy 'super specials,' reflecting the public attitude toward the long feature which crowds the shorter comedies from the programs."

"Amid the sonorous and solemn clamor about super features, what has become of the humble two reel comedy, the vulgar rib-ticklers of yore?" asks Miss Kingsley, in her article. "I see them advertised as in the making, but unless it be Charlie Chaplin, or Harold Lloyd or Buster Keaton, or some other trade mark comedian appearing, you never view comedies on Broadway. And the famous ones have all gone in for five-reelers, because, otherwise, even they get no attention.

"Yet I've seen some gags in Jack White's Mermaid Comedies as funny as in any of the great one's operas. You have to wander into some theatre on Main Street in order to chance a glimpse of the old-time foolery.

"Which leads to the fact that Clune's Broadway is this week an oasis in the great laughless Sahara of gloomy 'super specials.' Clune's is showing a fantastically bright little laugh-paper called 'Navy Blues' in which that sprightly, vivaciously elusive and wholly clever little elf of a comedienne, Dorothy Devore, is starred. * * * Here is a rare and radiant child. May she never be wasted in tear teasers!"

Al Wood Purchases Betty Blythe Picture

Pays \$250,000 for "Southern Love" to Show it in America.

A cable from London states that Al H. Woods has purchased the American rights to "Southern Love" for \$250,000. The picture stars Betty Blythe, famous as "The Queen of Sheba" and later the featured star in "Chu Chin Chow." "Southern Love" was made by Graham Wilcox Productions. The British premiere of the picture in London was attended by 10,000 people. Special presentation made it a memorable screening.



Dorothy Devore and Jimmie Harris on kid the kids in the Christie comedy, "Kidding Katie," distributed through Educational.

Barbara La Marr As The Lady Known As Lou

Important Players Featured in Shooting of Dan McGrew Production.

Lew Cody has been selected to play the role of Dan McGrew and Percy Marmont, the husband, Jim Elliott, in "The Shooting of Dan McGrew" the Sawyer-Lubin production of Robert W. Service's famous poem which Metro will release late this season. As announced some time ago, Barbara La Marr is to play the important role of "The Lady Known As Lou." Other names will be added shortly.

"The Shooting of Dan McGrew" went into actual production last week under the direction of Clarence Badger. It was adapted to the screen by Winifred Dunn. Mr. Badger has selected Catalina Island as the location ground for the important opening sequences. After this he will take his company to Canada where many of the exterior scenes will be shot. It will take fully four months before "The Shooting of Dan McGrew" is finished.

Saturday Opening

The Centre Theatre, Ottawa, owned by Ben Stapleton, pioneer exhibitor of the Canadian Capital and now managed by his son, Don Stapleton, has permanently adopted the Saturday opening plan for weekly changes in programmes, the week's pictures now starting on Saturday in place of Monday.

Famous Players Buy Montreal Loew's

Montreal.—The passing of Loew's vaudeville theatre, of this city, into the hands of the Famous Players Corporation, owners of several theatres here and many elsewhere, became officially known recently when the sale was registered. The price paid is said to be \$325,000. Officials here of the Famous Players Corporation refused to make any statement regarding the sale.

First To Reduce Price of Admission For Picture Programs

"Following the trend of the times, we are the first, locally, to reduce admission prices," is the announcement made February 9, by Harry Brouse, owner of the Imperial Theatre, Ottawa, and one of the outstanding exhibitors of Canada. Mr. Brouse has been a franchise-holder of First National for years. His price scale now varies from 10 and 15 cents for afternoons and 15 and 25 cents for evening performances. The new schedule went into effect for the week of February 11, the attraction for which was "Pioneer Trails." To announce the price change and the coming week's attractions, Mr. Brouse used page advertisements in both the Journal and Citizen, the two local English dailies.

Ned Miller, manager of Pantages, Toronto, has gone to Indiana and Michigan to recuperate after his recent illness.

BRILLIANT COTERIE OF STARS ENHANCE VITAGRAPH RELEASES

**"Borrowed Husbands," "My Man," "One Law For the Woman,"
Among New Productions Now Ready.**

Box office stars now appearing in pictures released by Vitagraph or now in course of production include the most popular of all players on the screen. Florence Vidor was added to the group when she was engaged for the lead in "Borrowed Husbands," which David Smith is directing at Hollywood. Also in "Borrowed Husbands" are Rockliffe Fellowes, Earle Williams, Robert Gordon and Kathryn Adams.

Pauline Frederick and Lou Telle-gen have the leading roles in "Let Not Man Put Asunder," J. Stuart Blackton's production and in the supporting cast are Leslie Austen and Helena D'Algy. In Mr. Blackton's coming production, "Between Friends," picturized from the novel by Robert W. Chambers, Mr. Telle-gen and Alice Calhoun will be seen.

"My Man," the David Smith production now ready for Branch Offices, has Patsy Ruth Miller and Dustin Farnum in the leading roles, with Niles Welch and William Norris in the supporting cast.

J. Warren Kerrigan, Alice Calhoun, Wanda Hawley, Kathleen Key and Pat O'Malley are featured play-

ers in "The Man From Brodney's," the stirring romance adapted from George Barr McCutcheon's novel.

Mary Carr, Jimmy Morrison, Burr McIntosh, Mary MacLaren and Madge Evans are playing in "On the Banks of the Wabash," while Cullen Landis, Alice Calhoun, and Otis Harlan have important parts in "Pioneer Trails."

Charles E. Blaney's first feature "The Love Bandit," brings to the Vitagraph banner, Doris Kenyon and Victor Sutherland. Mildred Harris and Cullen Landis are featured in his second production "One Law For The Woman."

C. Graham Baker, editor in chief of Vitagraph, has sent the finished script of a new story which it is planned that David Smith will produce after he finishes "Borrowed Husbands," to the West Coast studios. This is a picturization of one of the most famous plays but the final title for the picture has not been decided.

Mr. Baker is beginning to outline the adaptation of "Captain Blood," by Rafael Sabatini.

Worth Handing Along— The "Jazz Comedy Day"

New Jersey Theatre Owner Has His
Own Good Way of Bringing
Them in.

An idea worth following is passed along to brother exhibitors by David Snaper, proprietor of several amusement enterprises in New Brunswick, New Jersey, in a letter to the manager of the New York Exchange for Educational Films.

Mr. Snaper has inaugurated a "Jazz Comedy Day," the program of which consists entirely of appropriate Comedy subjects, augmented by a jazz addition to his orchestra. Excerpts from Mr. Snaper's letter follow:

"I booked four Educational Comedies, 'Plumb Crazy,' 'Kick Out,' 'Roll Along' and 'Snooky's Covered Wagon,' arranged to increase my orchestra to the extent of one saxophone player and then advertised 'Jazz Comedy Day.'

"The house opened at one o'clock, and man, you should have seen the way we jammed them into the Strand

Theatre for the rest of the day! Because the show was only eight reels long, we were able to crowd in four complete matinee performances, the most satisfactory business any exhibitor could hope to have. Not a theatre in town stood a chance against my bill because the diversity of my entertainment seemed to be just what the people wanted.

"There is nothing like a Short Subject bill for a special occasion. Not only does it mean a saving to the exhibitor from the standpoint of rentals as against the price we are compelled to pay for long features, but it gives the jaded movie audiences the variety they are looking for these days. 'Jazz Comedy Days' have proved wonderful winners for me."

Abroad For Four Months

Montreal.—A. J. B. Robert, of the Gayety, Three Rivers, passed through here recently on his way to New York to board the S. S. Burgerland which is to carry him to Europe for four months trip. While here he was the recipient of a letter from H. Nelson Hooper on behalf of the staff of Universal wishing him the best of good times on his tour.

TIPS FOR PROJECTIONISTS

System is the keynote of success in any undertaking, and it is particularly so with regard to motion picture projection. The projectionist in a large theatre should have some definite way of going about the inspection and adjustment of his equipment. The following schedule has been used and found to fill the bill by the writer. It is divided into daily, weekly and monthly duties.

DAILY DUTIES:

Clean all carbon butts and dust out lamp house paying particular attention to cleaning carbon dust off mica lamp, insulation, and the cleaning of the screens in the ventilating opening. Clean all the oxidization off the carbon clamp jaws, using a fine file. Clean and polish the front and rear surfaces of your projection lens, clean both condensing lens. Oil the machine, using one drop of oil per bearing. If house is running ten hours or more then machines should be oiled twice a day. Using a piece of cloth soaked in coal oil, wash off gate tension shoes and film track. Test the fire shutters to make sure they will operate in case of film fire. See that you have at least two chemical fire extinguishers ready, one of which should be of the type that will quench an electrical fire.

WEEKLY DUTIES:

Once a week lubricate your lamp, using graphite, as machine oil is worse than useless for this purpose. Drain all old oil out of intermittent oil well, flush with coal oil and fill with fresh oil. Examine all sprockets, using magnifying glass to find if any have hooked teeth, if so replace. Check the intermittent sprocket for both end play and play between the cam and cross. Examine fuse, switch and wire connection and tighten. If using rheostats then sandpaper all rheostat connections, as the heat sets up resistance. Examine the brush gear and commutator of the motor generator (if used) and make any adjustments found necessary.

The monthly duties will be detailed next week.

—GUY E. McALLEN

Montreal.—The Digest takes this opportunity of congratulating Miss Germaine Cormier, for the past two and a half years film inspector for Famous Lasky here, on her approaching marriage to E. Lainesse, manager of a mill at Lasarre, Quebec. The marriage will take place at the end of the month.

Holmes Herbert As the "Pimpernel" In "I Will Repay"

Brilliant English Actor Has Played in America Opposite Popular Actresses.

An Irishman by birth, Holmes Herbert is a popular figure on both sides of the Atlantic for his work on stage and screen.

In America he has played opposite many well known actresses, including Billie Burke, Ethel Barrymore and Elsie Ferguson; and in London he has appeared with success at Drury Lane Theatre, the Adelphi, the Duke of York's, etc.

Mr. Herbert has also figured with distinction in many well known films, including "A Doll's House," "His House In Order," "My Lady's Garter," "White Heather," "Other Men's Wives," "Market of Souls," "Black Is White," "Lady Rose's Daughter," "Dead Men Tell No Tales," "The Truth About Husbands" and "Wild Goose."

As the "Scarlet Pimpernel" in the

great "Ideal" Production, "I Will Repay," which Canadian Educational are releasing in Canada, he is Baroness Orczy's dashing adventurer to the life, filling the story with the fascinating atmosphere of mystery and daring and high good humour.

Good Times For Hodkinson Pictures Down in Montreal

Montreal. — Joseph L. Plowright, General Manager for Canada of Hodkinson Pictures, and W. F. Seymour, Eastern Division Manager, have been in town lately looking over prospects. These are good with seven super features released or about to be released this month and next. They include "The World's a Stage," "Temporary Marriage," "Marriage Morals," "Don't Marry For Money," all of which are booked by the Imperial Theatre; "East Side, West Side," and "The Spider and the Rose" at the Strand, and "The Bright Lights of Broadway" at Loew's. In addition, there are the new Lila Lee series, the first of which is "Love's Whirlpool"; and a series of six Harry Carey Western super-features.

"The White Sin"

New F.B.O. Subject Written Especially For the Screen — William Seiter Directs.

"The White Sin," the second picture to be produced by the Palmer Photoplay Corporation, has been completed and is scheduled for release February 24, by the Film Booking Offices, whose products are handled in Canada by United Exhibitors.

"The White Sin," like "Judgment of the Storm," has been written directly for the screen. William Seiter directed the production which includes in the cast such well known players as Madge Bellamy, John Bowers, Francelia Billington, Hal Cooley, James Corrigan, Billy Bevan, Norris Johnson, Ethel Wales, Otis Harlan, Myrtle Vane, Arthur Millette and James Gordon.

Manager Smart, of the Royal, Port Hope, was in Toronto last week. He reports a profitable season.



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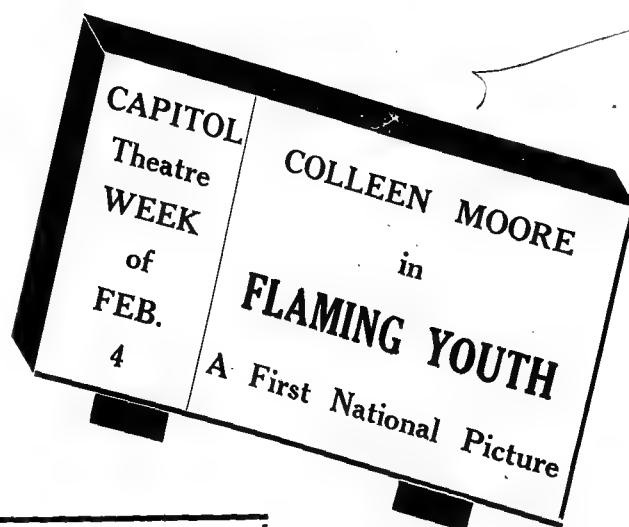
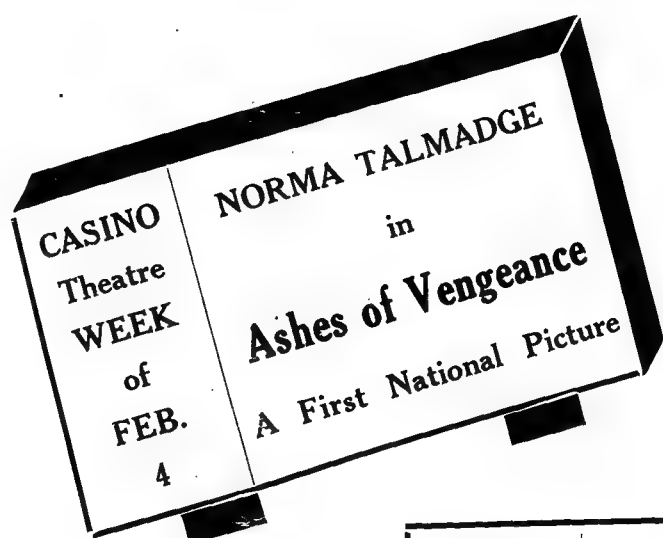
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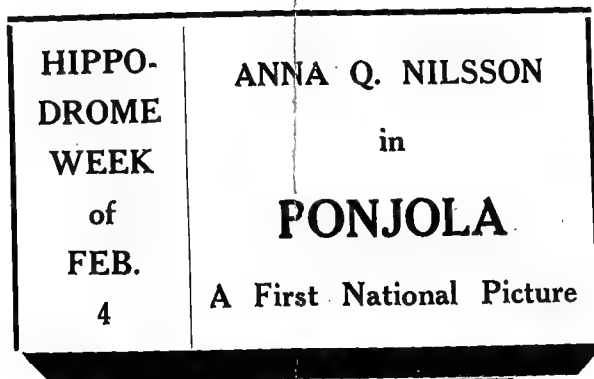
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TORONTO, CANADA

March 1st, 1924



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259 SPADINA AVENUE, TORONTO

LLOYD HAMILTON

IN

"MY FRIEND"

"Lloyd Hamilton
was never funnier."
M. P. NEWS.

HAMILTON
COMEDIES

Supervised by
JACK WHITE



A UNANIMOUS VERDICT

Lloyd Hamilton was never funnier than in this two-reeler. Its best recommendation is that it made a crowd of unbiased critics shout with laughter in a projection room. In its early stages the picture coaxes laughs. As it develops, it defies you to keep from laughing. . . . There are more laughs in this one than in any two-reeler seen in a long time.—*M. P. News.*

Lloyd Hamilton's latest picture is one of the very best in which he has appeared . . . will make anybody laugh.—*M. P. World.*

That knowledge of human nature that Chaplin knows so well is evident in this new Educational of Hamilton's. . . a one hundred per cent laugh-getter.—*Exhibitors Trade Review.*

Lloyd Hamilton is certainly a funny man. He provides a generous share of laughs in "My Friend." . . . sure to create laughter.—*New York Morning Telegraph.*

Here's a comedy that will cause laughs and then some. . . . You'll please them with this.—*Film Daily.*

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TORONTO, CANADA

MARCH 1st, 1924.

Mary Queen of Scots Best Historical Film

A GAIN an English picture captures the sum total of praise. "Mary Queen of Scots," an Ideal-Educational production, fulfills all that we hoped and dreamed England might do when she really took the production of Motion Pictures seriously. Not that her attitude heretofore has been flippant toward this titanic industry, but despite the cry of "War Handicap," England did not realize that the American Continent had accomplished as much in its relationship to Motion Pictures as the Old Country had achieved in its relationship to Literature and the other Arts.

England realized that the Younger Country had far surpassed her in the expression and perfection of the "Younger Art," Motion Pictures; and after considering the advisability of entering this field as a permanent institution, England looked at the facts squarely and started to produce pictures as seriously as she did her other "Works of Art."

"Mary Queen of Scots" is a recent excellent example. For sheer beauty, artistry and magnificence of settings, correctness of appointments, poetry and atmosphere of environment, for the convincing reality of locations, nothing that I have seen produced historically surpasses this picture. For perfection of detail, taking into the consideration the at-homeness with which the entire cast, including extras, wear the costumes of the Elizabethan period, I have never seen the equal, save perhaps in the stage productions of like character given to us by Sir Beerbohm Tree and Sir Henry Irving; and then because of the limitations which the stage imposes, scenically, I must concede "Mary Queen of Scots" as standing alone for perfection.

Fay Compton makes a lovely and appealing Mary Stuart, especially in the scenes, when harassed by Fate and circumstance, her beauty, position, and sensuous appeal victimizes herself, and all those who profess to love her, from Darnley to "Douglas Douglas, tender and true," an array of noble and ignoble lovers, who become involved, at the risk of life, with the "Unfortunate Queen."

Ellen Compton, as Queen Elizabeth, gave an excellent interpretation of the stormy "Virgin Queen," whose virginity must have turned to rancour, for after the execution of her lovely cousin, Queen Elizabeth, before whom stalked a "Ghostly and Beheaded Remorse," screamed forth "She was a woman, I am only a Queen." Gerald Ames as Bothwell made this vacillating character interesting and of importance, while Lionel D'Aragon as the Earl of Moray added a notable figure to our list of historical characters by the realism of his interpretation.

all the essentials of success in a Motion Picture, Romance, Pathos, Action, Beauty and Simplicity without detracting from the artistic ensemble.

The views of Edinburgh Castle, the old Scottish town of history and renown, of Hollywood Castle were delightful, as were also the scenes enacted in France for which the Chateau Chantilly was utilized. More glorious castles, upon which we were permitted to feast the eye, were Stirling, Farnham, Allington, Bamborough, replete with romance and picturesqueness.

For her costuming and make-up Fay Compton followed the painting by Francis Clouet in the famous Wallace Collection, while her sister took for her inspiration Gheeraedts Queen Elizabeth, National Gallery.

It would be a misdemeanor to forget to mention the other four lovely Marys, ladies-in-waiting to the Queen of Scots. Such visions of loveliness one can conceive Mahomet promised his faithful followers they would find among the Houris of Paradise, or to use a more earthly illustration we can say that Ziegfeld has no lovelier maidens among his "Beautiful Follies."

* * * * *

"NAME THE MAN" is the kind of picture distributors love to handle, for it is one of the "cannot fail to please" scarcities. A Goldwyn-Cosmopolitan production it brought joy to the heart of Regal, who are fortunate enough to have its distribution. Victor Seastrom should be given a laurel wreath for his ability in picturizing all the vital "insides" of Sir Hall Caine's masterful story.

When an illegitimate child can live through the censors, you begin to realize how subtly and tactfully, how powerfully and beautifully Seastrom told Caine's story upon the screen. There is so much tragedy, heart-ache in this story, so much that is human and possible, that we must concede to it first place for story-value upon the screen. Although modern in its handling it breathes forth all the quaint mysticism, or superstition, perhaps traditions would be more apropos, of the Isle of Man.

Mae Busch as Bessie Collister, the tool of Natural Selection, according to the Impulse of Life, is at her best; and does some work which gives her first place among the stars of histrionic ability. Conrad Nagel can always be depended upon to make his character telling, as the Deemster's son, Victor Stowell, he lived the part as Caine pictured him. Patsy Ruth Miller as Fennella, Hobart Bosworth as the "hard, but God-fearing stepfather," Evelyn Selbie as the tormented and courageous mother, Creighton Hale as "Alick," helped Seastrom prodigiously in creating a picture which can be numbered among the screen classics.

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TORONTO

SHORT SUBJECTS MADE IN CANADA NEW SERIES KINOGRAM TRAVELOGUES

Bernard E. Norrish, General Manager Associated Screen News, Closes Contract With Clair Hague, Universal.

Total Thirteen Subjects Canadian Outing, Scenic and Adventure.

A new series of Kinogram travelogues for distribution through the Canadian Universal exchanges is announced by Bernard E. Norrish, general manager of the Associated Screen News of Canada. Negotiations between Mr. Norrish and Clair Hague, general manager for Universal, were complete this week.

This series, a total of thirteen subjects, includes Canadian outing, scenic and adventure pictures and a sprinkling of subjects from the Orient. The Canadian pictures range from Victoria on the west to the city of Quebec on the east. They include some notable camera work by John Alexander, the star of the Associated Screen News staff, and Byron Harmon of Banff, the celebrated Rocky Mountain photographer.

This series supplements the long array of scenic and adventure pictures previously made by the Associated Screen News and so successfully distributed through Universal, in Canada. It is said that arrangements are shortly to be concluded for distribution of these subjects in the United States and abroad.

"These pictures," says Mr. Norrish, "are produced to meet the growing demand among Canadian exhibitors for short subjects of special Canadian interest and to supply Canadian made material for the filling of the theatre program. Our scenics are made up to a high technical standard, aimed at fitting them to appear on the same screen with the best feature dramatic productions. We think they should appeal to the exhibitor who is enough interested in his business to want something better than 'just fillers.'"

Temporary Appointment To N. B. Board of Censors

Mr. John B. Jones has been temporarily appointed chairman of the New Brunswick Board of Motion Picture Censors to take the place of Dr. H. S. Bridges, who is convalescing from an illness.

The work on the board became too heavy for the censors to carry on alone and it was found necessary to appoint a chairman until Dr. Bridges could carry on his duties.

Mr. Jones was formerly a commissioner of the city of St. John and will doubtless prove a very efficient member of the board. Other members are Mrs. A. W. Adams, Mrs. A. C. D. Wilson, M. Coll, E. Owens and George Amland.

Seena Owen Prominent in "The Leavenworth Case"

The wide audience appeal of "The Leavenworth Case," the mystery detective story picturized from the famous novel of Anna Katharine Green, by Whitman Bennett, is shown by the Moon Theatre, Omaha, which booked it for the holiday season. Seena Owen, whose performance in "Unseeing Eyes" was so highly commended by New York critics during its Broadway showing, plays the leading role in "The Leavenworth Case."

Movie Prize Offered But Not Forthcoming

A prize of an automobile advertised in a contest held at the Dominion Theatre, Winnipeg, was a subject for judgment by the Manitoba Court of Appeal on January 15. The contest was put on by H. P. Wilson, who made an agreement with G. A. Kobold, owner and manager of the house. When the award had been made over a year ago it was found that Wilson, who was to furnish the prize, had left the city and no prize was forthcoming. N. J. Ross, winner of the car, sued to hold Kobold responsible and the court upheld his contention.

Program To Include Feature Length Subject

J. M. Franklin, manager of the Franklin Theatre, Ottawa, has decided upon an important change in policy. This consists of the addition of a feature picture to the weekly programme and Manager Franklin is now investigating the film market for suitable pictures. With the inclusion of a feature-length subject, the house will be conducted on the continuous programme plan. Since last August he has been presenting Keith vaudeville, a comedy and news weekly. No change in prices is being made.

New York Herald Says Be Sure And See "Lady of Quality"

Having been stricken with throat trouble at the time when "A Lady of Quality" was on view at the Cameo I neglected to see this picture and to review it. That defect is now remedied, and belated as my comments may be, I beg to chime in with the opinion that it is a singularly beautiful production.

It is a costume piece, with scenes laid in England during the final years of the Stuart period. Whether it is correct in its historical details I hesitated to say—because a movie critic never knows these days how many archeologists there may be in the audience. But I do know that "A Lady of Quality" contains as many lovely settings, as much exquisite photography as any picture that I have seen.

Its effect is almost entirely pictorial, as its story is far from consistent. The action is fast and furious at the start, but then there is a bad break in the continuity and the dramatic interest is permitted to sag.

There is no depreciation, however, in the spectacular qualities, and the acting is remarkably well sustained throughout. The star, Virginia Valli, is beautiful and expressive in every scene; she has both appealing fragility and indefatigable vigor. It seems that she has fulfilled the great promise which she made in "The Storm," more than a year ago. She is now definitely established on the high-road of fame.

Hobart Henley's direction of "A Lady of Quality" indicates a decided improvement over his previous form. It reveals great imagination and considerable technical skill. If his handling of the story as a whole is faulty his development of the individual scenes is positively inspired.

"A Lady of Quality" will probably be around at the neighborhood theatres before long. When it comes your way be sure and see it. Whatever you may think of its story, you will at least find enough real beauty to justify the trip.

—New York Herald.

"A Lady of Quality" is a Universal Jewel starring Virginia Valli and Milton Sills.

"Pal O' Mine" Next C. B. C.

Harry Cohn, producer of features released through C. B. C. Film Sales Corporation, announces that "Pal O' Mine" will be the next production on the C. B. C. special feature schedule.

Work has been completed on the continuity, and an all star cast is being lined up. "Pal O' Mine" will follow "Discontented Husbands."

Regal Releasing Three New Feature Productions

Lillian Gish, "The White Sister," Jack London's "Call of the Wild," and Metro's "Thy Name Is Woman."

Announcement is made in this issue of the DIGEST of the release of three more of the season's really big motion picture productions, "The White Sister," featuring Lillian Gish; "Thy Name Is Woman," featuring Ramon Navarro and Barbara La Marr, and Jack London's famous dog story, "The Call of the Wild."

Three big pictures from one exchange, released simultaneously is an unusual occurrence.

"The White Sister" is causing considerable comment in the States, where it is being played at advanced prices for extended runs. Lillian Gish is said to have the best role of her career and the entire production is put on in a manner that indicates lavish expenditure. Critics have been unanimous in declaring it one of the outstanding motion pictures of this decade.

"Thy Name Is Woman" is Metro's newest super-feature and stars those two great favorites, Ramon Navarro and Barbara La Marr. It is a drama of love and intrigue and the plot is handled in a new and novel manner.

Jack London's "Call of the Wild" has finally been done in pictures and it makes one of the big attractions of the season. The story is so well known it need not be commented on here. However, mention should be made of "Buck," the wonder dog, who has a leading part in the picture. Exhibitors still remember the sensation caused by the dog "Rin-Tin-Tin" in "Where the North Begins." The work of "Buck" in "Call of the Wild" is said to be even more remarkable.

During this season of "better pictures" there have been some great productions offered and Regal Films have certainly had a big share of the "worth-while" ones for distribution. They assert that the three mentioned above will prove the equal of any of them, both as to dramatic value and as box office attractions.



A2-1col

"NAME THE MAN"

Victor Seastrom's
Phenomenal Picturization of
Sir Hall Caine's
"The Master of Man" Story.

TIPS

FOR PROJECTIONISTS

The average theatre has from one to a dozen large 200 watt or so lamp bulbs laying around which are burned out. These need not be thrown away but can be made into a very good first aid fire fighter. Fill a large basin with crude carbon tetrachloride, which is the same as the liquid used in the chemical fire extinguisher. Immerse the bulb in the liquid and break off the tip. The liquid will then rush in and fill the bulb. When full, seal the hole with wax and keep in a rack. In case of fire throw into the heart of the flames and the bursting of the bulb will scatter the liquid in all directions and as carbon tetrachloride forms a heavy blanket it will smother the fire.

The projectionist often needs a frosted incandescent lamp but the usual method of dipping is seldom satisfactory because the frosting wears off in a short time, leaving a very sloppy job. Lamp bulbs should be etched for permanent installation. The materials needed will be a lead dish, some powdered calcium fluoride, concentrated sulphuric acid and a glass rod. Place 1-6 oz. of calcium fluoride in the lead dish, then add the acid until it forms a thin paste, caution must be used because the gas which is generated is fluorine and is highly poisonous. As soon as the paste is made, it and the bulb to be etched should be sealed in a cardboard box and set outside somewhere until it is dry, but where any gas that escapes will go off harmlessly. After the second day take off the cover of the box and rinse the bulb in clean water. Bulbs of any size can be treated, and once etched are in the nature of a life-job.

Guy E. McAllen

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Our 1924 Catalog of 28 pages is being mailed this week. We are late in issuing it because of several fine lines of Equipment that have been added since the first of the year.

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Pictures in Montreal

By S. MORGAN-POWELL

(Exclusive to the DIGEST.)

Montreal, Feb. 28.—Beyond doubt the motion picture theatre here is becoming more and more a place for grown-up people and not for children, so far as actual patronage indicates. You can watch any of the principal movie houses in the city any evening, and you will see very few children indeed enter. Even in the afternoons there are comparatively no juvenile patrons. On Sundays in the suburban houses the attendance of young people is larger, but taking the week's attendance as a whole, the boy and girl are conspicuously absent. The explanation is not easy to find. It has nothing to do with censorship or with the type of film shown, or with ecclesiastical pronouncement. It goes beyond all these trifles. The fact is that the motion picture has grown up, and has left the children behind. There are very few films made expressly for children, and special matinees for the young folk have not proved profitable, as a rule. The only possible conclusion is that they have lost their former appeal, in a large measure, so far as the imagination of the young is concerned. When we stop to consider the elaborate pains taken to eliminate the sight of a revolver shot on the screen from the mature eyes of grown-up people, we ought to be filled with gratitude that our innocent and unsophisticated minds are so zealously protected by the gentlemen who daily face the vision of things immoral with a courage quite amazing, in order that their fellow-creatures may walk in spotless purity.

* * * *

During the past week, however, we have been seriously exercised by the spectacle of Apaches on the screen. They appeared at the Capitol, in the Gloria Swanson picture, "The Humming Bird," and we wondered how they came to be left there. Can it be that the Censor Board really considers Apaches innocuous, or is the Parisian brand held to be exempt? It would be interesting to know to what extent the sight of a revolver fired off damages the public morals more than the sight of a Parisian Apache in her native haunt at her native game.

Miss Swanson, truth to tell, makes a most attractive crook. The story is

largely a war story, and one of the most impressive the screen has shown us. The plot is attractive and plausible, and there is humor as well as pathos in the tale. The Gorgeous Gloria finds opportunity to prove that she can act convincingly as well as wear fine raiment amid luxurious surroundings. She does prove this, beyond doubt. She plays the part of a crook to perfection — so far as my personal acquaintance of crooks goes, which is not so extensive as I could wish, owing to the jealous care with which the censors have kept them from my sight in the past—and she literally carries her audience with her in her enthusiasms and her misfortunes. The trench scenes are remarkably vivid and realistic, and afford a most illuminating picture of Paris during the war. The action is true to life and the patriotic element in the film is strong. With clear photography and unusual trench glimpses, as well as intimate scenes of Gloria in her male attire, and titles that are both pungent and expressive, this film really possesses qualities that will commend themselves to anybody.

* * * *

The Palace screen has been occupied by an unusual type of film. In "The Acquittal" we have a real newspaper sensation transferred to silent drama, and played out before us by means of evidence adduced in Court and then enacted before our eyes, showing all the details that surround and make mysterious a baffling murder mystery. Well told, cleverly put together, running smoothly and without too many inherent improbabilities, this story grips the imagination, despite certain inconsistencies inseparable from the crime tale upon the screen. Competent acting by artists who have studied their respective roles carefully, vivid portrayals of climaxes, and the surmounting of difficult moments with ease and an absence of strain, make it well worth watching, and even the extremely weak closing scene does not spoil the story. The action generally is natural, and there is just enough uncertainty as to the outcome to keep the interest well sustained.

With elaborate and comprehensive interiors, as the scenes require, picturesque and effective photography, good taste displayed everywhere, and

unusual discrimination in the distribution of light and shadow effects, the film is pleasing to the eye. The titles, of necessity long and numerous, as the evidence they reveal is enacted and therefore they must be unusually descriptive, keep the audience in a state of suspense—perhaps too much and too often. But the portrayal of the incidents they reveal serves to stir the imagination all the time.

* * * *

In "Out To Win," at the Strand, we have the highly improbable film to perfection. If things were to occur in real life as they do in the first few feet of this picture, the entire company taking part in it would be swiftly dead, but the average audience does not seem to mind this and actually succeeds in deluding itself that what it is watching is possible.

The cast is of average merit throughout, though not including any popular "stars," and the acting is convincing as possible within the limits of melodrama. Of course, with action not very true to life, because the story does not permit it, we find ourselves either laughing or holding on to our seats and wondering how the automobile going at top speed and faster is going to avoid the very obvious telegraph poles. But this cannot be considered a fatal defect, seeing that the audience is kept laughing incessantly, and that the film satisfies those who enjoy their thrills in large doses. With good photography, vivid and admirably presented automobile race scenes, as well as a lurid fire in mid-air, in which the photography shows evidence of great care and accuracy—features not always to be found in the new films—the comedy proves entertaining. The titles, however, need revising.

* * * *

Over one thousand children assembled at the Palace on Saturday morning to see the film depicting the attempt to conquer Mount Everest. They manifested the keenest and most intelligent interest in the film, and they listened to the story told by Major Yates-Brown with close attention. If there were more pictures of an instructive type shown for young people, it would be an excellent thing. But even instructive films have to be censored — just to make sure they shall not over-instruct, it is to be presumed.

E. W. Hammon's Vision Places Short Subject as Permanent Feature

Diversified Programmes Secret of Motion Picture Theatre's Success.

IN the very earliest days of the motion picture industry the producer who attempted to make a picture as much as two reels long was considered a reckless gambler. For some time only the great "super-specials" appeared in more than one reel.

Then followed a period in which the length of feature pictures grew until the leading producers were putting practically all their energy into the production of multiple reel pictures. So far did this become true, that the great distribution organizations, through which the big productions find their way into the theatres of the country, began in most cases, to treat the long feature subjects as the only pictures worthy of

serious attention, and the so called Short Subjects became a side issue with most of them.

Each year found a reel or so added to the length of the average feature picture until it became difficult to see just where the whole thing would end. During this time, however, a certain young man who entered the motion picture industry on a small scale about seven or eight years ago, was seeing the evil in neglecting the short subjects which many older and presumably wiser heads were overlooking. This man was E. W. Hammons, now president of Educational Films Corporation of America and Educational Film Exchanges, Inc., the biggest national organization distributing short subjects exclusively.

Mr. Hammons realized that it was variety — a diversified program — which had made vaudeville the most popular form of stage amusement. He also saw that it was diversified entertainment which had to a great extent been responsible for the spectacular growth in popularity of the comparatively new amusement offered to the public on the motion picture screen.

How, asked Mr. Hammons, were motion pictures to hold their great popularity if the biggest appeal which they made to the public was to be abandoned? So while other big distributors were thinking only of bigger and bigger pictures, Mr. Hammons was laying plans for a great organization that would assure an adequate supply of motion pictures of shorter length to the exhibitor who sought to provide his patrons with the variety which they so undoubtedly demanded.

Educational Films Formed.

Mr. Hammons' original enterprise was the Educational Films Corporation of America, a company devoted to distributing, in the New York territory, pictures of a scenic character or with other educational qualities. About five years ago, with the support of strong business interests in London, Mr. Hammons laid plans for the national distribution organization which he now leads, Educational Film Exchanges, Inc. Under his forceful leadership, this organization rapidly took shape and in 1920 began, through its own branch exchanges in all of the big cities of the country, the distribution of a program of varied short subject entertainment including comedies, novelties, scenic subjects, etc. Among the popular pictures of one or two reels which have been distributed by Educational are the Christie Comedies, Mermaid Comedies, Hamilton Comedies, Wilderness Tales by Robert C. Bruce, Scenics Beautiful, by Robert C. Bruce, Chester Outings and Chester Scenics, Snooky Comedies featuring Snooky, the Humanzee, and many other subjects.

Although one of the youngest men at the head of a big picture distributing organization, Mr. Hammons is recognized now as one of the industry's foremost leaders, and the remarkable part of it all is that his leadership has been won and held through specializing in pictures which had come to be considered by others as a by-product.

Original from



E. W. HAMMONS

Who Conceived Educational Film Co. of America.

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**A Stirring Tale of the Yukon Trail When Dogs
Were Human and Some Humans Dogs**

*Millions Have Read the Book
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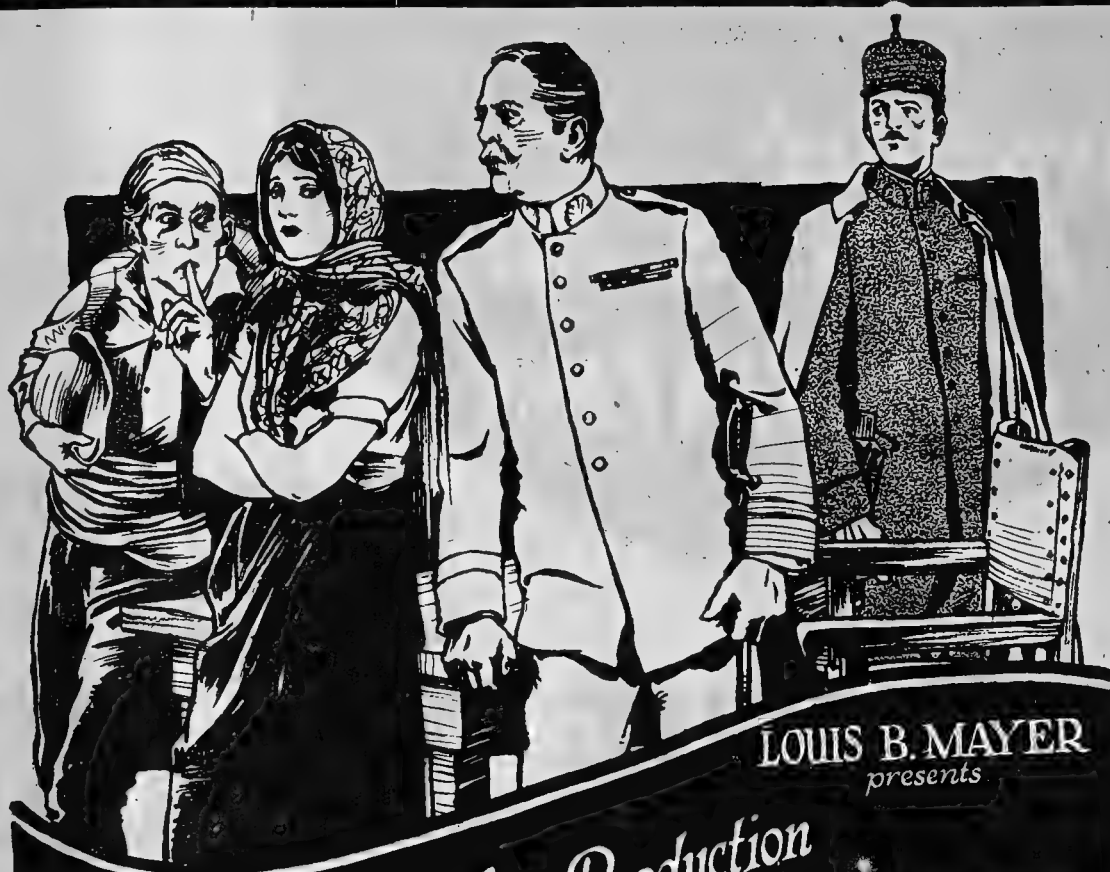
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The Fred Niblo Production Thy Name Is Woman

THE YEAR'S SENSATION



Adapted by BESS MEREDYTH from BENJAMIN GLAZER's American version of the international stage success by KARL SCHOENHERR.

A Glamorous Drama of Love and Intrigue
Featuring

the perfect lover and the most bewitching enchantress of the screen

RAMON NOVARRO and BARBARA LA MARR

REGAL FILMS unhesitatingly declare that "THY NAME IS WOMAN" is a far more than ordinary good picture, and is firm in the belief that it will prove one of the best box office attractions of the season.

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REX INGRAM'S
"SCARAMOUCHE"
Now Ready For Booking

wonderful
POSTERS, ADS
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*to help you
 put over*

JOHNNIE WALKER

in

**FASHIONABLE
 FAKERS**

With **Lovely Mildred June**
 and **Big Cast**

HERE'S a delightful picture with a brand new theme that is going to boost your bank account up another notch! It fits this popular young star like a glove and with his big drawing power and this type of picture all you have to do is to tell your patrons about it. And we're giving you the advertising and exploitation in a press sheet that will enable you to get "real money"! Every stunt is "different"—every stunt is of the kind that will delight the real showman—every stunt is built to order for big box-office returns—and the ads and posters we have prepared for this production are redfire eyestoppers that will literally drag the people into your theatre. Don't let your share of the money this picture will make get away from you.



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F.B.O. Biggest Production Program of its History

The Biggest Production Program Ever Undertaken By the Film Booking Offices Is Now Actually Under Way At Their Hollywood Studios.

PRODUCTION activities at the big F. B. O. plant at Melrose Avenue and Gower Street, have undergone swift expansion.

First to get under way were the new "Telephone Girl" series based on the H. C. Witwer stories glorifying the telephone girl and which are now appearing in monthly installments in the Cosmopolitan Magazine.

Mal St. Clair, who directed the first series of "Fighting Blood" and sprang into national prominence as a director as a result of his good work, is also supervising "The Telephone Girl" series.

In the cast is Alberta Vaughn, formerly with Mack Sennett and who is being hailed as the "new Venus of the screen." Miss Vaughn has the leading role of Gladys Murgatroyd—the sweet-souled and sophisticated telephone operator in a big hotel. Others in the cast are the old "Fighting Blood" comedy favorites Kit Guard and Al Cooke. A new comedienne of high promise also has been added to the cast in the plump and pleasing person of Gertrude Short.

Each episode of the twelve will feature a new leading man to play opposite Miss Vaughn, who will retain stellar honors throughout. Eddie Hearn, popular young actor under contract to F. B. O. plays the leading male role in episode No. 2 while George O'Hara serves in a like capacity in episode three.

O'Hara is also starred in a production directed by Al Santell, who recently surprised the industry with the mystery comedy drama "Lights Out." Melodrama and young romance are the outstanding elements of the plot of O'Hara's first full-fledged starring vehicle. Mr. Santell co-operated with the author in the preparation of the continuity.

Emory Johnson's next big attraction for F. B. O. is "Swords and Plowshares." Returning recently from Santa Barbara, where his company stayed three weeks, Johnson devoted the next two weeks to interiors on the lot, after which he took his troupe to San Francisco to photograph the spectacular battle scenes under the auspices of the U. S. Government at the Presidio—the government army reservation flanking the Golden Gate. More than 1,000 soldiers, 600 cavalry horses and other army equipment em-

bracing airplanes, motor lorries, big guns and tanks, were used in the battle scenes. Johnnie Walker and Mary Carr are the leading members of the cast which includes Dave Kirby, Rosemary Cooper, Gloria Grey and many others. The story is by Mr. Johnson's mother, Emilie Johnson.

Chester Bennett started a new Jane Novak production. A big cast will support Miss Novak in what Mr. Bennett predicts will be his most ambitious production effort to date.

The widespread popularity of H. C. Witwer stories as reflected by the unusual success of the first and second "Fighting Blood" series has also impelled the F. B. O. executives to prepare for early production of the new "Alex the Great" series. These will get under way at an early date.

Independent producers are also camping in large numbers on the F. B. O. lot. William Seiter began "Listen Lester" for the Sacramento Pictures Corporation. Scotty Dunlap, director-producer, is at work on a new picture with an all-star cast. Carlos Attractions also began a new picture featuring Richard Talmadge. All F. B. O. attractions are released in Canada through the United Exhibitors.

Author Assists Writing Titles And Advising

"This Freedom," another motion picture from a novel by A. S. M. Hutchinson, England's foremost author, released to Canadian exhibitors, is making a big impression, according to announcement by Fox Film Corporation.

In the filming of this picture, as was the case with "If Winter Comes," Mr. Hutchinson assisted in the direction, chose locations which he had described in his books and also wrote the titles. In some instances in "This Freedom" the titles were taken from the book, while in others Mr. Hutchinson wrote them especially for the scenes. The picture was directed by Denison Clift, an American who recently joined the Fox organization.

Fay Compton, noted on the British stage and screen, and who has been seen in leading roles in many pictures in this country, plays the role of Rosalie Occleve, the woman who neglect-

ed her home and family for a career in the banking world. Clive Brook, equally well known throughout Europe, has the opposite part as her neglected husband. A large cast of talented performers is announced in the supporting roles.

Carl Laemmle Overwhelmed By Congratulations

Voices Warm Appreciation of Those Who Have Made This a Memorable Anniversary.

In response to the many letters and wires of congratulation and felicitation on his fortieth anniversary in America, which is being celebrated by the Universal organization as Laemmle Month (February), Carl Laemmle has addressed an appreciation to his friends in the industry which reads in part:

"God Bless You. From the very bottom of my heart I wish to thank all of you who have simply overwhelmed me with congratulatory letters and telegrams in connection with the fortieth anniversary of my arrival in the greatest country on earth! * * *

"I never so thoroughly realized that the good will and good wishes of my friends and acquaintances play so great a part in my happiness. If I permitted myself to believe even a fraction of the kind things said about me in the letters and telegrams and in the trade press and newspapers, I would be the vainest man on earth. It is enough to know that there is so much friendly sentiment in the world. * * *

"Put yourself in my place. If hundreds, yes thousands, of busy men in a hustling industry paused in their rush long enough to pay a personal tribute to you, could you find words to tell how you felt?

"Neither can I! So I can only repeat—thank you all, thank you a thousand times and God bless you!"



"The Man Life Passed By," Recent Regal Release. Directed by Victor Schertzinger.

Crowds Storm Church Wedding of Prince Erik, Camera Catches Details

Many people of Ottawa, Ontario, appeared to be up in arms over the news pictures of the wedding of Prince Erik, of Denmark, to Miss Lois Booth, of Ottawa, on February 11, when the topical views were flashed on the screens of the Regent and Imperial Theatres shortly afterwards. They gave a vivid idea of the manner in which the crowds of spectators practically stormed the church before the service took place. Objection was taken to the news views because of the "bad advertisement" that the Canadian Capital would receive through the unmannerly crowd at a state function when the pictures would be screened in the United States and foreign countries. Newspaper comment locally was rather severe on the crowd and an unusual detail was the publication of a letter in *The Ottawa Journal* from A. Bateman, cameraman for the International Screen News, in which he described the Ottawa spectators as being the worse "souvenir grabbers" that he had ever seen in any city or country.

N. L. Nathanson, Louis Bache and Arthur Cohen Return From Trip

N. L. Nathanson, Managing Director of Famous Players Canadian Corporation, Mr. Louis Bache, Canadian District Manager of First National, and Mr. Arthur Cohen, of Regal Films, have returned from an inspection tour of film centres in Western Canada and the United States. Points visited were Winnipeg, Calgary, Edmonton, Vancouver, San Francisco, Los Angeles, Hollywood and New Orleans. During their visit in the latter city, and at the same time Toronto and other Ontario points were digging themselves out of the greatest snow storm in history, New Orleans reported the hottest February day on record. The thermometer climbed to 89 degrees and a continuance of warm weather prevailed during their stay in the famous Mardi Gras city. Messrs. Nathanson, Bache and Cohen arrived a trifle travel weary but eager to take hold of affairs and lead their respective companies through the prosperous season that is ahead for the motion picture interests in Canada.

HUNDREDS LINE UP TO SEE "THE HUNCHBACK NOTRE DAME," CLOAKY TREATS SHIVERING CROWD

Hot Coffee For Regent Patrons Keeps Them in Line — Two Weeks' Engagement Necessary.

The night was bitterly cold as hundreds of people were lined up in a queue from the entrance of the Regent Theatre, Ottawa, the lobby of which is comparatively small so that the expectant patrons could not be accommodated within the outer doors. The attraction was "The Hunchback of Notre Dame" and when Manager Oral D. Cloakey sized up the situation he immediately sponsored a "treat on the house." He got in touch with the proprietor of the Belmont Pharmacy, just across the street, ordering "all the coffee that the crowd wanted." The hot drinks were soon forthcoming, individual cups and saucers being provided on trays which attendants carried down the line. At first the people in line were shy and did not seem to quite catch the offer until Manager Cloakey announced that the coffee was being presented as a special treat by the Regent Theatre without charge. Eventually 200 cups were dispensed and, literally,

many warm friends were made for the theatre by the kindly act. The people stuck to their waiting after they had had the hot drink and Manager Cloakey believes that, apart from the advertising value of the treat, many of the people continued to wait for admission who otherwise would have decided that it was too cold to do so.

"The Hunchback" played the Ottawa Regent for two weeks, closing February 16. An unusual added attraction was the appearance nightly of the entire choir of the Basilica, the large French Roman Catholic church of the Canadian Capital. On a previous occasion, several years ago, when a different pictorial version of "The Hunchback of Notre Dame" was presented at a local theatre, the feature was withdrawn after several performances because of objections raised by many French Catholics of the city. This time they were glad to co-operate because of an approved handling of the story.

Independants Adopt Plan To Protect Prints Against Film Piracy

The Independent Motion Picture Producers and Distributors Association have through a special committee brought in a recommendation for film identification:

"Each company to adopt a secret code for each release which is to be inserted at different intervals on the margin of all reels. The code to be guarded carefully by each company, which will keep record of the particular code assigned to each release."

The recommendation has been approved and the adoption of the plan is to be immediately put into effect.

Capitol, Winnipeg, Reduces Orchestra To Fourteen

After a month's try-out with an orchestra of 25 pieces, the Capitol Theatre, Winnipeg, on February 11 reduced the number by 11 men, owing to the business not warranting a large orchestra. Manager H. M. Thomas is presenting a wonderful programme each week at the Capitol well worth the money, but the business is not in Winnipeg this winter.

New Brunswick's First Picture, "Blue Water," Booked At Imperial

An event which concerns a great many persons in New Brunswick will take place shortly when the first picture made in New Brunswick will be shown at the Imperial Theatre. After a number of revisions the film, "Blue Water," will have its premiere at this popular place of amusement April 9th. Great improvements have been made and the completed picture tells a fine story and tells it well.

Al Lichtman Disposes of Interests in Preferred Pictures Corporation

Al Lichtman, General Manager of Exchanges for Universal, disposed of his interest in Preferred Pictures Corporation, negotiations for which had been going on for some time. At a conference between Mr. Lichtman and Mr. P. B. Schulberg, a satisfactory understanding was reached for Lichtman to retire from the company which he and Mr. Schulberg formed between them.

Only the Biggest and Best Promised by Hodkinson

**James Kirkwood, Lila Lee, Betty Compson, Lloyd Hamilton,
Bryant Washburn, Billy Dove—All in Superlative Pro-
ductions—Also Two Big Al Christie
Comedy Specials.**

Vice-president Paul C. Mooney, in charge of Hodkinson distribution, states that their slogan for 1924 is: "The biggest and best that the market affords."

"First there are the James Kirkwood-Lila Lee pictures from the Thos. H. Ince studios with supporting casts that are in the all star class.

With nothing but the mere announcement that we have the Kirkwood-Lee pictures, Hacking of Boston has already sold the first picture in this series, sight-unseen, at a record price, to the shrewd management of the Victory Theatre in Providence.

Then Betty Compson, because of her splendid popularity and the number of her screen successes, will carry the Hodkinson trade mark into every first run theatre as the star in the Alan Crosland production, "Miami," and in at least one other big picture under E. H. Griffith's direction.

Miss Compson's popularity is augmented by Crosland's fame as the director of "Enemies of Women" and "Under the Red Robe."

In the second Compson production E. H. Griffith's name will supply the plus-value. The quality of Mr. Griffith's direction has been established by

recent of which are "Unseeing Eyes" and "The Go-Getter."

Then we have that big comedy "in two colors," "His Darker Self," starring Lloyd Hamilton. Produced at the D. W. Griffith studio under D. W.'s critical eye. D. W. says that Hamilton is "one of the greatest comedians ever seen on the screen."

And Harry Carey in a series of "different" westerns is a tried and true attraction to be offered in stories bigger, better and wider in dramatic scope.

We have Samuel V. Grand's big super-special, "Try and Get It," with Bryant Washburn and Billy Dove in the leading roles. Billy Dove has now been corraled by Famous Players under a contract, but we have her at her best in "Try and Get It," a story adapted from The Saturday Evening Post.

Contracts have also been signed for at least two big Al Christie Comedies. They will be five-reel specials and the last word in elaborate and lavish comedy productions.

And there are more; many more; big, real, first-run, profit producing productions to come."

"Regal Week" Reports

A Cross Dominion Line-up

For March 24th to 29th

Regal reports a gratifying response by exhibitors with regard to its annual "Regal Week." From all parts of the Dominion, they state, reports are coming in from theatres that will use Regal service exclusively during the week of March 24-29. Exhibitors appear to be showing their appreciation of the high grade photoplays this big company is distributing this season. Regal distributes the feature pictures of Metro, Goldwyn-Cosmopolitan, Warner Bros., Pathe, Selznick, Welsh-Pearson Betty Balfour productions and quite a few other British pictures and a line of state right features. In its short subject department it handled a large percentage of all the one and two-reel comedies that are being produced, as well as news reels, reviews, etc. Regal predicts that during the week of March 24-29 more Regal releases will be shown in Canada than ever before was shown in a single week from one distributing company.

Strand Theatre Destroyed

Loss Near \$50,000

All stage fittings, films on hand were destroyed in a fire which gutted the interior of the Strand Theatre, North Sydney, N. S., the morning of Saturday, February 9th.

W. H. Cuzner, proprietor, will suffer a loss of about \$50,000, as owing to the high rates of insurance the building which housed the theatre was only partially covered.

Jack Droy, Western

Representative For Educational

Jack Droy is in Winnipeg, Western Representative of Canadian Educational, taking care of Winnipeg, Calgary and Vancouver territory.

"Out To Win"

Pleases Ottawa Public

The first of Canadian Educational's English feature releases, "Out To Win," played the Centre Theatre, Ottawa, for a week starting Saturday, February 16. This picture is an Ideal production, Canadian Educational having secured the Ideal attractions for distribution in Canada. Manager Don Stapleton of the Centre, was well pleased with the fast-moving British production.

HARRIETT M. BALL BECOMES BRIDE OF COLIN A. SABISTON

TO THE CHIMES of the bells of St. Simon's Church, Miss Harriet Mary Ball, daughter of Mrs. Frank Ball, became the wife of Mr. Colin Alexander Sabiston, on Thursday evening, February 21st.

Mrs. Sabiston will continue in her work as Associate Editor of THE CANADIAN MOVING PICTURE DIGEST under the nom de plume of Harriet M. Ball.

THE DIGEST offers its congratulations to Mr. Sabiston upon securing so amiable and clever a companion and extends to Miss Ball its sincere good wishes for her happiness.

Incidentally congratulations are in order for her also, since Mr. Sabiston is widely known for his geniality and brilliant work in connection with The Toronto Evening Telegram.

Mary Pickford—Douglas Fairbanks in New York For "Dorothy Vernon of Haddon Hall"

Mary Pickford and Douglas Fairbanks are in New York for the opening of their new production, Mary's "Dorothy Vernon of Haddon Hall."

"Ashes of Vengeance" Makes Hit in St. John

"Ashes of Vengeance," at the Imperial Theatre, did wonderful business and established a record in pleasing audiences. Comments to the effect that the picture is undoubtedly one of the, if not the finest of the year.

Pictures in Winnipeg

By JOHN J. CONKLIN

(Exclusive to the DIGEST.)

Winnipeg, Feb. 28. — The excellence of the Cosmopolitan-Goldwyn presentation of "Little Old New York" with Marion Davies doing the best acting and most appealing part in her screen career, brought capacity business to the Lyceum Theatre the week of February 11, and Manager W. P. Wilson decided to hold it over for another week. The decision was a wise one for the Lyceum again did a large business. This picture has gone over in some of the big centres as it did in New York but no one can see the production without realizing its worth as a higher standard of film. At times Miss Davies reminded me of Mary Pickford in "Tess" but it was momentary for she was original in her conception of the part and the director, Sydney Olcott, certainly handled her without gloves and made her get out of herself and lose her stiffness in the role of a girl who played the part of a boy to cheat her cousin out of a fortune. The scenes on the Hudson River are very picturesque; costumes elaborate and true to the Period while Harrison Ford in the leading male role, sustained all previous good opinions we held of this subtle actor. The house orchestra, led by Mr. Einarson, and the playing of Miss Kathleen Sinclair on the mammoth orchestral organ was worthy of great praise. The tinted part of the film to represent the blushing of the boy at overhearing a risque story, was well developed and created quite a sensation among the audience. "Little Old New York" is big in every way. Its entertainment value justifies its length.

"Pied Piper Malone"

Thomas Meighan in "Pied Piper Malone" (Paramount), is to my mind not clearly sketched for a Booth Tarkington story. It was the feature at the Capitol, Winnipeg, the week of February 11. It is the drama of a naval officer who is misunderstood by the villagers because of his loyalty to a drunken skipper. The storms at sea, the clever acting by George Fawcett, a wonderful scene when the skipper is escorted home and the incident in Shanghai are the highlights of this production. There is a strong appeal in the story owing to the attractive work of a large number of children, its naturalness and colorful staging being well done. Peaches

Jackson, Lois Wilson, and Cyril Ring are in the cast. The week was the farewell of Rogge and Leonidoff, the noted team of dancers who have given so much pleasure to the patrons of the Capitol for six weeks, who are sorry to see them go.

"The Song of Love"

Norma Talmadge in "The Song of Love" (First National), which was the feature at the Capitol, Winnipeg, the week of February 18, was eminently satisfying because the star is before the camera most of the time and her passionate love-making is decidedly appealing. Her costumes are revealing to a high degree as she acts the part of an Arab dancing girl. Joseph Schildkraut is leading man and does some splendid work in the climax; but is not so good in other parts of the story. In fact without Norma some of the scenes might be quite commonplace. Once the picture gets going the action is rapid and plentiful. Artistic costuming, colorful settings and beautiful photography and lightings are features. The night effects in the underground meeting places give opportunity for real artistry in camera work. The attack of the desert horsemen is especially good. Arthur Edmund Carew does the best work next to the star. He is convincing in the role of the villainous sheik. Miss Talmadge in the closing scenes shows she has terp-

sichorean ability that has been unsuspected. The climax is a whirlwind, that grips the audience.

"On the Banks of the Wabash"

A rustic melodrama that charges along in the good old rural hokum style is "On the Banks of the Wabash" (Vitagraph), at the Garrick, Winnipeg, the week of February 16. Paul Dresser would not recognize the backgrounds for his famous song. Its a "Main Street" sort of a place where the plot thickens. The craft, the "Mary Jane," a back-wheeler, is employed to give the picture a vivid climax terminating in the rising Wabash and the burning of the decrepit boat. All the time-honored inhabitants of the "village" are introduced, the postmistress who reads the postcards, her skinflint brother, the patient wife of a starving artist and her children and the captain. For romance the captain's son is introduced but he forgets the little country girl in being vamped by a city flapper. Flood and fire are the climax; everybody left alive is finally made happy. Romance blooms and the guilty are punished. The settings carry out the spirit of the familiar ballad. The hokum comedy is enjoyable if old-fashioned. The rube types are interesting, and their fun keeps the story moving. There is no doubt of the sincerity of the players in their efforts to appear human.

ANDERSON STANDARD CONTRACT FORM APPROVED BY M. P. T. O. A.

We are in receipt of a copy of the standard contract form used by the Anderson Pictures Corp. Copies of this contract have been mailed to exhibitors by Mr. Sydney S. Cohen, president of the M.P.T.O.A. The contract was approved by the Board of Directors of the M.P.T.O.A. at a recent meeting. Some of the clauses of interest are as follows:

Elimination of cash penalty requirements, elimination cash deposits.

Control of all newspaper advertising, by the exhibitor, who need not advertise distributor or producer in space he pays for.

"More satisfactory method of arbitration."

Control of all advertising material and accessories if purchased.

Mr. Cohen states that this contract will be submitted to distributors and producers with a view of introducing its general usage.

A. H. Wicks, Bredenburg, Sask., who has operated and owned a big theatre in that town, has sold out his interest there and will take over Bijou Theatre, Rivers, Man., early in March, which he has recently bought. Mr. Wicks is well known throughout Western Canada, as he in company with R. W. Helmer road-showed "20,000 Leagues Under the Sea" throughout the entire west, which proved successful under their management. His many prairie friends wish him every success in his new venture.

Exploitation Showmanship That Will Net Results

Advertising Possibilities "Boy of Mine" As Suggested By Canadian Publicity Dept. First National.

Of this picture it was said "Here is a picture that deserves a place among the best of the season—because it has one of the best stories, is an example of the finest directing and presents acting that is very nearly flawless. Furthermore it features Ben Alexander." That kind of picture should be seen by every theatre goer in your city so we're going to try to assist you to get them in by offering a few exploitation suggestions.

SPECIAL ADVANCE: An interview with Ben Alexander appears on the front page of the press sheet. The editor of the Boys' and Girls' Section of your Saturday paper would be glad to use this so get a press sheet early and place it before him.

DOOR TO DOOR CARD DISTRIBUTION: If you can interest the women the success of the engagement is assured. Why not try the use of the letter as it appears in the ad layout. It reads:

TONIGHT

Dear Mother:

I guess I jus can't keep from doing everything Father says don't about and I make him so awful cross at you—goodby.

Am taking my wooden gun with me cause maybe I won't be back for a year or ever—goodby.

Am leaving you my wooden top so you'll remember me, Mother, I love you.

Goodby, yours truly,

Billy.

An etching should be made imitating a youngster's handwriting and the above should be printed on the front page of a folded paper. On the inside we would have the following:

A DRAMA THAT WILL DIG DEEP IN YOUR SOUL.

A mother torn between husband love—a man who was a success as a husband, but a failure as a father.

Booth Tarkington's
"BOY OF MINE"

with

Ben Alexander
Henry Walthall and Irene Rich
Theatre Dates

SONG SHOP: A ballad called "Dear Little Boy of Mine" with Ben Alexander's photo appearing on front together with copy referring to picture is now on the market. Get in touch with music dealers for window displays and plug the song in your theatre.

BOYS' CLOTHING: Tie up with a local merchant on boys' clothing. Some stills will help get him to make the display. Suggest a card to read:

You'll be proud to call him

"Boy of Mine"

if he is dressed in
(merchant) clothes.

Ben Alexander
star of

"BOY OF MINE"

showing at the

(Theatre)

(Dates)

Says they are the
finest ever made.

NEWSPAPER: Might foster an essay contest of which Ben Alexander is appointed judge on "Why I Love My Mother." A cash prize, a subscription to the newspaper and theatre tickets could form the prizes.

SCHOOL DISTRIBUTION: A Ben Alexander Questionnaire appears in the press sheet but this should be changed for Canadian appeal. We suggest the following:

1. What make of pictures star Ben Alexander?
2. What day is Mother's Day?
3. Who is your member of Dominion Parliament?
4. What is the capital of Canada?
5. Who wrote "Penrod and Sam"?
6. What is the population of Canada?
7. Why do you love your father and mother?

We have purposely asked questions which the children will have to refer to their parents. Distribute these freely around the schools and offer passes to the first 25 or 50 best answers delivered to the box office numbering them as they come in.

Arrangements have been completed with the McCormick Mfg. Co. to manufacture 2,000,000 "Boy of Mine" chocolate bars. These bars will each contain a miniature scene

from the picture and the outside wrapper a likeness of Ben Alexander together with the title. You can secure a quantity of the bars at a reduced price for distribution at children's matinees. The stunt should prove a business getter. Write the McCormick Manufacturing Company at London, Ontario, when you contract for the picture giving them the dates you will play it. They will send a representative to your town and flood it with "Boy of Mine" publicity.

Work up the kid stunts to arouse juvenile interest and let the newspaper ad carry the adult appeal. We like the letter suggested for door to door distribution and if you require a plate made we will be glad to have this done if you advise this department.

PAPER: The six sheet offers a splendid cut out of Ben and two elephants also a circus band. Use two tubs of water with it and a little sawdust for effect. The 3 sheet style "B" affords a good cut out design.

TRAILER: Supplied free by First National Exchanges.

HERALDS: A dandy at \$3.50 per thousand. Footage 6,935 feet. Running time 79 minutes.

Not in Position to Declare Dividends

The report which was published at New York that Ottawa Film Productions, Limited, was declaring a five per cent dividend on the month's earnings of its pictures, "The Man From Glengarry" and "The Critical Age" was stoutly denied at the Ottawa office of the company, the denial being published in Ottawa newspapers. The company, which was organized by Ernest Shipman, who is now in Florida, was not in a position to declare a dividend at present, it was stated.

F. B. O. Production Proceeds Merrily At Coast Studios

At the F. B. O. studios, work is proceeding on four features, with one scheduled to start shortly. Emory Johnson is shooting exteriors on "Swords and Plowshares." George O'Hara's starring vehicle is under way. Two independent productions are being made at the studio, "Listen Lester" and "The Dollar Mark."

Chester Bennett will start the next Jane Novak vehicle for F. B. O. at once.

FOR SALE

Projecting Machine, Inductor,
Screen—For Sale Cheap.
W. G. WILLIS, Seaforth, Ont.

Original from

NEW YORK PUBLIC

Digitized by Google

Before Buying Pictures Read The Digest Advertising Pages.

News Pictorials in Friese-Greene Colour

London. — For the first time in the history of Cinematography, film news pictorial can now be made and shown the public promptly in colour. This is an epoch-making development in the screen world.

The making of film news pictorials in colour has been rendered possible by a British invention — the colour film process invented by Mr. Claude Friese-Greene. Heretofore news pictorials have not been practicable in colour, because the development of the negative, and the making of positive prints involved much expense, and because such a length of time elapsed before the films could be shown that the subject matter had ceased to be news.

By the Friese-Greene Colour Film Process, the negative is developed, and positive prints made, as quickly and as easily as in the case of black-and-white cinematography. A picture taken before mid-day can now be shown in colour in cinemas in the evening.

An important consideration from the public point of view is that by this process the films can be manufactured at a price sufficiently low to enable even the smallest cinema to exhibit them.

As proved by news pictorials already photographed by this process, there is infinitely more life, beauty, interest and reality in the coloured pictorials than in those in black-and-white photography.

In addition to news topics, this process lends itself to numerous other subjects of great instructional interest, and it is predicted in technical circles that colour films made by the Friese-Greene process will soon be an important addition to educational work throughout the country.

"Thy Name Is Woman" Loew's Theatre, Ottawa

The Canadian premiere for the Metro release, "Thy Name Is Woman," is scheduled for Loew's Theatre, Ottawa, according to an announcement by Captain Frank Goodale, manager of that Theatre. The special production was booked into Ottawa to start February 25, this being simultaneous with the Broadway opening of the picture at the Astor Theatre, New York. Captain Goodale has also secured Chaplin's "A Woman of Paris" for the Loew house in the Canadian Capital.

Exhibitor Uses Car For Theatre Exploitation, "Woman Proof" Amuses

The manager of the Imperial Theatre is riding in a new car these days, enclosed safely from the icy blasts of winter. The car is utilized both for comfort and also serves as an advertising medium as boards around the top of the car announce the coming attraction at the theatre. This works out splendidly in the case of "Scaramouche," but had a peculiar effect when the driver was seen, sitting alone in the car with above him a large sign, "Woman Proof."

"Rupert of Henzau" Holds Its Own Despite Worst Storm

"Rupert of Henzau," the sequel to "The Prisoner of Zenda," had its first run in Toronto last week. In spite of the worst weather of the winter a splendid business was done. This speaks volumes for the drawing qualities of the big production.

Famous Lasky Film Hold Conference Western Managers

Western managers of the Famous Lasky Film Corporation, held a conference in Winnipeg the week of February 11 and had the pleasure of seeing some of the new big pictures handled by Paramount. Among those present were: Phil Reisman, general manager, Toronto; M. R. Clark, western division manager; C. F. Rose, branch manager at Calgary; G. H. Smith, manager at the Winnipeg office.

"Let Not Man Put Asunder" Gets Excellent Presentation Queen Square, St. John

At the showing of the splendidly acted picture, "Let Not Man Put Asunder," a musical attraction, was added by the singing of a local artist. The Queen Square Management was responsible for the excellent arrangements made in connection with the showing of this fine picture.

Moulin Rouge, Montreal, For Rent in May

George Rabinovitch is offering the Moulin Rouge Theatre, Montreal, for rent. Possession May 1st.

North Section Montreal To Have New Theatre

Lawland Amusement Company will erect a picture theatre on Park Ave., north section of Montreal. Cost estimated at \$200,000. House to be ready for opening, it is reported, in August.

Pathe Will Release "The King of Wild Horses" Hal Roach Feature

The new Hal Roach feature production, titled "The King of Wild Horses," has been definitely scheduled for release by Pathe on April 13th.

"The King of Wild Horses" is described as the love story of a wild stallion, embodying a wealth of dramatic incidents and a spectacular forest fire in which man and beast are hopelessly trapped until the former discovers a way to safety for himself and his brute companion.

The supporting cast includes Edna Murphy, Leon Barry, Frank Butler, Charles Parrott, Pat Hartigan and Sidney de Grey. Fred Jackman directed the production, which was filmed for the most part in the picturesque mountainous country of northwestern Colorado.

Regal distribution.

Exhibitors of Ottawa Fete Disabled Soldiers

Week in and week out, the moving picture theatres of Ottawa are still doing their bit for disabled soldiers of the Great War who continue to receive treatment at the local Government hospitals and institutions. Special tickets are used to permit the war cripples to enjoy matinee performances at any of the local moving picture theatres. These are issued and signed by officers in charge of the hospital work. Quite a few are accepted by each of the theatres every week. Those co-operating include Harry Brouse, of the Imperial; Captain Frank Goodale, of Loew's; Oral D. Cloakey, of the Regent; Don Stapleton, of the Centre; Joe Franklin, of the Franklin, and others.

Al. Gillis Leases Strand

Al. Gillis, for eight months district manager of the Capitol Theatre, Winnipeg, has leased the Strand Theatre, in Winnipeg, and will present a musical comedy show commencing March 10. He has linked up with a circuit in St. Paul, Minneapolis, Duluth and Superior.

Swartz To Manage Rialto

Jack Swartz, for two years assistant manager of Starland Theatre, Winnipeg, has been appointed manager of the Rialto Theatre, on Portage Avenue, one of the finest of the smaller houses in Winnipeg. For the last month he has been manager of the Arlington Theatre, a suburban house, now owned by Paul Riseman, who bought it from M. J. Williams.

HODKINSON PICTURES



**We'll Stack These Up Against any Product on the Market---
for Casts--Stories--Directors-Producers or Box Office Results**

"LOVE'S WHIRLPOOL"—With James Kirkwood, Lila Lee and
Madge Bellamy.

A Master Production that is destined to set new Box Office records
for your theatre.

"THE NIGHT HAWK"—Featuring Harry Carey.

A story of good and bad men in the East and West. Replete with
Thrills, Romance and Adventure.

"THE HOOSIER SCHOOLMASTER"

A Whitman Bennett Production of the Great Mid-Western Classic
by Edward Eggleston, Featuring Henry Hull and Jane Thomas.

"HIS DARKER SELF"—Featuring Lloyd Hamilton.

His first super-feature comedy. It's a sparkling Burgundy, Bub-
bles, Chuckles and Gurgles all the way down.

"TRY AND GET IT"

A swift moving dramatic comedy, that will please them all. Featur-
ing Bryant Washburn and Billie Dove.

"THE OLD FOOL"

A pictorial symphony in Human Notes—for everybody, everywhere,
regardless of age, race or creed, with Lloyd Hughes and Betty
Francisco.

"GRIT"

A Breath-taking melodrama of New York's underworld—Featuring
Glenn Hunter.

TO BE ANNOUNCED

A SERIES OF BETTY COMPSON PICTURES.

A SERIES OF PRISCILLA DEAN PICTURES.

A SERIES OF AL CHRISTIE COMEDY FEATURES.

**HODKINSON
PICTURES**

—the wallop that clinches the argument!

For the first time since 1915—GET THAT!—a matter of 9 years—that's half the age of this business—Gordon's Olympia, Boston, finds it necessary to play one, then Two—then THREE pictures for EXTENDED RUNS, and these three—"BLACK OXEN," "FLAMING YOUTH" and "ANNA CHRISTIE"—were all from

FIRST NATIONAL.

Along with that comes reports from exhibitors throughout the country saying "‘THE ETERNAL CITY’ is a magnificent picture"—that "‘TWENTY-ONE’ is the kind of a picture the fans delight to see Barthelmess in"—that "‘HER TEMPORARY HUSBAND’ is simply a Knockout"—that "‘PONJOLA’ broke all records of attendance and held for a second week"—that "‘BOY OF MINE’ is one of the finest pictures ever made." These pictures are all from

FIRST NATIONAL.

—that's the kind of pictures that cause competitors to admit the superiority of First National—that's the kind of money-making product you need for your house—that's the kind that makes you glad to say "good night" to patrons as they leave your theatre—it's the kind of rare entertainment that can be had consistently only from

FIRST NATIONAL.

CANADIAN MOVING PICTURE DIGEST

Vol. 15, No. 45.

TORONTO, CANADA

March 8th, 1924

Norma Talmadge
Richard Barthelmess
Colleen Moore
Barbara La Marr
Milton Sills
Ben Alexander



**THE
STARS**

Corinne Griffith
Constance Talmadge
Bert Lytell
Anna Q. Nilsson
Ben Lyon
Sylvia Breamer

If your patrons are not seeing the pictures they appear
in, then, they are missing the finest entertainment
provided the screen—and you are losing the biggest
profits this business offers

Ashes of Vengeance
Twenty-one
Flaming Youth
The Eternal City
Ponjola
Boy of Mine

**PLAY
ONE
A
WEEK
EVERY
WEEK**

Black Oxen
The Dangerous Maid
Anna Christie
Flowing Gold
Galloping Fish
The Love Master

PUBLISHED BY
CANADIAN MOVING PICTURE DIGEST PUBLISHING COMPANY
259 SPADINA AVENUE, TORONTO

*We Have the
Honour To Present*

“THE LOVES OF MARY QUEEN OF SCOTS”

An “IDEAL” Feature

*Distributed by
CANADIAN EDUCATIONAL*

*For information on “The
Loves of Mary Queen of
Scots” enquire from the
members of the M.P.T.O.
who attended a special
review at their regular
monthly luncheon on
Tuesday, February 26th
in the King Edward
Hotel, Toronto.*

**CANADA'S
MOTION PICTURE
TRADE PAPER**

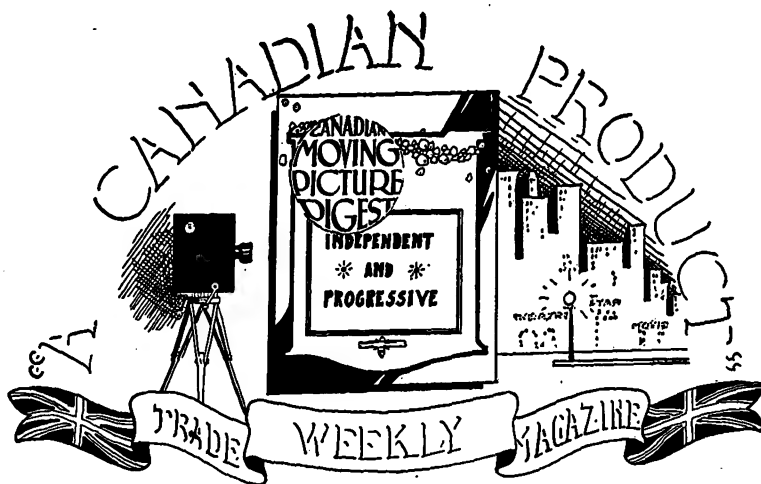
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Picture Digest

General Manager and
Editor-in-Chief

RAY LEWIS

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MARCH 8th, 1924.

The Public's Opinion of Us

THROUGH what channel does the public know us? By "us" I mean those who are associated with Motion Pictures specifically.

Some may claim that those who write for the screen, are known by what they have to say on the screen, the ideas which have moulded themselves into a story. Some may claim that the players are known by the characters they portray; the director, by his assembling of these characters; and the producer by the quality he has permitted the director to inject into the story's environment, the story he has selected to produce.

All these claims of recognition are indirect. The writer of the story has conceived a group of characters who unfold a tale woven from the linked chains of circumstance. This same author may write another story different from the idea the first story conveys. In order to understand, to "contact" an author, one must have witnessed or have read several of his works; and pluck from these the heart and mind of their creator.

The players may be portraying characters typical of their own degradation or aspiration, or as foreign to them in comprehension and feeling as are the emotions of a bird to a beast.

The producer may be an excellent "guesser," and "guessed" that the public would take to such a story, he might even be a psychologist who can feel the trend of public reaction to just such emotions the story involved, or he might even be a wise showman, who knows box-office values. To sense the character of the producer one must witness many of his productions, and find the man through their average worth.

The public, who wish to be entertained, have no time for analysis, or are too fatigued with realities to unmask illusions as they present themselves for their amusement.

The insight into the character and standing of those engaged in Motion Pictures must come through what the public can read about them in the press.

I wonder if those who are responsible for general publicity have yet realized their responsibility; and those who have engaged publicity agents to present them intimately to the public, realize what they have entrusted to their hirelings? Judging by the quality of a major portion of the publicity which has hitherto been presented to the public, pictorially and in journalistic form (my apologies to Journalism) neither those who are being written about, nor those who are doing the writing have

realized the seriousness of their undertaking. With a risque or silly photo they belittle their character and lower the standard of their profession. So much for both the subject of the picture and the agent responsible for its placing in the press.

Cannot Moving Picture Stars talk about anyone but themselves, or any other subject but Moving Pictures? If they are so limited, cannot they find in all this world of "writing" men and women, writers who can build around stars and pictures, stories and incidents, ideals which will have style and dignity in presentation? Herein lies the direct contact of Motion Pictures with the public. Through our publicity the public forms its opinion of us.

The Theatre long ago abandoned the publicity of "Milk-Bathing Stars," and fascinated and held its public, drew them to its drama, through dignified publicity. The public will crowd to see a production which is advertised in a manner which conveys merit; and will also crowd, as you can rightfully contend, to see that which is presented sensationally. We have, however, noted that the reaction from sensationalism in our industry is bad.

If one drags a rag through the gutter, it is but a rag and a little more muck attached to it is not so noticeable. If one drags a flower through the gutter, the flower is besmirched and its degradation most noticeable.

You cannot make a "Gutter Snipe" of Motion Pictures without the process being noticeable; for aside from the financial consideration of Motion Pictures, and the fact that ninety-eight per cent of those engaged in Motion Pictures have been lured into this Industry by their quest of gold, the Industry has within itself as much of the divine as there is in the other Arts.

When an experience or expression, an experiment becomes as universally a habit as Motion Pictures, it is because the discovery or invention was not by accident, but by Divine Intention.

Man has desecrated, degenerated the creative impulse, but does that make this force less Divine in its conception? If a man is respected in proportion to the respect he gives himself, then a business, an enterprise, or Art follows the same rule.

Let us look into the manner in which we talk to the public, are they to blame for their poor judgment of us, when we advertise ourselves to them without dignity, intelligence or judgment?

—RAY LEWIS.

John B. Rock Honored— Is New General Manager

Vitagraph Head Appoints Son of
Founder to Vacancy Occurring
Through Untimely Death of
John M. Quinn.

John B. Rock has been appointed to succeed the late John M. Quinn, whose untimely death robbed Vitagraph of a remarkable executive head. The new general manager will prove a popular choice, according to President Albert E. Smith, who draws attention to the fact that the newly appointed officer bears the name of a leading pioneer in the industry. Mr. Rock is the son of the late William T. Rock, who with Albert Smith and J. Stuart Blackton, established this company. William Rock held the office which Mr. Quinn's death has just given to his son until 1916, and it is a recognized fact that John B. will give his best interests to the company which his father so splendidly served.

A. Victor Smith, a brother of the president of Vitagraph, has been appointed as assistant to Mr. Rock.

Minimum Wage Fixed For Female Theatre Employees

Attendants, Charwomen, Office Assistants, Cashiers and Ushers Benefit.

All women employees in motion picture theatres in Ontario working forty (40) or more hours per week are to receive a minimum wage of \$12.50 per week. This ruling is announced following the Board of Inquiry of the Minimum Wage Board on February 14th. A further clause provides that the wage will not be less than thirty (30) cents per hour and that no working period will be reckoned as less than two hours. The government ruling applies to ushers, cashiers, scrub women, office assistants, attendants, most of them receiving over the minimum at the present time.

Al Christie To Make Features in Addition To Comedy Programs

Al Christie is to produce feature pictures for W. W. Hodkinson. This new arrangement will not conflict with the two-reel comedy program. These features are still to be produced and released by Educational.

Just One More Rap For Influence of the Movies

Winnipeg.—Judge John McKay, in the district court, Port Arthur, on February 18, went after the motion pictures, when he stated in sentencing 22-year-old Eddie Clavet, for a series of robberies: "Theft is an insidious crime, and I do not know that our motion pictures as shown in Canada are very helpful in stamping it out. They appear to be more of an incentive to younger people in that they give to crime a spirit of bravado and an air of adventure."

Mrs. B. Drucker Making Good As Film "Salesman"

Montreal. — Harry E. Feldstein, formerly of Toronto and now manager of Hodkinson's films here, states that Mrs. B. Drucker has been appointed Sales "Man" with his exchange for the Quebec territory and has been eminently successful. Mr. Feldstein says that Mrs. Drucker is the only woman acting in this capacity for Hodkinson throughout the United States and Canada, and adds that results have been remarkable so far. The item is worthy of chronicle since it is unique and may lead to other experiments of a similar nature. After all, women have long since shown their capacity to hold down jobs that formerly were regarded as exclusively the function of men.

Cast to the West When Picture Is Ready for Release

Four members of the cast of "Let Not Man Put Asunder" have migrated to Los Angeles since the completion of the picture in the Vitagraph studios in Brooklyn. Pauline Frederick returned to her home in Beverly Hills; Lou Tellegen accompanied J. Stuart Blackton, the producer, when he went West, and Pauline Neff and Martha Petelle have since gone to the coast. Charles L. Gaskill, who wrote the continuity, has also gone to Hollywood.

Soldier Patients

Guests of Theatre

St. John, N. B.—Mr. F. G. Spencer, under whose management a number of theatres in New Brunswick, Nova Scotia and Prince Edward Island operate, is a deservedly popular theatre owner. During the appearance at the St. John Opera House of Tom Martelle, the female impersonator, Mr. Spencer invited the soldiers from the Lancaster Military Hospital to be his guests at a performance, providing them with "smokes" also. The leading man with the Carroll Players, Mr. James Coats, is a returned man and has become personally as well as on the stage, a great favorite.

BOSTON HOSPITALITY PROFFERED FOR MAY NATIONAL CONVENTION

Meeting of National Board of Directors Accepts Generous Offer From Massachusetts Body.

The Committee on Convention comprising M. E. Comerford of Scranton, Pa.; Glenn Harper of Los Angeles, Calif.; Fred Seegert of Milwaukee, Wis.; John Schwalm of Hamilton, Ohio; R. F. Woodhull, Dover, N. J.; Joseph W. Walsh of Hartford, Conn., and Sydney S. Cohen of New York City, designated at the last meeting of the National Board of Directors, have selected the City of Boston, Mass., as the city for the 1924 annual convention of the Motion Picture Theatre Owners of America to be held the latter part of May.

At a recent meeting of the Executive Committee of the Motion Picture Theatre Owners of Massachusetts a resolution was unanimously adopted

inviting the National Organization to hold the meeting in Boston and this was supplemented by similar action on the part of the Motion Picture Theatre Owners of New Hampshire, Rhode Island, and Connecticut.

It is expected that a large number of delegates from all over the United States will be at the Boston Convention and that that aggregation will be increased by the attendance of many Exhibitors from the Canadian division of the Motion Picture Theatre Owners of America.

Plans are being laid to make the coming convention the most beneficial in our history, to the industry generally and to the Theatre Owners in particular.

The definite time of the convention together with the Special Convention Committee, convention hotel and further details will be announced at a later date.

Why the Exhibitor Should Book First National First

The Story, the Director, the Players—Three Essentials of Picture Success.

Associated First National, having concluded a thoroughly successful year, has now laid careful plans for another which promises to live up to the "bigger and better" slogan, the central idea of the plan being better stories, more finished direction, bigger stars and directors.

At the top of the list of its successes of the past year, First National places "Her Temporary Husband," featuring Syd Chaplin who has come back to the screen with a promise of outshining his talented brother as a master of mirth. The "fans" from coast to coast have applauded him so hilariously that First National has seized upon this psychological moment to release Thomas H. Ince's new comedy special, "Galloping Fish," in which Chaplin has a totally different role but equal opportunity to display his knack for generating laughter.

"Painted People," with Colleen Moore, will follow close on the heels of "Galloping Fish" from the First National shelves. Drama and pathos are blended with laughter in this tale which is as different from "Flaming Youth," Miss Moore's last big success, as Patricia Fentriss is different from the tom-boy heroine of the new story.

Miss Moore appears as a pathetic little waif in the deadly humdrum of life in a drab little middle-western town. She delivers wash for her mother, "hooks" rides on automobiles, catches on the sandlot baseball team and—then—suddenly becomes the divinity who shapes the ends of those around her. With such dramatic speed is the transition accomplished that it is difficult for a moment to realize that the hoydenish little girl of the early part of the story is the spectacularly beautiful stage star of the latter theme.

First National started "Painted People" with everything in its favor for success. Originally written as a magazine serial by Richard Connell under the title of "The Swamp Angel" it offered admirable screen material. Clarence Badger was engaged to direct. Then the star was given a cast the like of which is not often assembled. Among the celebrities of the screen who will be seen in her support are Ben Lyon, Charlie Murray, Russell Simpson, Mary Carr, Mary Alden, Anna Q. Nilsson, Sam

De Grasse, June Elvinge, Bull Montana, Charlotte Merriam and Joseph Striker.

Critics who have previewed "Painted People," are generous in praise but there is always the comment that Colleen Moore must portray another flapper role. Perhaps the demand is based upon the success of "Flaming Youth" but First National has decided to let the petite star flap to her heart's content in another elaborately produced comedy-drama of society.

Corinne Griffith is another First National star whose success in the recently released "Black Oxen" has led to an eager search for a big story which would offer her equal opportunity for her next appearance—"Lilies of the Field" is the answer. This profoundly dramatic stage play is now being translated to the screen with Miss Griffith and Conway Tearle co-featured under the direction of John Francis Dillon.

Pedro De Cordoba Featured Player In "I Will Repay"

Pedro de Cordoba, who is of Spanish descent, had a long succession of stage triumphs in America to his credit before he made his mark as a film actor. Born in New York, he made his first appearance on the stage in "If I Were King," with E. H. Sothern, with whom he also played a variety of parts in Shakespearean repertory. Other celebrated plays in which he has appeared include "Faust," "Merely Mary Ann," "Joseph and His Brethren," "Lady Windermere's Fan" and "Tiger Rose."

This fine actor has also been seen in a number of films including a screen version of "Carmen," "Temptation," "Barbary Sheep," "The New Moon," "The Girl of the South," "The Dark Mirror," "The World and His Wife," "The Young Diana," "The Purple Highway" and "The Fires of Fate."

Mr. de Cordoba is one of the leading players in the Ideal-Educational feature, "I Will Repay," an English romantic drama dealing with "The Elusive Pimpernel," Baroness Orczy's story.

Moving Picture Deputation Seeks Aid for Film Industry

Repeal Seat Tax Sought and Better Co-operation From Censor Board—Colonel Cooper Received With M.P.T.O. Members By Premier Taschereau.

Quebec.—A delegation of the Moving Picture Theatre Owners of this province together with Colonel Cooper, chairman of the Advisory Board of the Moving Picture Distributors Association, and the Montreal Theatre Managers Association represented by B. M. Garfield, Howard Conover and Gerald A. Coughlin, Attorney, met Hon. L. A. Taschereau, Premier of Quebec, and Hon. Jacob Nicol, Provincial Treasurer here, this past week. The delegation laid before the Premier a series of requests looking to the betterment of the industry, the chief among which were reduction of the admission tax from ten to seven per cent; repeal of the seat tax, which is twenty cents per seat in villages, 30 cents in towns, and 50 cents in Montreal and Quebec cities; and finally adjustment of the Censor Board of the Province. In this latter respect the request was that representation on the Censor Board should be accorded to moving picture owners of the prov-

ince through one or more representatives.

The delegation was introduced by T. D. Bouchard, M.L.A. for St. Hyacinthe, who is also director of the Moving Picture Theatre Owners, and was accorded a very good reception. Serious consideration was promised the grievances of the delegation and there was a hint that amending legislation might even be passed at the current session of the Quebec Legislature.

Among those present were A. D. Denis, President of the M. P. T. O., Maurice West, national secretary, and A. Sperdakiss, national treasurer.

An interesting incident occurred when Premier Taschereau and Provincial Treasurer Nicol were invited to view some pictures at a private showing at the Chateau Frontenac which had been condemned by the Censors of the Province and in which the exhibitors failed to see anything meretricious or worthy of condemnation.

Unparalleled!

Without a doubt, one of the most stupendous box office propositions ever offered to exhibitors! A tremendous picture backed by five months National advertising in over twenty-five of the most prominent magazines reaching forty million people! Three hundred and thirty-five thousand people, in every part of the country, already sold on this picture by a direct mail campaign! Never before in the history of the industry, has such a colossal audience been waiting for a picture! You'll break every known record when you play—

JUDGMENT OF THE STORM

For Bookings

UNITED EXHIBITORS OF CANADA

Distributed Through

CANADIAN EDUCATIONAL OFFICES

TORONTO MONTREAL ST. JOHN WINNIPEG CALGARY VANCOUVER

Pictures in Montreal

By S. MORGAN-POWELL

(Exclusive to the Digest.)

Montreal, March 3.—There have been no developments of outstanding interest in the motion picture world here this week—unless it be the cynical humor that prompted one orchestral conductor to play "Sweetheart" as a suitable musical accompaniment of the funeral procession of Nikolai Lenin in Russia! There is no great activity noticeable, and the sharp and biting wintry weather has had a deleterious effect upon audiences, reducing them materially in size throughout the week. Still, there are always some who will brave anything short of a flood to visit their favorite house once a week, so integral a part of the domestic routine has attendance at the movies become.

At the Capitol the first exhibition of "Scaramouche" at popular prices proved a popular move, and but for the adverse weather conditions it would probably have resulted in record attendances at that house. It need only be added that closer acquaintance with this particular film only serves to impress one more strongly with its remarkably fine qualities.

There was a sort of double bill at the Palace—Colleen Moore in "Painted People" and The Climbing of Mt. Everest—the latter with an explanatory lecture delivered while the film is being shown, by Major Yeats-Brown. A good many people went to see Colleen Moore, whose popularity has grown tremendously since her delightful work in "Flaming Youth"—how foolhardy condemnation can immortalize some things!—but just as many went to see the Mt. Everest film, and among the latter the majority, perhaps, had seldom if ever paid a visit to a motion picture house before.

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This film shows the attempt of the last expedition to tackle the world's loftiest peak. It is a picture of absorbing interest from start to finish, and it provides an amazing amount of information about a people of whom hardly anything has hitherto been known—the inhabitants of Tibet. Moreover, it gives one such a clear idea of the colossal difficulties of the task facing those who made the great adventure. Considering the astounding obstacles the photographer had to face, the wonder is that he

succeeded in securing one-half the fine views he did, particularly such realistic views of the actual climbing when close to the very summit. The view of the terrible gales sweeping the snow in enormous clouds about the summit are in themselves marvelous.

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The Colleen Moore film was an amusing one. A light and well-told tale of the younger set in a typical small town of today, it contains much genuine comedy and is at all times refreshing and wholesome. The acting is natural and restrained throughout. Miss Moore is supported by a cast of youthful but singularly competent artists. Her own work, as a young girl of the working classes who fights her way to success via the stage, and who remains unspoiled by her success and true to the best and most womanly instincts, is admirable. It suits her at all times, and she reveals herself as a resourceful and astonishingly clever spontaneous comedienne, whose natural gifts should win her a very prominent place among the leading screen artistes of the day. She is lovable, piquant, and irresistibly exasperating.

The photography of this picture is good, and the close-ups are so well done and so apropos that they possess an unusual significance in relation to the comedy. The titles are an outstanding feature. Well and snappily written, saying neither too much nor too little, they breathe the pungent spirit of 1924. They are full of humor, and some of them are remarkable for their expressive and by no means offensive slang.

The action is sufficiently convincing to make one feel it is true to small-town life. This is, in short, an inexpensive picture that provides a lot of healthy entertainment.

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"Marriage Morals," at the Imperial, with Tom Moore, relates in a plausible and attractive manner a dream evoked by the reading of a novel entitled "Marriage Morals." Many of the events depicted are of necessity improbable as reality, but quite in keeping with the spirit of the story they relate. Mr. Moore, whatever he may be on the stage, is convincing enough on the screen, and his

work, moreover, possesses a youthful elan and an appeal that goes a long way to ensure success. He portrays vividly the role of a wealthy and pleasure-loving young man to perfection, and Ann Forrest, in the role of his wife, who has married him hoping to reform him and who has a difficult time doing it throughout the story, is quite up to the requirements of the part. Some particularly elaborate interiors characterize the photography, and the general impression created is one of luxury and good taste, with light and shade well balanced.

Expressive titles, which convey in an unobtrusive manner a clear idea of the movement of the plot, mark the entire film. There is a tendency to melodrama, which perhaps is inevitable in the circumstances; but apart from this the action is as plausible as the story, and the interest is so cleverly sustained that when the film ends the audience feel they wish they had seen more of it—a very good impression for any film to leave with the fade-out!

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In "The Day of Faith," which was shown at the Strand, the story is attractive, but scarcely probable. "The Day of Faith," however, is a picture that should do an immense amount of good through the creed which it sustains, though the practicality of this sort of a creed outside of the movies may seem to many an impossibility. The motto of the creed, "My Neighbour Is Perfect," could not be put into practice if justice is to be maintained, but as a story, and one that abounds in amazing situations, the film is one of the finest seen here of late. The acting is natural and convincing. The actors enter into the spirit of the play and give us a vivid and accurate portrayal of the characters they are supposed to represent. A striking and lasting impression is made upon the audience, and the actors succeed in making a far-fetched and unconvincing story attractive and interesting to an amazing degree. The photography is clear and picturesque; the interiors are effective, although not out of the ordinary; and the settings are good.

UNIVERSAL HELD WORLD PREMIERE OF "FOOLS HIGHWAY" ON BOWERY

**Atlantic Gardens Reverted to Period of 1892 For One Night Only
To Give Appropriate Atmosphere To Owen
Kildare's Story.**

Because it is located half a block away from Pell Street on the Bowery, Universal Pictures Corporation chose the Atlantic Gardens in which to hold the world's premiere of "Fools Highway," the adaptation of Owen Kildare's well known book, "My Mamie Rose." The action of "Fools Highway" takes place mostly on the corner of these streets, which were made famous in that day by Barney Flynn's well known saloon. There is a retail commercial establishment on the site at the present time, but with that exception, little change has come over the appearance of the corner. Most of the change is in the people that pass it.

This world premiere of "Fools Highway" was attended by an invited audience and, outside of the newspaper people who were present, every invited guest had to show some Bowery hallmark. Inasmuch as there is a tremendous host of men and women who are extremely proud of having been born, of having worked, or owning property on the Bowery, this audience packed the theatre to its limit.

"Fools Highway" was the name which Owen Kildare himself applied to the Bowery of his day, and the respectable, business-like energetic Bowery of today may look back with justifiable pride on thirty years of upward progress. Among those to attend were: Governor Smith, Mayor Hylan, Barney Flynn, Irving Berlin, George White, Violinsky, Saranoff, Arthur West, and Rose and Kitty Doner.

In filming "Fools Highway" Universal used every scrap of information about the Bowery—photographs, literature and reminiscences, that it could lay its hands on. The old Bowery was reconstructed, interiors were made from photographs of actual interiors, the old steam train which travelled the elevated structure at that time with an engine similar to one which Mayor Hylan drove, were all religiously reproduced.

Mary Philbin, whose wonderful success in "Merry Go Round" entitled her to stellar honors, was selected for the role of Mamie Rose; and Pat O'Malley, for the role of Owen Kildare.

Irving Cummings directed the pic-

ture with an ingenuous mixture of stark reality and humorous reminiscence which lend to the highly dramatic story a picturesqueness and entertaining value seldom encountered in one production.

Serial Makes Hit

"Haunted Valley," the new Ruth Roland serial being distributed by Regal Films, is being booked up fast by a large number of exhibitors throughout the Dominion. In the matter of dare-devil stunts, mystery and suspense "Haunted Valley" is said to be even better than anything this undisputed "serial queen" has ever produced.

Interesting Document Shown At Anniversary

The 77th Birthday of Thomas A. Edison, recently observed in the moving picture industry, was of more than ordinary interest in Ottawa, Ontario, because of the local connection with the first public presentation with the projection machine of Mr. Edison by Andrew Holland and his brother whose family were residents of the Canadian Capital for generations. On May 1, 1894, Thomas A. Edison wrote to the Holland brothers at Ottawa, as follows:

"I am pleased to hear that the first public exhibition of my Kinetoscope has been a success under your management and hope your firm will continue to be associated with its further exploitation.

"Yours,
"THOMAS A. EDISON"

This letter was exhibited in Ottawa in connection with the recent Edison anniversary celebration.

Every Inch of Space in Use On F.B.O. West Coast Lot

J. I. Schnitzer Reports on Studio Activities—Gratifying Conditions Prevail and All Stars Are Busy.

J. I. Schnitzer, vice-president of the Film Booking Offices, has returned to New York from the coast buoyant with optimism for the entire film industry's outlook for 1924.

Mr. Schnitzer, who went to the West Coast two months ago to speed-up F. B. O.'s production activities, said on his return:

"Every inch of available space on our lot is in actual use. The rush of activity has increased in the last few weeks. When other producers temporarily closed their studios F. B. O. enlarged their production program, so that we are now ahead of all others by the proverbial mile.

"Emory Johnson at this moment is shooting some of the big scenes of 'Swords and Plowshares.' The new Johnson attraction will not be a war picture, the scenes of warfare will serve merely as a dramatic background for a certain phase of the story. Johnnie Walker and Mary Carr, the joint stars, are with Johnson.

"Mal St. Clair and his 'Telephone Girl' company, are already on the fifth episode of the new Witwer series which are now appearing in the Cosmopolitan Magazine," Schnitzer added.

"George O'Hara, who will be re-'Fighting Bloods,' will soon start work on his first starring vehicle. It will be directed by Al Santell, who recently gave the industry that pleasing mystery comedy drama, 'Lights Out.'"

Chester Bennett starts a new Jane Novak production. A big cast will support Miss Novak in what Mr. Bennett predicts will be even a better production than "The Lullaby," the Novak production now rolling up big grosses throughout the country and winning the praise of critics everywhere.

"Productions that have so firmly made F. B. O. the dominant showmen of the film industry—such as 'The Mailman,' 'The Third Alarm' and 'Human Wreckage,' will be the keynote of our production policy," declared Mr. Schnitzer. "Exploitation possibilities will be worked into all of our pictures, every production being made primarily for their box office appeal and adaptability to practical methods of showmanship."

Two of F. B. O.'s current releases now available in Canada and backed by wonderful runs on the other side are "Phantom Justice" and "Judgment of the Storm," released by United Exhibitors through Educational.

Carl Laemmle Drives Home a Fact!

ALONG with others in the industry, Universal made a lot of promises about its great array of productions for this year. But, unlike many others, Universal CAME THROUGH.

Beginning with "Merry Go Round" Universal swept the field with one great box-office smash after another—and simultaneously swept profits into the hands of every exhibitor who played these great successes.

AND NOW in the great pictures described on the following pages Carl Laemmle gives the industry the final, overwhelming proof of his great slogan—UNIVERSAL HAS THE PICTURES.

For the sake of your box-office study every one of the pictures listed. Note the unexcelled combinations of stars, stories, casts, directors,—they are superb! Every one is destined to be a bigger success than any of its predecessors—they cannot fail! Nothing could state more clearly, or emphasize more strongly the fact that

UNIVERSAL Has The Pictures!



THE papers are full of it! The people are talking about it! Your box office is hungry for it!

Carl Laemmle presents

SPORTING YOUTH

The great American speed picture—young blood, young love, young ideas running wild without a speedometer, and a roaring, smashing auto race that will give young and old the thrill of their lives.

Starring

Reginald Denny

A real box office star if ever there was one, with a good looking, snappy supporting cast headed by Laura La Plante. Here is the greatest, sure-fire audience picture ever made!



Byron Morgan's Dazzling Story
of the Younger Set

Directed by Harry Pollard

UNIVERSAL JEWEL

AT last! The
Beautiful "Merry
Go Round" Girl
in her second great
box office triumph.



Carl Laemmle presents

FOOLS HIGHWAY

Along this path worn smooth by many feet is unfolded the gripping action, the love and the pathos of Mary Philbin's second great starring vehicle. Her part in this vivid story of New York life is by far her greatest role, and the rare talent and artistry with which it is enacted will prove the box office sensation of the year.

Starring

Mary Philbin

Ever since the release of "Merry Go Round" you and your public have waited for another great Mary Philbin picture. Here it is! You can book it with all the assurance in the world that it is going to sweep your audiences to the very heights of picture entertainment.

The great supporting cast includes Pat O' Malley, Max Davidson, William Collier, Jr., Kate Price, Charles Murray, Lincoln Plummer, E. J. Brady and others.

From Owen Kildare's Amazing Life Story
"MY MAMIE ROSE"

Directed by Irving Cummings

UNIVERSAL JEWEL





A GREAT box office title, 100% audience appeal, and a tremendous cast! Some combination!

Carl Laemmle presents

The LAW FORBIDS

The dramatist has searched the heart of a modern American family for his story—and has found one! This daring human-interest drama contains rare humor and eye-opening surprise developments forming a combination that will wring applause from young and old.

With a great all star cast including

Baby Peggy, Robert Ellis, Elinor Faire, Joe Dowling, Hayden Stevenson, William Welsh, Winifred Bryson, Bobby Bowes, William E. Lawrence, Eva Thatcher and others.



When a picture has an appeal that gets every member of every family, it is going to talk money at your box office. This one has it!

Directed by Jesse Robbins

UNIVERSAL JEWEL DE LUXE

PRISCILLA DEAN—
a specially written
story—and Dean
audiences waiting
everywhere. Get
the significance of it!



Carl Laemmle presents

THE STORM DAUGHTER

The steady howl of the gale, the shuddering death blows that the huge sea rollers dealt, the creak of strained rigging—together with the hoarse, intermittent cries of the crew struggling heroically to hold the little schooner to its course, rolling and surging onward . . . such is the background of this splendid new photo drama.

Starring

PRISCILLA DEAN

Just the kind of a picture that has made Dean famous! You can see her now on that little schooner, and you will feel the tang of the salt sea breeze as the scenes of this turbulent, dramatic romance unfold on your screen. It certainly is a picture to put pep in lazy box offices!

Tom Santschi, Wm. B. Davidson, J. F. McDonald, Cyril Chadwick and Bert Roach head the powerful supporting cast. From the story by Leet Renick Brown.

Directed by George Archainbaud

UNIVERSAL JEWEL





HUNDREDS of exhibitors say "He's my best bet!" Here's one of the reasons why.

Carl Laemmle presents

HOOT GIBSON

Good old Hoot! How the audience roars as he rips across the screen in his whirlwind action romances of the great outdoors! And here is his latest—full of the stuff that made him famous. Think of the best picture he ever made—multiply it by two and you have it. That's straight goods!

Ride For Your Life



Will bring a crowd from far and near. Every Gibson fan and all his friends will want to see this one! No house record is safe while Hoot is making pictures!

From the story by Johnston McCulley

Directed by Edward Sedgwick

UNIVERSAL GIBSON PRODUCTION

Digest Reviews Current Attractions

By H. M. BALL

"Flaming Passion"

WARNER BROS.

Through Regal Films

THERE are a lot of good pictures whose box office prospects are being ruined by rotten titles. And there are plenty of equally rotten pictures that get by—for a while—with the aid of a good title. "Flaming Passion" belongs to neither of these classes but it was annoying, to put it mildly, to read that title in place of the original "Lucretia Lombard," so much so that I decided the next picture advertised with either the word "passion" or "flame" in the name could burn all to bits before I would step across the road to review it.

Kathleen Norris wrote "Lucretia Lombard" and it must make her feel simply grand to see the movie translation of her book name; there is some compensation however in witnessing the nice job the director made out of her story. Jack Conway has built a really interesting dramatic feature with the characters well drawn and the action forceful, leading to a climax that can easily claim superiority to most of the similar stunts being pulled, in fact the forest fire and flood terrors are real and exciting.

Lucretia Lombard is a beautiful young woman who is released through the death of a dissipated husband from an almost unbearable bondage. Her "first great love" is bestowed upon Steve Winship, a clever young district attorney, who unfortunately has pledged his troth to his father's ward, Mimi. The elder Winship, fatally hurt, urges the marriage. The pair are united at his death bed in the absence of Lucretia. With her return comes confession and renunciation, but the lovers' declaration is witnessed by the unwanted bride.

The forest fire neatly solves the problem by killing off Mimi after Lucretia and Steve have fought valiantly to save her. Though they look sad and weary in the final fade out it is generally understood that they will be very pleased with results after a good night's rest and a change into warm clothing.

Irene Rich shows great ability. She has the distinction of looking like a woman rather than a freak or a mannequin, and she registers easily. Norma Shearer runs Miss Rich a close second for acting honors, as Mimi she gives us a captivating little in-

genue claiming much sympathy and homage. We take it for granted that Monte Blue was chosen as the much loved young lawyer because of his athletic prowess. This business of going through dash fire and water undoubtedly requires a greater percentage of brawn than beauty. Let it be understood, however, that Mr. Blue showed histrionic ability in keeping with his athletic accomplishments. The picture in keeping with most of this season's features runs too long. The close ups are too large and too frequent but the photography generally shows artistry and care.

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"Black Oxen"

ASSOC. FIRST NATIONAL

Whether or not "Black Oxen" as a picture lives up to your expectations, having the popular book in mind, matters little; it will more than satisfy you as a box-office attraction. This business of keeping young has engrossed femininity through the ages—lots of women old enough to know better cry every birthday. I speak from personal experience. Your chances with this picture are great. Eighty will come with Eighteen, and although Eighty may be a bit shocked at the ultra modern method of preserving the youth of the sex, Eighteen will point out that it is worth the shock to see the beautiful gowns and the way Conway Tearle makes love.

Few fans have missed "Black Oxen" in book form. Gertrude Atherton's story of a sixty-year-old woman's rejuvenation and her reciprocation of a young playwright's

love has formed an enthralling tale for many thousands. With the exquisite Corinne Griffith in the role of Madame Zattiani who is fine enough to renounce this ill-mated love (thereby returning her lover to a most provocative flapper, and herself to the task of rebuilding Austria) picture patrons will enjoy a very satisfactory performance. I find it very hard not to rave ecstatically about Corinne Griffith, though after seeing her in one or two excellent pictures in which she retains that same becoming mood of pensive sadness, I am now hoping for a picture that will require animation from this gorgeous looking creature.

Frank Lloyd has the happy faculty of securing most able principals—the extras in "Black Oxen" do not reflect this ability with stars. Conway Tearle is a most attractive lover, and gives a gentlemanly and appealing portrayal of the young writer. Clara Bow is an adorable flapper, an intriguing young person who I am sure will soon claim the laurels resting on other youthful brows for the moment. Her victory in the end is quite to be expected. Allan Hale completes the quartette of excellent leads.

Amazingly handsome and profuse are the creations worn in this production by Miss Griffith. Poise and breeding are reflected in the attitudes and movements of this graceful star that will and should create envy in the breasts of many more widely recognized film celebrities. The picture is well handled but at times the photography is disappointing. The same characteristic weakness of too much footage also applies in the case of "Black Oxen."

"The World of Passion"

A Stoll Production

A recent DIGEST editorial entitled "Big English Pictures" which included a reference to that excellent Dominion Films release "The World of Passion," inadvertently gave the credit of this picture to G. B. Samuelson. Of course it is known that "The World of Passion" is a Stoll production and we hasten to make this correction, trusting that our apologies will be accepted for any inconvenience caused either the producers or distributors.

Miller Stewart Receives Flattering Managerial Offer

Miller Stewart, former manager of the Metropolitan Theatre in Winnipeg, who left for San Francisco, Cal., on February 1, has been asked by a syndicate of that city to take charge of a new theatre they are building at Pala Alto, Calif., which structure will cost \$250,000. If the theatre is designed in its interior appointments to conform to Mr. Stewart's idea of what a present day picture house should be, he will accept the offer.

Before Buying Pictures Read The Digest Advertising Pages.

Christie Busy On Two-Reel Mirth Films

Jimmie Adams, Neal Burns and Bobby Vernon Featured Prominently in New Releases.

Although the Christie Comedy organization is engaged in producing the first Al Christie Special Feature there is no lull in the production of the regular Christie Comedies, which are released through Educational. In fact the well known Christie two-reelers are in the most active state of production that they have experienced in many months.

Archie Mayo is directing Bobby Vernon in a comedy which has been titled "Reno or Bust," with Duane Thompson, Billy Bletcher, Jay Belasco, Lila Leslie, Budd Fine and others in supporting roles.

Dorothy Devore's latest two-reeler is just finished and is to be called "Getting Gertie's Goat," with a cast made up of Jimmie Harrison, Lincoln Plumer, Babe London and Billy Bletcher.

Al Christie is preparing the next vehicle in which Neal Burns will appear while Harold Beaudine is expected to begin soon on a production starring Jimmie Adams.

"Aggravating Papa" and "Busy Buddies" are the two current Christie Comedy releases. The former stars Jimmie Adams, while the latter stars Neal Burns. Both are from themes quite new in the two-reel line of amusement.

Tellegen Has Role In "Between Friends"

All the resources of the technical art staff of Vitagraph Studios in Hollywood are being directed to the building of the elaborate sets which will be used in "Between Friends," the picturization of Robert W. Chambers' popular novel, on which J. Stuart Blackton has begun production. Lou Tellegen will have the principal role in this gripping drama of artistic life in Paris and New York. Alice Calhoun will have the leading feminine role and other players of real box office value are in the cast.

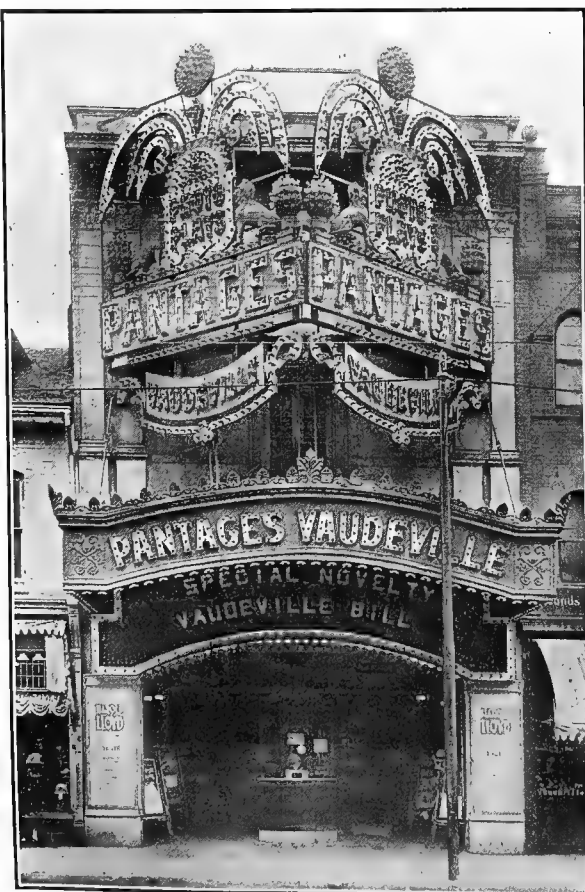
Marmont Is Again Love Starved Hubby

Having established himself as an able interpreter of strong character roles, with his work as Mark Sabre in "If Winter Comes," Percy Marmont now appears in the new William Fox production, "You Can't Get Away With It." Again Marmont has the part of an unhappy married man, hungry for love.

In this story he finds it with a girl employee and they both learn that "You Can't Get Away With It." The picture was taken from the story by Gouverneur Morris.

Successful Contest of St. John Theatre

Mr. E. J. McCarthy, of Sydney Street, St. John, N. B., won the contest recently carried on by the Imperial Theatre. The names of the features were published in the papers, and lists sent to patrons by which they were required to write a story using these names.



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SIGN CO. LTD.

Critics Praise "The Acquittal" Term It "A Universal Ace"

Claire Windsor and Norman Kerry Head Outstanding Cast.

The courtroom, oldest and most overworked of all scenes in dramaturgy, is given a fresh and dramatically fascinating aspect by Clarence Brown, the man who directed "The Acquittal."

The "great trial scene," used by dramatists so many times as a crutch on which to hobble out of crippled situations, here carries seven-eighths of the action and yet lacks any hint of its usual dramatic drabness.

Plot Is Ideal.

Brown and his co-workers have accomplished this by a unique introductory technique that discards the usual form of sub-titles, presents the principal characters by means of a sensational Sunday feature story layout and plunges directly into its recital through the typewritten pages of question and answer transcript.

In Irwin Cobb's recent book, "Stickfuls," he refers to the ideal murder story dreamed of by newspaper editors in which the situation would be the poisoning of a wealthy and prominent man by a young and pretty woman (preferably an actress) under mystifying circumstances.

This ideal of the city room is practically the theme of Rita Weiman's story, and in showing the development of events she has handled it in a way that would give any city editor, star reporter and sob sister ecstasies did they occur in reality.

Cast Excellent.

Magnificent cathedral scenes at the opening of the film have been printed in warm sepia, establishing an impression of rich beauty that endures throughout the picture.

As for Claire Windsor, as the wife of the suspected man, and Barbara Bedford as the dead man's fiancée, both are revealed in qualities of acting I did not realize they possessed. The cast without exception is excellent—something one is not justified in saying about any motion picture more than once a year.

I wager "The Acquittal" will prove Universal's best box-office bet of the year; it has all the elements that appeal to the sensation-seeking public. Furthermore it is an excellent piece of craftsmanship; of its kind an artistic film.

—Ted Taylor, Los Angeles, (Cal.) Record.

handling even if empty. We therefore believed it only fair that all return shipments of films and advertising supplies should at least have a half rate.

"We desire no special privilege in making such a request, as our shipments differ from almost all other merchandise, as on our shipments, Mr. Expressman was almost sure to bring them back and collect two full charges for the shipments.

"My argument before the Commission did not in any way condemn the express companies for poor service and in justification to the express companies I would desire stated. I have always obtained the best of service from the express companies, together with every courtesy from the officials. On several occasions I have had certain officials visit me to ascertain in what way they could better serve the trade.

"There was a complaint before the Commission, but it was in reference to Sunday shipments, something of which we ought to all know the express companies have no jurisdiction over, owing to the Lord's Day Alliance Act."

"My Friend" Better Than Even Physics or Potions So Reviewer Declares

"My Friend," Lloyd Hamilton's new comedy and the first he has finished since his return to Los Angeles from New York, where he appeared in "His Darker Self," made at the Griffith Studio, is meeting with exceptional receptions throughout the country at the hands of theatre owners and newspaper reviewers.

Sol Lesser, who booked the picture for the West Coast Theatres, is enthusiastic in his praise of the star and the entertainment value of the picture.

"I think Hamilton's comedy is an absolute knockout," said Lesser in a wire to E. W. Hammons, president of the Educational Film Exchanges. "Audiences roared from start to finish and the comments afterwards were marvelous. You may rest assured in having one of the greatest comedy stars in the history of film-dom. We have booked the picture over the entire West Coast Circuit."

This wire was accompanied by another from Harry C. Arthur, General Manager of the West Coast Circuit:

"Lloyd Hamilton in 'My Friend' opened at Loew's State Theatre and was a riot from start to finish. More laughs to the foot than any comedy I have ever seen."

Carewe and Company In Paris To Complete "Son of Sahara" Scenes

Edwin Carewe, his technical staff and company of five American stars, who have been producing "A Son of the Sahara" at the edge of the desert in Algeria for First National release, have returned to Paris where interior scenes will be filmed at the Eclair studio in Epiny. It is expected that the picture will be completed and the company returned to America early in March.

Carewe's company of players include Bert Lytell, Claire Windsor, Rosemary Theby, Montague Love, Walter Grail and Paul Panzer. The expedition to the Sahara, according to recent information received from the company, was entirely successful and with the co-operation of the French officials and native chieftains a true picture of desert life and desert people was obtained. Hundreds of native Arabs serve as extras in a big scene showing the native slave market which was filmed in the public square of the farthestmost desert town.

Mr. Geo. Graham Corrects Impressions Regarding Express Rates

In a recent issue, reference was made in a Winnipeg report to the efforts of local film men to secure more satisfactory express rates. Mr. Geo. Graham, who appeared before the Railway Board, has been good enough to furnish further details regarding his activities in this matter.

"My plea on behalf of film and advertising supply express shipments was that the rates were already too high without an increase, and I endeavored to present arguments showing that a reduction would increase express business as many small theatres were closing down owing to excessive operating expense among which express rates was a serious item, presenting facts where some exhibitors in western Canada paid as much for express charges as their entire show cost them, and that we thought we had a grievance in that the express companies would return butter crocks and egg crates almost free while they required the same

Pictures in Winnipeg

By JOHN J. CONKLIN
(Exclusive to the DIGEST.)

"The Virginian" was the feature at the Province, Winnipeg, the week of February 11. In it, Kenneth Harlan and Florence Vidor take the leads in portraying a vivid story of bitter feud days on western ranches. Pat O'Malley gives as fine a presentation of a cowboy as ever has been seen on the screen and he drew away from the stars when the work fell to his hands to develop the story. The beautiful photography, the unusual shots of gorgeous country, and the hard riding which go with the picture, was all that could be desired. He was a nervy cameraman and Miss Vidor had not the strong role which sometimes falls to her undoubted abilities, but as the Puritan school mistress she won sympathy without overdrawing, and gave good support to Harlan, who stands out as eminently suited to the work of living Owen Wister's loveable southerner, the corraler of ranch rustlers. The story has been widely read and has been staged with tremendous opportunity for dramatic effect. "The Virginian" is as well done as any western picture and furnishes the height of enjoyment to all who like the story. No one leaves until "The End" is flashed.

* * * *

The showing of Charlie Chaplin's first serious drama, "A Woman of Paris (United Artists)" at the Regent Theatre, Winnipeg, the week of February 11, attracted one of the biggest week's business to that theatre since it opened. The more one sees of this splendid production the greater is one's admiration for Chaplin. The detail is carefully and worthily developed; the dramatic moments are so carefully timed and so truthfully portrayed and the characters are so much a part of the story, that nothing has been left out to make it one of the outstanding features of the season. Beautiful gowns, daring situations, marvellously well handled to over-ride the strictest censorship, and the carefully conceived and well connected plot add to the charm and the virility of the story. "A Woman of Paris" has added greatly to Chaplin's prestige and in it also Edna Purviance is seen in the best dramatic role of her long career. The emotional parts added lustre to the actress' reputation. "A Woman of Paris"

boldly, simply and powerfully presents a broad sex theme.

* * * *

The Metropolitan Theatre did a very large business the week of February 18, featuring Gloria Swanson in "The Humming Bird." This house topped the business of the city theatres that week with the fine production. It is a great picture in the sense that it is gripping in story and that the star does the best work she has ever been seen to do on the Winnipeg screen. Gloria has been noted for the way she wore beautiful gowns, but in "The Humming Bird" she had to rely on her native ability and thus proved herself an actress as well. There are no gowns to attract admiration in the feature, which is well directed and the comments of the audiences going on indicated that it was about the best thing they had seen in the hands of Miss Swanson, even if the story is not a novel one. This Famous Lasky feature is bound to go over big in first-run houses. There is a compelling, spiritual touch in the drama, and the plot is finely sketched. Sidney Alcott, the director, is becoming very dependable. His treatment by suggestion creates an appealing atmosphere. The regeneration of a feminine crook never loses interest with the audience.

* * * *

"Richard the Lion-Hearted," an Associated Authors release, proved a splendid attraction at the Lyceum Theatre the week of February 25. It is a vivid character sketch and there

are some rich "shots," notably the armoured crusaders against Oriental backgrounds. Charles Gerrard as the sinister Saladin, does exceptional work while Wallace Beery gives a vivid and vital performance in the title role. There is also some deft comedy revealed. Scott's novel has been given excellent treatment with real action and suspense. There is no spectacular appeal but there is action and incident innumerable. A bevy of fair ladies accompany their king and these give substance and color to the production. There are many outstanding names in the cast. No undue liberties have been taken with the famous story, "The Talisman."

All Films Returned Night of Showing

Special Night Porter on Duty At
Allbee Building, Montreal.

Montreal.—A new regulation with a view to serving the interest of the exhibitor has come into force in Montreal in the form of a notice to exhibitors from Famous Lasky, Universal, Associated First National, Dominion Films, Fox Films, Regal, Canadian Educational, United Artists and Vitagraph Exchanges acting jointly, that all films shall be returned to these exchanges on the same night they are finished with. For this purpose a special night man is engaged at the Allbee Building and will be on duty every night between 11 and 1 a. m., to whom such films will be sent. First thing next morning they will be sorted out and handed to their respective Exchanges, who will look through them in the morning for revision or any betterment that is necessary and in time for the showing at the next theatre due the same afternoon. The idea is to have the film in perfect condition for the next screening and it is one that commends itself to all business men. Another order issued by the exchanges in the interests of exhibitors is that in future no films will be issued to theatres unless the messenger calling for them is provided with proper containers.

Forced To Break Single Week Policy By First Nationals

For the first time since 1915, the Olympic Theatre of Boston held over a picture for a second week during the showing of Frank Lloyd's "Black Oxen." This record was equalled immediately by "Flaming Youth" and now "Anna Christie" is entering into its second week at the Boston house. This makes three successive First National pictures to cause the Olympic to break its single week policy in force for eight years.

It's a melodramatic splash!!

"PHANTOM JUSTICE"

**STARRING
ROD LA ROCQUE**

**STAR OF THE
"Ten Commandments"**

**A Richard Thomas
Production**

Presented by WM. LAPLANTE with

**ROD LA ROCQUE
and Estelle Taylor**

Cash in right now on the tremendous popularity of ROD LA ROCQUE and ESTELLE TAYLOR, the two big stars of "THE TEN COMMANDMENTS." Take advantage of this break—advertise these two big stars in "PHANTOM JUSTICE," one of the greatest crook mystery dramas of the season.

For Bookings

UNITED EXHIBITORS OF CANADA

Distributed Through

CANADIAN EDUCATIONAL OFFICES

Toronto Montreal St. John Winnipeg Calgary Vancouver

Critics Claim "My Man" Better Than Big Ones

New York newspaper critics reported most favorably on "My Man," the picturization of George Randolph Chester's novel, following its recent New York showing at the Rialto Theatre. This feature was produced by David Smith for Vitagraph with Patsy Ruth Miller and Dustin Farnum in the leading roles of an all-star cast.

The New York Sun and Globe: "My Man" is much better than several more pretentious and sophisticated features in town at present. Dustin Farnum plays the powerful politician. He does it very well, too. He gives him a bit of a sense of humor which is refreshing. Patsy Ruth Miller is the girl. In "My Man" she is lovely."

New York Evening World: "Dustin Farnum and Patsy Ruth Miller carry off the honors and the 'he-man' introduces some caveman tactics in his love making that are novel."

New York American: "David Smith, who directed the picture, has undoubtedly made a good box office attraction."

New York Tribune: "Patsy Ruth Miller is the sweet and attractive heroine and a very good actress she is, too."

Fox Camera Man Chosen Official For Round the World Flight

George H. Valiquette of Ottawa, for a number of years the official Fox camera man in the Canadian Capital, has been detailed as official motion picture photographer for the Canadian section of the round-the-world flight which will be attempted shortly by British aviators. Mr. Valiquette has gone to Vancouver, B. C., where

he has joined the officers in charge of arrangements who will make a voyage in a British naval vessel upward along the coast of British Columbia, Alaska, and thence across the Behring Sea to the Siberian coast and on to Japan. Mr. Valiquette has had many interesting experiences, two of which have been voyages with Capt. Bernier beyond the Arctic Circle in 1922 and 1923 when he served as official photographer for the Canadian Government. He provided a great mystery for the Eskimos of remote districts when, on the second voyage, he exhibited moving pictures taken of them one year before. The Eskimos were also given a great treat when views of Canadian cities were also screened for the first time to them.

Oscar Fontaine Purchases Empire, La Tuque, Que.

The Empire Theatre, La Tuque, Que., has been purchased from Henri Jodrin by Oscar Fontaine.

Short Subject Elevated Over Feature in Ads Used

Lloyd Hamilton's latest two reel Educational-Hamilton Comedy, "My Friend," was made the headline feature of the bill at the Capitol Theatre, Vancouver, B. C., during its recent run there, and was exploited by what is claimed to be the biggest newspaper advertising display ever given a Short Subject in Canada.

The Hamilton material was the predominating item in half-page newspaper advertisements in the Vancouver "Sun" and the Vancouver "Province." So successful were the ads run on Sunday that Monday's announcement contained a challenge to the public—"Try and get in."

F. B. O. Officials Enthuse

After First Preview of Witwer "Telephone Girl" Series.

Keenest enthusiasm was expressed by F. B. O. executives on the occasion of the first official preview of the H. C. Witwer "Telephone Girl" series, now in production at the F. B. O. lot. Four episodes of the series of twelve have been completed by Mal St. Clair, director, and his company, headed by Alberta Vaughn. Release is scheduled for March.

J. I. Schnitzer, vice-president; B. P. Fineman, general manager of the producing plant, and Art Schmidt, supervisor of sales on the West Coast, reviewed the quartette of episodes and registered approval in emphatic fashion.

The first episodes of "The Telephone Girl" series were received by the F. B. O. home office this past week. The executives in the home office are as enthusiastic about the new Witwer series as those in the production department on the West Coast.

Chief Won't Act On Up-lift Prejudice

Chief of Police Robinson of Kingston, Ontario, took a definite stand against the local Council of Women when the latter called upon him to prohibit the showing of a moving picture feature at the Capitol Theatre which they declared was injurious to morals. Chief Robinson consulted with the Crown Attorney and then announced that he had no authority to place a local ban on the feature, "Flaming Youth," which had been booked for the week of January 28.

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Brass Work.

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and Motors.

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SUPERLITE GOLD FIBRE SCREENS.

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Ticket Registers.

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Arc Controls and
Theatre
Specialties.

Our 1924 Catalog of 28 pages is being mailed this week. We are late in issuing it because of several fine lines of Equipment that have been added since the first of the year.

If, through error or oversight, you did not receive your copy, will you please advise us? We want you to have a copy, if only for reference purposes.

The Coleman Electric Co.

21 Dundas Street East

Hermant Bldg.

MAIN 3890

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Toronto, Ont.

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CATALOG.



Romance!

Adventure!

THE MAN FROM BRODNEY'S

Adapted from the Famous Novel by
GEORGE BARR McCUTCHEON

A Superb Cast

J. WARREN KERRIGAN
ALICE CALHOUN
WANDA HAWLEY
MISS DuPONT
PAT O'MALLEY
KATHLEEN KEY

Scenes of Splendor

THE most thrilling hand to hand battle
against overwhelming odds ever
screened!

A RICH, warm romance of India Seas—
breathing the pungent fragrance of
the Orient—mysterious, inexplicable!

A YOUNG American tangled in court
intrigue, put to the supreme test to
save the girl he loves—a princess of
royal blood!

A STRANGE will bequeathing millions,
sinister menace to the happiness of
those who would benefit.



A David Smith Production

VITAGRAPH
ALBERT E. SMITH PRESIDENT

Confidential Information!

---sh-h-h!

- ¶ By an actual survey of conditions in Canada FIRST NATIONAL finds that there are only 89 houses in which its pictures are not being shown.
- ¶ That figure does not include those houses which are opposition to our Franchise holders or where our product is already sold in a zone.
- ¶ That's an indisputable tribute to the quality of FIRST NATIONAL PICTURES that no distributor in the Dominion can boast of.
- ¶ It took just a little over a year to accomplish that result, and with FIRST NATIONAL'S announcement of its coming program, and a new policy now in the form of completion, admission to the screens of those 89 houses will be effected—for we know—and the exhibitors know that **FIRST NATIONAL has no competition except in selling!**



On the Finest Screens Everywhere

CANADIAN MOVING PICTURE DIGEST

Vol. 15, No. 46.

TORONTO, CANADA

March 15th, 1924

Every picture in this list has
proven to be a box-office
sensation.

Every picture in this list will
prove to be a box-office
sensation.

THE FIGHTING BLADE
ASHES OF VENGEANCE
FLAMING YOUTH
THE DANGEROUS MAID
JEALOUS HUSBANDS
ANNA CHRISTIE
PONJOLA
BOY OF MINE
BLACK OXEN



THE ETERNAL CITY
THE SONG OF LOVE
WHY MEN LEAVE HOME
TWENTY-ONE
HER TEMPORARY HUSBAND
PAINTED PEOPLE
WHEN A MAN'S A MAN
THE LOVE MASTER
THE GALLOPING FISH

When We Make An Assertion About Our Past Performances it is Reasonable to Assume That Our Future Will Be as Great or Greater for FIRST NATIONAL Has—and IS Travelling at the Fastest Pace Ever Set in This Industry—and We Are Being Paced By Our Past Performances Only.

You Can Depend on First National

OPPORTUNITIES for real showmanship cease when the feature is so long that there is no room left to build up a program with Short Subjects. What is the need of a high-priced manager when the feature takes up the whole program?

Danny certainly hit the nail on the head when he said, in *Film Daily*:

"What has a real manager to do when he takes in a 10 or, worse still, a 12-reel feature? Very little. Certainly there isn't a chance to develop or upbuild his program. Either the big picture carries the show. Or it doesn't."

And you know that often it **DOESN'T.**

E. W. Hammond

The Greatest Comedy Cyclone Ever Filmed

A Gale of Laughter
will Hit your House
with the

JACK WHITE PRODUCTION

"FLYING FINANCE"

with
NEELEY EDWARDS
and Lillian Hackett

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Supervised by
JACK WHITE

A two-reel comedy
with exploitation possibilities
worthy of a "super feature"

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MOTION PICTURE
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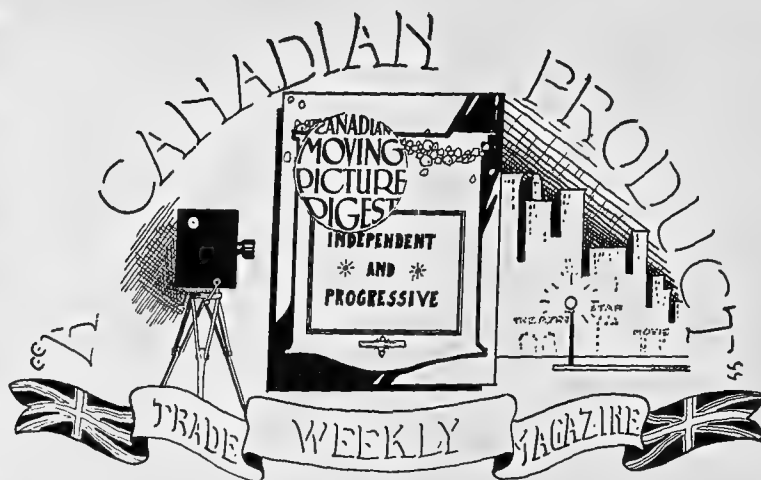
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General Manager and
Editor-in-Chief

RAY LEWIS

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TORONTO, CANADA

MARCH 15th, 1924.

Atmosphere and Musicians

"**A**TMOSPHERE" is what makes the wheels of life go around. Some may disbelieve this statement and call "Atmosphere" "High Brow" stuff belonging to the hemisphere of genius, pseudo-genius, nearly genius, and cranks.

It so happens that "Atmosphere" is as much a part of our lives as the air we breathe. Nothing moves, stirs in a creative or constructive fashion without "Atmosphere." The housewife must provide a home "Atmosphere" in order to make a real home. The business man must provide an efficient system or "atmosphere" of business in order to create and stimulate trade. Associations, fraternal and co-operative, must have this same essence of harmony in order that they may function to the satisfaction of all. Without harmony, another name for "Atmosphere," life becomes chaotic, void. Stagnation and degeneration, the destructive elements, set in; and even with the destructive forces there must be a unity of purpose before they can follow the law of decomposition. Art, then, is not the only field of expression in which this subtle substance becomes the propelling force.

We have shown how necessary is harmony to life; but it is vital as life itself when "Atmosphere" is the "Property" in which one is trading.

The Moving Picture aims to get the "Atmosphere" of the story it is telling by selecting adequate locations, and adding expressive accessories. The players work collectively to express the idea of the story, thereby creating the necessary "Atmosphere" to make it appear that they are the living characters of the story; that the very things they are portraying are happening. The Exhibitor presents his picture in a theatre that gives the picture its proper surroundings; and where this is accomplished to a noticeable degree, it is further noted that the production thus presented has a bigger chance of success.

Music was introduced as a background to the Moving Picture—an emotional stimulus to the drama enacted. A great deal of care is taken, I presume, by leaders or conductors, to select appropriate, or "Atmospheric" music. Music that laughs, and cries, is indignant, outraged, tempestuous, angry, as is the mood of the players in the story portrayed.

Let us suppose that you are watching a very tense scene in a drama; and that at the tensest moment one of the players falls over a chair, or trips, or in some other way disturbs the effect. What would be the reaction? The scene would surely be "killed"; and regardless of the merits of the drama, the thread of

interest having been broken, the play would not create the impression it could or would have created had the "Atmosphere" remained intact.

Now this is what happens in the majority of Moving Picture theatres: In the midst of the tense climaxes, the orchestra calmly stops playing and walks out. We will omit the little disturbances such as the turning out of the orchestra lights, pushing back chairs, the straggling file, the taking up of the cue by music which is quite different in tone and quality, or the noticeable silence where no music is there to take up the cue; and to make matters worse, instead of leaving you to enjoy the remainder of the picture undisturbed, in they file or straggle at another climax and you lose the "atmosphere" of the picture again.

Since they take so much trouble to help the picture by musical accompaniment, why are these musicians more Union than Musical? No one wishes to condemn musicians to an all-day and evening grind, but surely some adjustment could be made whereby a picture either had a musical accompaniment all the way through or had none at all, or utilized the organ, which is generally used as a substitute.

The public is not interested in the fact that musicians are obliged to follow Union hours. The public has paid to be entertained and the action of the orchestra in stopping its music, suddenly disappearing and reappearing, is annoying. Besides it hurts the success of the presentation; and this is not good for business. The standing of orchestras, or musicians, in Moving Picture Theatres is lowered.

The public adores "Temperament," another word for "atmosphere," in an artist. A musician who plays his music so mechanically that in the most impassioned passage he can stop, because according to a signal it is time to stop, cannot expect much musical consideration for himself from his listeners.

It is not necessary to have music for current events. It helps comedies and dramas. Could not an arrangement be made to have the orchestra play through the comedies and dramas in the principal shows, without it proving too exacting?

I often wonder how the musicians in the big Symphony Orchestras manage. Some of them play nearly every night, with matinees and the worry of travelling added on—and what programmes! Take for a recent example the Philharmonic Orchestra—Saturday after-

(Continued on Next Page.)

ATMOSPHERE AND MUSICIAN (Continued)

noon, February 23rd, at Massey Hall, in Toronto, programme as follows:

1. Symphonic Suite—"Scheherazade"—opus. 35—Rimsky-Korsakow.
 - I. The Sea and the Vessel of Sinbad.
 - II. The Tale of the Prince of Kalender.
 - III. The Young Prince and the Young Princess.
 - IV. The Feast at Bagdad.
2. Symphony No. 4 in F. Minor, opus 36—Tschai-kowsky.
 - I. Andante Sostenuto; moderato con anima.
 - II. Andantino in Modo Di Canzona.
 - III. Scherzo, pizzicato ostinato, allegro.
 - IV. Finale—Allegro Con Fuoco.

It sounds like a fairly big programme—it was. I do not know what the Union hours are which are pre-

scribed for musicians of this grade, but one can conclude without straining the imagination, that programmes of this order require limitless hours of orchestra practice; and they are slightly more taxing than playing for three or four shows a day.

We must not forget to mention the orchestras used for Grand Opera—and for Musical Comedies, where the accompaniment must harmonize with the tones of the singers, must beat the time of the dancers. More strain than playing for Moving Pictures, where a note flat or sharp at intervals only disturbs those who hear music, musically.

We believe in Union, but when it kills the "Artistic Atmosphere" which is a part of the soul and spirit of the artist, for the sake of the "Flesh Pots" of life, it is asking for too great a sacrifice—besides it is the business of an Exhibitor not to annoy his public.

—RAY LEWIS.

Rex Ingram Even Charms Strange Men of Algiers

Brilliant Young Metro Director, Who Was a Flying Corps Cadet in Toronto, is Completing "The Arab," Which Promises To Be Another Achievement.

Rex Ingram, writing to Metro officials here from Tunis, Algiers, in Northern Africa, states his new production, "The Arab," is shaping itself rapidly and that the French Government and important Arab chiefs have given him invaluable aid.

Among interesting experiences Mr. Ingram cites is that at Sidi Bou-Said, an aristocratic Arab town overlooking the Bay of Tunis, near the City of Tunis. Here Mr. Ingram filmed his opening scenes of "The Arab."

Sidi Bou-Said thrived as a metropolis when the Phoenicians landed there twelve hundred years before Christ. It is very exclusive and foreigners who pass through see but little of the inhabitants who on their part care little for foreigners.

With true Mussulman aversion to the camera, the Arab nobles of Sidi Bou-Said at first refused to permit Mr. Ingram to enter the town, but through the influence of the great Sheik of the district, with whom Mr. Ingram had become friendly, this aversion was soon replaced by co-operation. Now Mr. Ingram writes that everyone in Sidi Bou-Said is ready to become a motion picture actor—an "Ingram discovery"—save of course, the ladies of the harems, who may be willing but can't unveil.

Regal Can Now Furnish Three Complete A Week

Indications are that this year's "Regal Week" will prove to be the most successful ever held. During the week of March 24-29 an unprecedented number of theatres will run features and comedies released by Regal. Regal can supply as many as three complete programs a week, to include everything needed for a complete show. Regal is distributor for Metro, Goldwyn - Cosmopolitan, Warner Bros., Selznick Specials, Pathe, many British productions and state right specials.

Youthful Scribe Heads F.B.O. Staff Of Editorial Writers

Miss Fredericka Sagor, formerly Assistant-Editor of Universal Film Company, is now Editor of the Eastern Scenario Department of F. B. O.

Miss Sagor is the youngest person serving in an editorial capacity in the entire motion picture industry. She is in her twenty-second year, and has been connected with Universal for the past three years.

If Miss Sagor should ever tire of scenarios and continuities, she is pretty enough to assume make-up and try for stardom!

Takes Over Rialto

John A. Schuberg, who was in Winnipeg recently on business, has returned to Vancouver, and before leaving completed arrangements for taking over the Rialto Theatre in Winnipeg, over which Helmer Jernberg will have charge, as well as at the Province Theatre.

"Charlie" Chaplin Needs A New Leading Lady

Having Raised the Beauteous Edna To Stardom in Serious Drama A New Comedy Queen Is Wanted.

Charlie Chaplin is without a leading lady, and the lack of one is, so far, the greatest difficulty encountered in the work of his first comedy feature for United Artists Corporation release. The story is complete, the acts are built, location chosen, and camera tests made. All is in readiness for the work of "shooting," but there isn't any leading woman in sight.

Having elevated Edna Purviance to stardom in "A Woman of Paris," his first dramatic production, Chaplin has been on a still hunt for the last six months for a new leading lady; searching everywhere for a suitable type to play opposite him in his next comedy.

She may be dark or she may be fair, Chaplin says; not necessarily beautiful, if attractive and if she has piquant freshness and personality. Nor is experience necessary, but brains — very essential — declares the maker of comedy films. To the young woman chosen — it may mean a brilliant future in pictures.

Edna Purviance has been Chaplin's leading woman for more than seven years, and is still under contract to him. She is again to be presented in a dramatic film production which will be made under Chaplin's supervisions.

Mrs. A. C. D. Wilson, member of the New Brunswick Board of Motion Picture Censors, has been suffering from a sprained ankle.

Bache of First National Gives Assurance of Standard

Conferences on West Coast With Production Heads Re-affirms All Claims For First National Superiority.

Returned from the First National studios on the Coast, where he spent several weeks conferring with First National production heads and allied producers, Louis Bache stated that the new pictures which he viewed are bound to surpass even the remarkable list of box office winners which First National has offered to exhibitors during past months.

Mr. Bache spent considerable time with Frank Lloyd, who was making the sea scenes for Sabatini's "The Sea Hawk," and saw enough of the production to convince him that it is destined to be the biggest picture ever released by First National. It is planned to give "The Sea Hawk" a Broadway showing at a legitimate theatre in the spring and it will be placed in long run theatres in other large cities by Frank Lloyd Productions, Inc.

The Canadian District Manager is no less enthusiastic about the Corinne Griffith production, "Lilies of the

Field," and Richard Walton Tully's "Flowing Gold," a drama of the oil fields which becomes an additionally strong attraction just at this time because of the tremendous publicity being given the Washington "Teapot Dome" scandal.

Referring to "Lilies of the Field," Mr. Bache said that following the success of "Black Oxen" it is certain to place Miss Griffith among the greatest stars of the screen, whereas it had been estimated that a full year might be required for the young actress to reach the heights.

"The Woman on the Jury" looks like another big winner, according to Mr. Bache, and Colleen Moore has a sure box office knock-out in "The Perfect Flapper." "I have seen 'Secrets' and feel that in her wonderful portrayal of the elderly woman, the middle aged mother and the girl, Norma Talmadge surpasses anything that she has ever done," he continued. "These are only a few of the great pictures that are bound to maintain First National's leadership. For next season we have already lined up a marvelous list of stories that it is too early to talk about. Some of them will be a real surprise."

Fox Super To Tropics

"If Winter Comes" Scheduled For South American Houses.

A most extensive advertising campaign for the premier of an American feature picture in South American countries has been outlined by the foreign publicity department of Fox Film Corporation for "If Winter Comes," the screen version of A. S. M. Hutchinson's novel.

All the fan magazines and the larger newspapers circulating in Brazil, Uruguay, the Argentine and also Mexico and Cuba have been supplied with photos and stories concerning this special production. The Spanish and Portuguese editions of "If Winter Comes" have not been published yet and the photoplay version of this story will be circulated before the book reaches the South American public.

"If Winter Comes" will be shown for the first time in Havana, Cuba, on April 7. The William Fox special will have its premier in Rio de Janeiro in May, and in Buenos Aires in June, which is the start of the theatrical season in Brazil and Argentina.

Roller Skating Is New Way To Reduce

Hollywood picture stars have found a new way to reduce.

All you have to do is buy a pair of roller skates and hie yourself to a well paved street. Adjust the rollers, strike out boldly, hit as swift a pace as possible and lo! the superfluous flesh begins to vanish!

To Johnnie Walker, cinema celebrity appearing in Emory Johnson's production, "Swords and Plowshares," goes the credit for introducing the innovation which has been taken up by a score of Hollywood's cinema folk.

They are thinking of starting a fund to build a roller skating rink at one of the big studios.

Mr. Walker weighed 160 pounds when he began to skate. Now he is down to a trim 145.

Mr. Samuel Swartz Is Rialto Manager

Mr. Samuel Swartz is the new manager of the Rialto, Winnipeg, not Jack Swartz, as stated in the Digest, issue of March 1st.

"The Law Forbids" New Jewel Set for Release in April

Baby Peggy in Second Universal Starring Vehicle Supported By Robert Ellis and Elinor Faire.

Universal is preparing to launch "The Law Forbids," a Universal Jewel production. It was made with an exceptional cast, with Baby Peggy playing an important role. It is the second feature which Universal in connection with the Stern brothers, has made, with Baby Peggy, the first being "The Darling of New York," now playing successfully throughout the country.

"The Law Forbids" is a modern divorce problem picture with a child as the central figure. It was written by Bernard McConville, scenario expert and at the head of Universal's Jewel scenario department. Lois Zellner and Ford I. Beebe put it into screen form under McConville's direction. It was directed by Jesse Robbins.

Robert Ellis, whose last appearance in Universal pictures was opposite Priscilla Dean in "The Flame of Life," has the leading male role in "The Law Forbids." It is that of a young playwright whose marital

troubles have led to the divorce court. Elinor Faire plays the wife, and Baby Peggy the child.

Winifred Bryson has a strong part as "the other woman," an actress who vamps the playwright after his wife had left him under a separation agreement. She induces him to write the story of his own marriage mix-up as a play for her. The working out of this play, and the final denouncement, actually reproduced on a stage with the principals of the pictures as the characters of the play, makes one of the most unique and forceful endings seen in pictures in many months.

"The Law Forbids," will be Universal's Jewel release in April. It will follow the release of "Fools Highway" on the Universal Jewel release schedule. "Fools Highway," a Mary Philbin vehicle, had its world premiere in the Bowery section of New York, in the locale of the original story—"My Mamie Rose" by Owen Kildare.

STANDS FOR REAL BETTERMENT AND SOUND BUSINESS RELATIONS

Will H. Hays Pays Great Tribute To John B. Rock, New General Manager of Vitagraph.

Congratulatory telegrams and letters have poured in upon John B. Rock, General Manager of Vitagraph Inc., since he took charge of the executive offices, succeeding the late John M. Quinn. The industry generally has welcomed back the son of the Vitagraph pioneer, William T. Rock.

Will H. Hays, of the Motion Picture Producers and Distributors of America, spoke for the industry at large in commenting on Mr. Rock's return to active service with Vitagraph. He said:

"I know that the entire industry welcomes the return of John B. Rock to Vitagraph as General Manager. Mr. Rock is not by any means unknown to us. He was for years head of the Vitagraph sales organization in the Middle West, with headquarters at Chicago. Of course everyone in the business remembers his father, William T. Rock, who with

Albert E. Smith and J. Stuart Blackton organized Vitagraph.

"Mr. Rock, I know, stands for real betterment not only in pictures from an artistic standpoint but for more sound and solid business relations among all branches. He succeeds John M. Quinn, a man to whom our business owes much for his steadfast adherence to sound and equitable business policies. It is indeed a pleasure to know that Mr. Smith, president of Vitagraph, has selected a man whose business ideals are thoroughly in accord with the highest hopes of those who constitute the leaders of the industry. Vitagraph and John B. Rock are both to be congratulated."

Many stars who began their careers in Vitagraph and who knew Mr. Rock during the period of his active association were among those who sent congratulations.

F.B.O. To Distribute "Girl of Limberlost"

The Film Booking Offices announce they will distribute "A Girl of the Limberlost," based on the popular novel of the same name by Mrs. Gene Stratton Porter.

Mrs. Porter personally supervised the direction of the production, assuring the millions of readers of the novel that they will not be disappointed in the screen version of "A Girl of the Limberlost."

The cast includes many well known players among whom are listed Cullen Landis, Gertrude Olmsted, Gloria Grey, Emily Fitzroy, Arthur Currier, Raymond McKee, Alfred Allen, Virginia Boardman, Jack Daugherty, Ruth Stonehouse and others.

Bermuda Trip Proves Interesting and Busy

Ray Peck, director of the Canadian Government Moving Picture Bureau, Ottawa, returned to the Canadian Capital, February 20, after an absence of five weeks in Bermuda, Jamaica and other British insular possessions, as well as Cuba, where he took a considerable quantity of moving pictures for presentation at the British Empire Exhibition, Wembley, England, during the coming summer.

King George Theatre

ST. CATHARINES, ONT.
February 21st, 1924.

The Dominion Films, Ltd.,
21 Dundas St. E.,
Toronto.

Gentlemen:—

We had the pleasure of running your picture, "Maytime," recently and I believe without exception it was one of the most pleasing pictures of the season. A beautiful story, well enacted, and the photography and settings were indeed beautiful. Business was excellent for the three days, and I wish you every success with this wonderful production.

Yours very truly,
LEO T. COYLE,
Manager.

Two F.B.O. Players In De Mille Picture

Arthur Rankin and Gertrude Short of the H. C. Witwer "Telephone Girl" series for F. B. O., have been loaned to Cecil De Mille for his current production, "Triumph."

THIRTY-ONE REELS COMEDY EDUCATIONAL'S MARCH OFFERING

Mermaid Comedies, Two Christies, Cameos and Clyde Cook's
"Under Orders" Scheduled For Release.

Thirty-one reels of comedy, novelty and news reel are included in the March schedule of releases of Educational Film Exchanges, Inc., making it the largest monthly program of the 1923-24 series.

Seven two-reel comedies representing five brands, are the mainstay of the program with seven single-reel releases consisting of comedy, novelty and song-pictures rounding out the month.

The two-reel subjects include two Mermaid Comedies, two Christie Comedies, and one each of the Tuxedo, Clyde Cook, and Juvenile Comedies, while the seven single-reel subjects include three Cameo Comedies, and one subject each of the Bruce Wilderness Tales, Secrets of Life series, Lyman H. Howe's Hodge-Podge and the "Sing Them Again" series. Ten issues of Kinograms, issued twice weekly, complete the month's program.

"Wide Open," a Mermaid Comedy with Lige Conley, will be released the first week of the month, with "Oh

Captain," a Cameo Comedy supplying the single-reel release of the week.

The week of March 9 is headed by the Christie Comedy, "Getting Ger-tie's Goat," with Dorothy Devore. The Tuxedo Comedy, "The New Sheriff," with "Poodles" Hanneford, New York Hippodrome clown, is the two-reel subject for the week of March 16. Cliff Bowes, Sid Smith and Virginia Vance are seen again in the Cameo Comedy, "Cave Inn," also on the schedule for this week.

The two-reel comedies and two single-reel subjects are released the following week. Bobby Vernon appears in the Christie Comedy, "Reno or Bust," with the second of the Clyde Cook Comedies, "Under Orders." "Long Ago," one of the "Sing Them Again" series, and "Jumping Jacks," a Lyman H. Howe Hodge-Podge, complete the week.

The last week of the month also lists two two-reel comedies, the Juvenile Comedy, "Barnum, Jr.," with Johnnie Fox, Jr., and the Mermaid Comedy, "Family Life." "Bargain Day," a Cameo Comedy, completes the month's schedule.

Pictures in Montreal

By S. MORGAN-POWELL

(Exclusive to the Digest.)

Montreal, March 12.—Two of the principal films on exhibition during the past week afford typical examples of stories written or selected to fit definite star types, rather than scenarios written without any regard for this or that star but with the idea of interesting the public in a story. For instance, in "Pied Piper Malone" at the Capitol the plot is slight and much like that of The Bachelor Daddy in matter—clean, well told, attractive, but always suggesting design to provide Thomas Meighan with situations in which he can appear in the company of a number of youngsters. Mr. Meighan, indeed, has no work to do that demands an effort. It is an easy one, and with Miss Lois Wilson as his sweetheart, he has what may fairly be termed "a soft job" to discharge. He does it naturally, easily, and plausibly, and Miss Wilson's acting is equally natural and free from constraint. Indeed, she seems to make a more effective foil for Mr. Meighan than does Miss Lee, who usually is cast with him.

* * * *

"Don't Call It Love," at the Palace, might well have been written for Nita Naldi, as she is the life of the whole thing. As a matter of fact, it is based upon the well-known novel, "Rita Coventry," and in the career of a temperamental opera singer, told in an attractive and picturesque manner, there is to be found much material that will intrigue the average movie enthusiast. There is an abundance of diverting situations and there are plenty of strongly contrasted types of men. But Miss Naldi's conception of the operatic vampire is the central feature of the whole film. She does not cast it in a theatrical or melodramatic vein. She invests it with no little subtlety and a great deal of cleverly thought-out feminine quality that is human—not vampirish.

The cast is quite adequate; indeed, above the average. The photography is clear, picturesque, and effective, alike in exteriors and in interiors, the light distribution in the latter being artistic. Brief and expressive titles convey a clear explanation of the action when the latter is not clear with-

out them. The action is sufficiently plausible to pass. The quality of the acting lends the story a reality it would otherwise lack, and although the plot is a little overdone in spots, and the action too drawn out in others, on the whole it is an entertaining tale for the screen.

* * * *

An amazingly improbable but extremely interesting and well told story is to be found in "The Whispered Name," which was shown at the Strand. It is clean in type, and swift in action. Of course the improbability of a young girl without experience going to a big city and securing a good position on a great newspaper immediately is "movie stuff" only, and is not the sort of thing that happens, even by accident or as a sensation, in real life. Nevertheless, so natural and so effective is the acting of Miss Clifford in the role of the heroine that one forgets to think about the plausibility or otherwise of the tale. Even in the most improbable situations, she plays the part so naturally that we feel they might have happened—to her!

The film depends more upon the quality of the acting than upon scenic setting or handsome interiors, but the lack of extraneous decorations is more than compensated by the work of the cast, so that one neither misses scenery nor regrets the absence of handsome interior chambers. The newspaper office scenes are realistically and naturally done. It shows that a picture can be interesting and entertaining even when it is not costly, and the addition of a spice of mystery in this instance keeps the interest of the audience aroused to the end.

* * * *

I have received a letter from the chairman of the Board of Censors taking exception to my statement in my letter of January 26th in which I said " * * * in ninety per cent of the films censored in Montreal, Mr. de Sales is the only man who sees the film through." Mr. de Sales writes as follows:

"By such assertion you attribute to me a very great resisting power, at the same time, you are inflicting a

great disgrace to my colleagues. The average of the films examined by the Censor Board amount to two hundred per month, more or less, and I do not think that any Censor could by himself perform that tremendous work. All censors are contributing equally to the examinations. Two, sometimes three, are present at the screening of each feature; very seldom one censor is examining alone. I must remind you, as I have already done in the past, that all eliminations and modifications of importance are made by the owners themselves, and we do no reconstruction. I trust that you will be good enough, at your earliest convenience, to retract in your courteous manner the injury you have done my colleagues."

I am glad to learn that the three censors are now working together at the work of censorship. But all my information up to the end of 1923 was that the censorship was mainly done by Mr. de Sales himself. If he considers any slight put upon his colleagues by the intimation that they are not doing their share of the work of examination, I am happy to acknowledge his assurance that they are. But what Mr. de Sales means by his statement that all eliminations and modifications of importance are made by the owners themselves, I am at a loss to understand. The censors certainly order cuts made, order this or that scene or title eliminated. Naturally, the owners make the cuts and eliminations ordered by the censors. I never said they did not. But Mr. de Sales' statement would seem to indicate that the eliminations and modifications of importance are made by the owners themselves *on their own initiative, without orders from the censors*. As I am assured by both film exchanges and exhibitors that this is not the case, I set their statement side by side with that of the Chief Censor, and leave the public to draw their own conclusions. It is obvious, certainly, that the owners would not make any eliminations or modifications unless they were told to do so by the censors, or were assured that unless they did so the film would not be passed. I have written to Mr. de Sales asking him for an explanation of this seemingly inconsistent statement, and shall make his reply public as soon as it is received.

Start 1924 right

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Exhibitors everywhere are "nuts"
over this title — speak it
right out loud —
Isn't it a corker?
Doesn't it open up
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capacity
houses?

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Darmond, Kenneth Gibson,
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Higher Prices**Do Not Deter****St. John Audiences**

St. John, N. B.—Exclamations of delight greeted the rising of the curtain at the presentation of "Scaramouche," shown at the Imperial Theatre recently. The stage setting was one of the prettiest of the many lovely scenes arranged by the Imperial's scenic artist. A large gilded frame enclosed a transparency which, in misty colors, showed a mob in all its frenzy. This picture gradually faded leaving, outlined in a red glare, the silhouettes of "Scaramouche" and the Marquis de la Tours in an attitude of duelling. Above, in the centre of the gold frame a large colored picture of Alice Terry as "Aline" in the lovely costume of the day, smiled down upon the audience. The Imperial's fine orchestra, who played magnificently the appropriate music for the production, were seated upon the stage and rendered a French Minuet as the curtain rose.

"Scaramouche" was held over one day and for all four days large audiences were present afternoon and evening in spite of the higher price of admission charged.

"Unguarded Gates" Renamed

The Film Booking Offices' release, "Unguarded Gates," the second picture to be produced by the Palmer Photoplay Corporation, has been renamed "The White Sin." Harold Shumate wrote the story which has been directed by William Seiter. Madge Bellamy, John Bowers, Francis Billington, Hal Cooley, Billy Bevan, Otis Harlan and other well-known players appear in the cast.

Winnipeg Building**Active This Spring****With Theatres Planned**

New theatres in Winnipeg will add to the building programme in Winnipeg this year. The Parkview Theatre, on Portage Avenue, will be rebuilt on a more modern and elaborate plan than the one destroyed by fire late in January. The plans call for a \$90,000 building. H. Gernberg, of the Palace Theatre, Selkirk Avenue, is negotiating for a site and plans to construct a \$30,000 house. M. Blainstein has completed plans for the construction of a theatre on Stafford Street, Fort Rouge, if he can overcome the objections of certain residents against the location. It will cost \$60,000 and work will start in April.

Builds New Theatre**In Hotel Block**

St. John, N. S.—Fred G. Spencer has definitely decided to build his new theatre on Charlotte Street opposite the new hotel, "The Admiral Beatty." Mr. Spencer, who controls a chain of theatres throughout the Maritime Provinces, owns a lot of land on Charlotte Street which will be of sufficient size for a splendid theatre. Plans are already under way and Mr. Spencer is only awaiting the most favorable moment to start operations. Under Mr. Spencer's management this theatre will doubtless be as successful as his other fine theatres in Amherst, Truro and Charlottetown.

Double Show Policy**Carries Prices To Top****Sixty-five Cents Per**

The double-show policy adopted by J. M. Franklin for the Franklin Theatre, Ottawa, went into effect Monday, February 25, with prices scaling up to 65 cents as before. Under the new plan, the Franklin now presents a feature film production in addition to the original programme of Keith vaudeville, film comedy and news weekly. In place of afternoon and evening performances, the shows are presented continuously from 1 to 11 p. m. Ray B. MacDonald is announced as house manager of the Franklin with Lionel Mortimer as musical director. Joe Franklin took over the theatre 26 weeks ago, going to Ottawa from Halifax, N. S.

Coleman Makes**Notable Installation**

J. H. Coleman, of the Coleman Electric Co., Toronto, has just advised us that his firm has completed installation of two of the latest model De Luxe Motiograph Projectors, together with a Superlite Gold Fibre Screen in the Model Theatre, Danforth Ave., Toronto. The De Luxe machines were complete with the new De Luxe Glass Enclosed Mechanism, Motor Release Clutch, Pilot Light Apparatus, Adjustable Reel End Alarms, and the new direct connected Motors.

The machines were on display in Mr. Coleman's office for a short time and the many exhibitors and projectionists who inspected them made enthusiastic and favorable comment on their general excellence.

The Superlite Gold Fibre Screen is a suitable addition to the Model Theatre equipment, providing this up-to-date theatre with the finest equipment it is possible to purchase.

Paramount Entertains**Theatre Owners At****Long Island Studio**

William Brandt, president of the Motion Picture Theatre Owners of New York, and twenty-five prominent New York and New Jersey exhibitors, together with a number of their friends, visited the Paramount Long Island studio recently and watched the filming of scenes for Sidney Olcott's production of "Monsieur Beaucaire," starring Rodolph Valentino, and also the new Thomas Meighan picture, "The Confidence Man," which Victor Heerman is directing.

Luncheon was served at the studio to the entire party, the members of which afterward met Gloria Swanson, Rodolph Valentino, Thomas Meighan, Bebe Daniels, Lois Wilson, Helene Chadwick, Lowell Sherman, Sidney Olcott, Allan Dwan and other Paramount celebrities.

Regal Serials

Serials have surely come into their own again. Regal reports that its serial department has recently received a perfect flood of bookings on these chapter stories:

Lord Byng of Vimy**Patron of "Franklin"**

Joe Franklin, proprietor of the Franklin Theatre, Ottawa, Ontario, has been securing distinguished patronage for his theatre, which was the Family Theatre until he took it over last September. Mr. Franklin sent special tickets to leading citizens of the Canadian Capital and, among those who accepted them were His Excellency, Lord Byng of Vimy, Governor-General of Canada, and Rt. Hon. W. L. M. King, the Prime Minister of Canada.

"This Freedom"**Sounds an Echo to****Ibsen, Says Clift**

"Less than two decades ago Ibsen's 'A Doll's House,' with its note of independence and freedom for women, resounded and re-echoed around the world, and today A. S. M. Hutchinson, in 'This Freedom,' has sounded another note," writes Denison Clift, the director who filmed the screen story, "a note of warning to women who misuse 'this freedom.' The novel has, perhaps, the greatest theme, and most tremendous message, of the moment. Every woman in the world, young and old, married and unmarried, will find in 'This Freedom' something vital, poignant and commanding."

Digest Reviews Current Attractions

By H. M. BALL

"Let Not Man Put Asunder"

PAULINE FREDERICK, whose marvelous orbs have wrought havoc in fiction and in fact, and Lou Tellegen, whose famous form and features have brought the once willowy Adonus as much admiration as his matrimonial alliance with Geraldine Farrar brought him notoriety, are co-starred in Vitagraph's latest J. Stuart Blackton production, "Let Not Man Put Asunder."

This association of the two theatrical celebrities whose careers have provided so much "meat" for the dailies will in itself prove a very material aid towards stimulating public interest in the picture. Watching the lovely Pauline and the dashing Lou with all their knowledge, proving that after all the only true love is the first love and that no matter how many times a man or woman may divorce and re-marry, the heart sneaks back to Love Number One, is going to prove very absorbing.

Blackton has undoubtedly had great sincerity of purpose in producing this testimony against divorce without discretion; the careful detail and evidence of painstaking effort more than compensate for the unnecessary length which manifests itself at times. Among the very excellent features of the production apart from the decidedly meritorious work of the two leading stars, are the evidences of money well spent in sets and appointments, the effectiveness of exteriors both from the standpoint of beauty and dramatic import; the very earnest directorial effort always in evidence, and the remarkably suitable choice of the rather large supporting cast. The demands on these lesser stars are exacting—so many of them have to tread the aisle to the altar and then dash away to Reno that histrionic ability in addition to good looks are called for. This successful combination was secured without exception.

"Let Not Man Put Asunder" is not a "two-some." It's a slice off a whole community and involves several society couples whose domestic relations inevitably revolve themselves into a vivid kaleidoscope.

Pauline Frederick, as Petrina Fanueil, is only one of the beautiful women (in this picture) who marry

"well" and for some slight pretext such as a "bossy" husband, flare up and get a divorce. Mr. Tellegen, as Dick Lechmere, is only one of the men (in this picture) who takes onto himself a wife and for such a slight offence as infidelity, proceed on the same quest for freedom. But the point is that even the sophisticated upper strata (in this picture) tires of the inconstancy and uncertainty of frequent new loves; and getting its heart back, seeks its first mate, cans all other intervening "misalliances," and reunites with the original victim of Cupid.

It keeps you busy sorting out the people at first, but when you once get to know everybody you really have a wonderful time. Pauline Frederick has lost none of her skill—she is an intelligent actress and commands intellectual attention. Mr. Tellegen does excellent work, though his close-ups are not flattering and many of them could have been spared, thereby eliminating unnecessary footage. Leslie Austin as Petrina's first husband and Helen D'Algy as Lechmere's first wife provided sincere and scintillating portrayals, respectively. Violet De Barros as the daughter of the trifling Sir Humphrey, gave a charming presentation of the real victim of divorce—the child on the threshold of maturity.

The costuming of the women was excellent and at times very beautiful. The rooms in which they moved were in keeping with their gowns. Based on this question of paramount interest as to whether divorced people can ever remarry happily and forget their first partners, "Let Not Man Put Asunder" will certainly have the edge on many of its contemporary releases. Merit in production and the distinguished leads will justify your exploitation claims.

* * * *

"Boys To Board"

REGAL

"Boys to Board" is the latest evidence that "The Gang" is there when it comes to genuine comedy entertainment. A great many people think that kid comedies are far-fetched. Tom McNamara has proved with his

squad of kiddies, black, white and freckled, that youngsters with healthy appetites can produce genuine laughs by "actin' natural." The beauty of the "Our Gang" Comedies is their fidelity to childhood and the clever manipulation of incidents resulting in a happy combination of broad humor and gentle tragedy. "Boys to Board" introduce admirers of the gang to a boarding school scene in which Mother Malone harbors a bunch of orphans with the same maternal instinct that would characterize a cat's attitude towards a mouse. Mickey Daniels, "Sunshine" Sammy, Little Farina, Jackie Condon, Jackie Davis, "Fatty" Joe Cobb and Mary Kornman brave the sugarless life at Mother Malone's until one moonlight night when the gang, aided by Mother Malone's frail partner, make their escape.

The work of these clever youngsters under McNamara's direction, would bear study by many stars whose ages and salaries are six times as big as those enjoyed by the ring leaders of our gang.

* * * *

"Jack Arthur"

Mr. Jack Arthur, General Musical Director for the Famous Players Canadian Corporation Theatres, whose work as supervisor and originator of the Hippodrome presentations in Toronto, has won that theatre a coveted reputation in the world of entertainment, departs shortly from these environs to establish a new popularity in the largest city on this continent. Mr. Arthur, in accepting William Randolph Hearst's flattering offer to take charge of the Cosmopolitan, New York, at a salary of \$30,000 a year, is accompanied by good wishes and regrets. Jack Arthur is deserving of the good fortune that has come to him—hard work, conscientious effort and a really fine personality have greatly aided inherent ability and sheer artistic inspiration. Toronto, in all walks of life, will lose one of its chief sources of musical pleasure; but because of the enjoyment that this able young director has given in the past, the best wishes of the whole community go with him for the future, and his innumerable friends all over Canada extend their congratulations.

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Splendid Progress Recorded By Canadian Theatre Owners

Monthly Luncheons Provide Fine Opportunities For Fraternal Pursuits—"Loves of Mary Queen of Scots" Specially Screened For Members Inaugurates Policy Of Novel Programs.

The regular monthly luncheon of the M. P. T. O. of Canada, Ontario Division, took place at the King Edward Hotel, Tuesday, February 26th, and was largely attended. Visitors: Col. Cooper, Chairman of Advisory Board of the Motion Picture Distributors Association and Mr. O. R. Hanson, General Manager, Canadian Educational. An innovation was the special screening of "The Loves of Mary Queen of Scots," an Ideal-Educational release, the entertainment Committee of the M. P. T. O. having arranged, through the courtesy and co-operation of Mr. Hanson, to give a pre-view of this excellent picture. Judging by the comments from Members of the M. P. T. O. "The Loves of Mary Queen of Scots" is an assured success.

It will be the custom to make the monthly luncheon meetings the occasion for fraternal greetings and relaxation; and the entertainment Committee is already engaged in devising some novel entertainment for the next luncheon.

The regular business meeting will take place at the King Edward Hotel, Room G., on Tuesday, March 11th, at 2 p.m.

The Poster arrangement with Educational and affiliations appears to be answering the need of Exhibitors across the Dominion. Mr. Hanson has informed us that the "Rebate System for Returns" will be introduced in all their offices in Canada.

The Arbitration and Grievance Committee is doing excellent work in settling misunderstandings between Exhibitors and Distributors in connection with Contracts, etc. A great many "Cases" have already been settled out of court, to the advantage of the parties involved; and to the advantage of the entire Industry. Trade relations between those interested are in this way continued; and the Industry is saved the necessity of being involved in "Law Suits" through which the "Legal Councillors" derive the "Momentary benefits"; and those involved "Pay" besides having the benefit of the undesirable publicity attached.

In all business and enterprise there is an amicable attitude between buyers and sellers, that is in business which is conducted legitimately. It is the purpose and ideal of the M. P.

T. O. of Canada to endeavor to eradicate the misunderstandings, irritability and mistrust which at present is evident between Exhibitor and Distributor; and it is with great pleasure that we note that this motive is already in the process of development.

In answer to the numerous requests from Exhibitors regarding fees, the amount covering your membership for one year is based on a tax of five cents per seat—you have 500 seats your tax is \$25.00—300 seats—\$15.00 per year.

All Members of the M. P. T. O. of Canada automatically become Members of the parent organization, the M. P. T. O. of America.

Canadian delegates will be sent to the Convention of the M. P. T. O. of America in Boston in May. Members please submit the names of those you desire to represent you. At this Convention there will be the delegates selected from the Members of the M. P. T. O. of America to attend the Second Annual Convention of the M. P. T. O. of Canada, which will take place the latter end of August, in Canada.

All cheques covering dues for Province of Ontario, payable to Motion Picture Theatre Owners of Canada, Ontario Division—J. Cohen, Classic Theatre Toronto.

St. John To Support Handsome New Hotel

The Imperial Theatre stands out as the huge building it is, now that the adjoining buildings are being removed to make way for the erection of the new hotel, "The Admiral Beatty," which will be built in the spring. The convenience of having this fine theatre next to St. John's big new hotel will be great and the side of King Square, upon which these two buildings are situated, will be wonderfully improved.

Carroll Players Perform For Convalescent Soldiers

St. John, N. B.—The Carroll Players, now at the St. John Opera House, did a most generous act when they recently staged "Buddies," their musical comedy, in full costume for the amusement of the soldiers in the Military Hospital.

TIPS

FOR PROJECTIONISTS

MONTHLY DUTIES:

Dismantle your projection lens and thoroughly clean all the factors. Renew the asbestos lamp leads inside the lamp house. This may be necessary more often than once a month if the lamp is using heavy amperage and the wires loaded to capacity. Clean your screen using a vacuum cleaner so as to remove all dust.

* * * *

It is often necessary that the travelling projectionist know which are wires carrying A. C. and which are carrying D. C. A simple test is as follows: Get a small bar magnet and hold one end towards the lamp. If it is direct current the filament of the lamp is carrying it will be found that the wire will be either attracted or repelled by the magnet depending on which end is towards the lamp. If the lamp is carrying A. C. the lamp filament will simply vibrate in unison with the alterations of the current.

* * * *

Projectionists who have projectors equipped with flat leather belts should avoid the use of rosin or patent belt dressings, for they will in a short time destroy the surface of the belt. These belts sometimes slip through, being oily. This can best be cured by using a piece of cheese cloth to remove the surplus oil and a more careful attention to the oiling of the machine in the future.

* * * *

It is common to use sand paper on a commutator when it becomes dirty or rough. When sanding the commutator always raise the brushes and be sure to thoroughly clean and lubricate the commutator, using a little vaseline for the purpose before putting the brushes back into action. CAUTION: Do not lift the brushes on a shunt-wound generator while it is generating, for the discharge of the shunt field might be fatal.

—GUY E. McALLAN.

"Only A Shop Girl" Makes Big Hit

"Only a Shop Girl," the big C. B. C. production in seven reels featuring an all-star cast, is being released in Canada through Educational. This feature recently played at Loew's, Toronto, and did bigger business than the record breaking success, "The Greatest Menace."

The special production, "Only a Shop Girl," features the following well known stars: Estelle Taylor, Mae Busch, Wallace Beery, Tully Marshall, William Scott.

Montrealers Feel Quite Like Singing

Manager Vance, of Starland; Leads
His Patrons in Rollicking Songs.

Montreal. — Something new has been pulled here by Harold Vance, manager of the Starland Theatre, if the employment of an old idea in a new setting can be called new. Mr. Vance has instituted community singing at his theatre every Friday night and he has packed his house to the doors with the sign "Standing Room Only" prominently displayed. After the feature, he has sung from the stage two French and two well known English songs and invites his audience to join in. They do so with a will and the idea has certainly caught on in the downtown section. So far his is the only theatre to adopt the idea, but it is likely it will be tried out elsewhere in the city.

Adolph Menjou Signs With Paramount

Lasky Picks Off One of Cleverest
Leads in Shadowland For
Stock Company.

Jesse L. Lasky announces that Adolph Menjou, the brilliant actor who did such admirable work with Edna Purviance in Chaplin's "A Woman of Paris," has been signed for the Paramount Company. One of his vehicles will be the comedy-drama, "The King." Mr. Lasky is extremely enthusiastic about Menjou's long term contract. This star will unquestionably prove an asset to Paramount.

Ralph Rossiter Is New C.B.C. Publicity Man

The C. B. C. Film Sales Corporation has secured the services of Ralph J. Rossiter as their new publicity director to succeed Esther Lindner, whose betrothal to Ralph H. Hass, Vice-President of the Happiness candy Stores Company has already been announced.

Mr. Rossiter studied at Harvard and Columbia University, specializing in Journalism and advertising. Since his graduation from Columbia, he has been active in various branches of the advertising and publicity field for the past four years.

Regent, Ottawa, Has All English Program

An All-English programme was presented at the Regent Theatre, Ottawa, during the week of March 1 under the direction of Manager Oral Cloakey, a feature being the first presentation outside of Great Britain of the Samuelson production, "A Couple of Down and Outs," which is being released in Canada by Regal Films, Ltd., Toronto. Manager Cloakey played up the announcement that it was the Canadian premiere of the feature and no English-made picture has ever been more enthusiastically received in Ottawa than this attraction. The programme also included a special scenic, "So This is England," showing many historical spots of the Mother Country, while the Pathe News Weekly also comprised English topical views. The Regent is the one house in Ottawa of the Famous Players Canadian Corporation.

Regal Have Preview of "Nellie"—Big Crowd on Hand

Regal Films' Toronto branch held its regular weekly screening Friday afternoon, when "Nellie, the Beautiful Cloak Model" was shown. The attendance was the largest on record at this exchange and it was the general opinion that the feature, besides being a splendid picture, was a better-than-usual box office attraction.

Imperial Theatre, St. John, Stages Several Specials

The Imperial Theatre, St. John, is a more than busy place this week. After the showing of the splendidly spectacular picture, "Blue Beard's Eighth Wife," Monday and Tuesday, on Wednesday afternoon a very cleverly arranged Fashion Show was held here, at which lovely costumes and fine footwear were exhibited by living models. Wednesday and Thursday evenings the Rotary Club Minstrels were given at the theatre and among the stars of the performance were two well-known film men, R. G. March of Fox, and W. J. Melody of Associated First National.

Metro's "Scaramouche" Draws In Spite of Lenten Season

In spite of it being the first week of Lent, the big Hippodrome Theatre, Toronto, came near establishing a new high record last week with the showing of Rex Ingram's "Scaramouche." The big special had previously played Toronto for four weeks as a road show.

"Built Like a Packard— yet Runs Like a Watch!"

That was the expression of one of our many visitors
who looked over the

DE LUXE MOTIOGRAPH

while on display in our office before being installed in The Model
Theatre, Toronto. And we heard a great many other
expressions of unqualified approval.

If you can't come to see this fine machine, may we submit you information and prices?

The Coleman Electric Company

21 Dundas Street East

MAIN 3890

COURTESY with SERVICE

Hermant Bldg.

Toronto, Ont.

Special Exploitation Service on "Black Oxen"

C. J. Appel Points Out Unlimited Possibilities For Effective Advertising of Gertrude Atherton's Story on Scientific Rejuvenation.

Here is the picture that even beat that box office sensation, "FLAMING YOUTH," at its Los Angeles premiere. Corinne Griffith is given her first big opportunity and she makes good with a wallop. Conway Tearle, as Clavering, a newspaper columnist, is as usual, great. Gertrude Atherton is one of America's popular writers, and "Black Oxen" is without doubt her greatest literary effort.

SPECIAL ADVANCE: A special article entitled "Science Solves Secret of Eternal Youth" appears in the press sheet. It cites the method used by Dr. Harry Benjamin, famous New York surgeon and collaborator of Dr. Eigen Steinach, noted Viennese scientist. Get the press sheet several weeks in advance of the showing and place this article before your editor. Advise this department if you require mat of the illustration. This article is a pip for the Saturday papers.

BOOK: The biggest seller of 1923. Get in touch with your book dealers as soon as you book the picture. Cut-outs and stills should be used with window and lobby displays.

ADVANCE: A regular size calling card printed on one side:

"Gertrude Atherton"

and on the other:

Wrote "BLACK OXEN." It tells how to regain and retain youth.

One thousand or more of these slipped under doors with the author's name upwards should gain interest in the picture.

MUSIC DEALERS: Two songs have been dedicated to "Black Oxen." A ballad entitled "When Romance Wakes" and a fox trot called "Pleading Eyes." Get in touch with your song dealer early so that he may order his supply. We would feature one or both a week in advance by use of an announcement slide and a singer.

WINDOW DISPLAYS: Beauty parlors should do a rushing business after the women folks see "BLACK OXEN." Explain the theme of the story to them and you will be able to get announcement cards in the shops and windows.

WOMAN APPEAL: The glandular treatment for the rejuvenation of youth will interest the ladies, you bet. Teasers spread through the newspapers should do the trick.

A suggestion is:

Mrs.

If you were 60 what would you give to look and feel like 20? See

"BLACK OXEN"

It tells how.

TO WOMEN BETWEEN

50 and 60 Years

How Much Would You Give To Regain Youth and Beauty?

"BLACK OXEN"

tells how.

Theatre

Dates

\$80,000.00 in Furs and Gowns

Shown in

"BLACK OXEN"

Helps make it the great screen attraction that it is.

Theatre

Dates

Dear Madam:

Rejuvenation of youth has of late been the subject of much discussion. In Gertrude Atherton's sensational story, "BLACK OXEN," the heroine, Countess Zattiany, returns from Europe to New York City a woman of 60 but who looks like 20, to outdo in physical and mental charms the daughters and granddaughters of her former chums. It is different from any picture you have ever seen. Corinne Griffith and Conway Tearle are the featured players. Showing (dates).....

Yours respectfully,

Manager Theatre.

GOWN DISPLAYS: The fact that "BLACK OXEN" is a veritable fashion display should help you get window showing from ladies' wear shops of the latest in evening gowns. Stills from the play and a card announcing that the gowns are an exact reproduction of those worn by Corinne Griffith in "Black Oxen" would prove interesting to the ladies. Pounce on the fact that Miss Griffith makes 21 complete changes of costume in the picture. Theatres playing "BLACK OXEN" at the time Spring styles are to be shown should endeavor to tie up with the local store for a fashion show on the theatre stage.

CUT-OUTS: The figure of Corinne Griffith taken from the three-sheet, style "A" the six or the 24-sheet will prove a great attention getter. The three-sheet cut-out can be used in a shadow box with rising sun effect behind.

HERALDS: \$2.75 per thousand, a door hanger at \$5.25 per thousand.

TRAILER: First National supplies these free. Order yours early.

Footage, 7,930 feet. Running time, 94 minutes.

Seattle Critics Laud "Judgment of the Storm"

Give F.B.O.'s Fine Dramatic Feature Splendid Reception.

Seattle press critics were in full accord in their appraisal of the F. B. O. release, "Judgment of the Storm," the first of the series of Palmer Photoplays, which opened an engagement of one week at the Heilig Theatre, and which is being released in Canada through Educational.

The critic of the Star expressed himself as follows: "Put 'Way Down East' and 'Over the Hill' together, cut them down to regulation length, add a new leading lady who is 'new' in every sense of the word and you have 'Judgment of the Storm.'"

As to the value of the story he wrote: "If 'Judgment of the Storm' is a sample of an amateur scenario writer's work—and it is advertised as such—then by all means let's get a few more of the neophytes on the job for the rejuvenation of shadowland.

"'Judgment of the Storm' is life itself, swirling, hurrying and tumbling by, like the snowflakes do in the blizzard scenes of the picture which, by the way, are some of the greatest of the kind ever made."

Farce-Comedy Promises Riot in "Listen Lester"

Listen, folks! "Listen, Lester" is finished and is now in the cutting room of the Sacramento Pictures Corporation. When it emerges it will be turned over to Sol Lesser and associates for world-wide distribution through their releasing organization, Principal Pictures Corporation.

William A. Seiter, who directed the farce-comedy, predicts that "Listen, Lester" will be one of the most laughed-at pictures of the year. In the cast of the production are Louise Fazenda, Lee Moran, Dot Farley, Alec B. Francis, George O'Hara, Eugenia Gilbert, Harry Myers and Eva Novak.

Warner Bros. Present Something Different
A Daring Departure from the Usual

**A Drama
of Real Life**

The

**Every Human
Emotion Depicted**

Marriage Circle

Personally Directed by ERNST LUBITSCH

— *IN THE CAST ARE* —

Florence Vidor, Monty Blue, Harvey Myers,
Marie Provost, Adolph Menjou, Creighton Hale

**It's the Kind of Picture Your Patrons Want.
For Your Box Office it will be
A Rare Tonic**

Thousands Stood in Line in New York and waited
for hours to get a chance to see it.

**Offered for Immediate Booking, on a Straight Rental
Basis, But You Will Have To Hurry
To Beat Your Competitor**

REGAL FILMS LTD.

TORONTO MONTREAL ST. JOHN WINNIPEG CALGARY VANCOUVER

Is Your Window Filled With Liver or Porterhouse Steak?

1924 is a pretty good year to us. We're sitting on top of the world. We've been looking around and in looking around we've learned that it pays to keep looking around.

And what about you—do you look around?

Who are the successful business men in your community? Are they the men who buy every line of merchandise that is offered them—or are they the ones who select with care the products they in turn sell their patrons?

The exhibition of motion pictures is a business. It is run in exactly the same channels as any other business. And your rise or fall in it is guided exactly the same as any other business man in your community.

There are two classes of merchants—the kind who sell No. I goods and the kind who sell No. II goods. Which kind do you sell?

There are two classes of buyers—the kind who purchase No. I goods and the kind who purchase No. II goods. Which kind do you want to sell to?

There's a leading merchant of every business in every community. **FIRST NATIONAL** is the leader of **THIS** business and can make **YOU** the leading motion picture man in your community.

Fill your window with the right kind of goods and watch your business grow.



7424

CANADIAN MOVING PICTURE DIGEST

Vol. 15, No. 47.

TORONTO, CANADA

March 22nd, 1924

Nothing Will Stop the
Flowing of Gold
INTO YOUR BOX OFFICE WHEN
YOU PLAY
Flowing Gold

Milton Sills' tremendous success in "Flaming Youth" and Anna Q. Nilsson's remarkable role in that great box office success, "Ponjola," assisted by the drawing power of the author, Rex Beach, gives you an absolute guarantee that "Flowing Gold" will be one of the most popular pictures of the year. Your patrons will stand up and cheer as the beautiful Anna leaps into the raging torrent aflame with burning oil to rescue Sills.

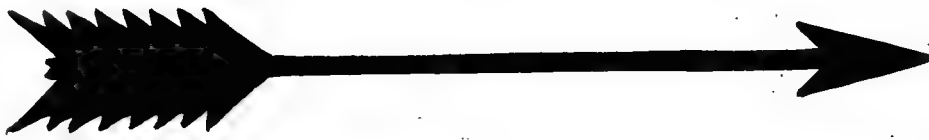
It's another sensation from
First National

PUBLISHED BY
CANADIAN MOVING PICTURE DIGEST PUBLISHING COMPANY

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NEW YORK PUBLIC LIBRARY

HERE'S THE PROOF



More than fifty representative exhibitors wrote to the Motion Picture News in answer to the editor's question, "Do 'padded' features hurt your business?" Only two of them said "No." And one of these two said his patrons complained when he ran only a long feature, with no Short Subjects.

Here is the most convincing proof that you are not satisfying your patrons unless you give them a **DIVERSIFIED PROGRAM.**

Build up your program with

NATIONALLY ADVERTISED

Educational Pictures

And then advertise them to your patrons so that they can work for you at your box-office.

This Ad Appears in
THE SATURDAY EVENING POST
March 1st issue.



EDUCATIONAL FILM EXCHANGES, INC.

E.W. Hammons

President



Are You Getting 100 Per Cent Entertainment?

When you pay your money at the picture theatre box-office, you are purchasing entertainment. And you can have assurance of getting full value for that money—of getting 100 per cent entertainment.

The theatre that shows a good feature of reasonable length and several well chosen Short Subjects, such as a comedy, a novelty and a news-reel, gives you a guarantee of value. For even if you find one picture not to your liking, you are sure to find pleasure in some of the others.

But when the feature is so long that it takes up the whole program, there is no such guarantee. If you do not like the feature, there is nothing else left in the show for you to enjoy.

The Educational Pictures trade-mark on posters and lobby-cards in a theatre entrance means that here you can count on a variety of entertainment as well as a good feature.

E.W. Hammons

The Educational Pictures trade-mark is always seen on:

CHRISTIE COMEDIES
HAMILTON COMEDIES
MERMAID COMEDIES
(Jack White Productions)
JUVENILE COMEDIES
TUXEDO COMEDIES
CAMEO COMEDIES
"SING THEM AGAIN"
Series

LYMAN H. HOWE'S
HODGE-PODGE
SECRETS OF LIFE
WILDERNESS TALES
by Robert C. Bruce
and

KINOGRAMS

The Visual NEWS of all the World

When You See This Sign,
Go In—
It's Your Assurance of
A 100 PER CENT SHOW

EDUCATIONAL FILM EXCHANGES, INC.
EXECUTIVE OFFICES, NEW YORK

E.W. Hammons
President

CANADA'S MOTION PICTURE TRADE PAPER

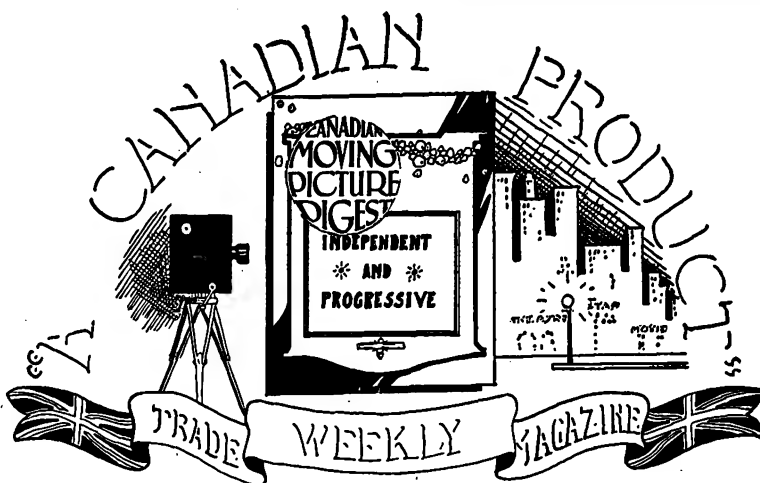
The Canadian Moving
Picture Digest

General Manager and
Editor-in-Chief

RAY LEWIS

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TORONTO, CANADA

MARCH 22nd, 1924.

Express Rates to be Advanced?

ON MARCH 6th, at Ottawa, hearings for the application of the Express Traffic Association of Canada for increased rates were opened before the Board of Railway Commissioners. Eastern and Western Canada were represented by Boards of Trade and various co-operative associations presenting their appeals against any increase in rates, and stating the position of the Express Tariff as it at present affected and would affect them. The Motion Picture Industry was represented by the Motion Picture Theatre Owners of Canada and the Distributors, who presented the following appeal:

March 6, 1924.

On behalf of the "Motion Picture Theatre Owners of Canada," which comprises many of the leading theatres in Ontario and Quebec; on behalf of the "Famous Players Canadian Corporation, Limited," which owns or operates over sixty theatres, and on behalf of the "Canadian Motion Picture Distributors Association," of which I am an official, I desire to present to the Board of Railway Commissioners for Canada some suggestions with regard to Express Rates as they apply to our industry.

1. In the shipping of films the question of express rates is a most important one because for every sale of film there are at least two express shipments and sometimes four and five. Every film that goes out to exhibitors from a central distributing point must be returned from that exhibitor and thus double expressage is paid on it. In some cases these films are also sent out for screening by the exhibitor weeks in advance of their regular exhibition to the public, inspected by the exhibitor and returned to the Exchange.

2. At the present time films are classed as "First Class" matter. An examination of the classifications which at present exist would indicate a possible unfairness. For example, take two cases of goods which are given a cheaper rate than "First Class," goods that resemble films in having to pay double expressage. I refer to laundry and goods to be dyed. Both these classes are shipped at the "pound rate," which is lower than that charged on films. There would seem to be sufficient ground here on which to base a suggestion that the present classification of films should be changed.

3. There is also an additional reason why the motion picture industry as a whole feel that the present express rates bear more heavily on this industry in proportion to its revenue than on most Canadian industries. There has been a considerable decline in the average receipts of the smaller theatres throughout Canada during the past five years. This has forced down the prices charged for films to almost one-half of what they would average 5 years ago. In the meantime express rates have risen and the present relation between express costs and film rentals indicates that in some cases the express company charges are approximately 50 per cent of the rental.

We have investigated several cases throughout Canada as evidence on this point and these may be quoted:

ONTARIO			
	Ret. Exp. Rate	% Film Rental	
Hearst	\$7.80	30%	
Kirkland L.	5.70	28%	
Cochrane	5.90	19%	
SASKATCHEWAN			
	Ret. Exp. Rate	Rent Feature 7 reels	% Pro Rata to Cost of Feature
Hanley	\$4.60	\$12.00	38%
Shellbrook	5.40	12.00	45%
Star City	4.40	15.00	29%
QUEBEC			
	Ret. Exp. Rate	% Film Rental	
La Tuque	\$ 4.74	26.7%	
Chicoutimi	6.12	38.2%	
Gaspé	10.76	69.4%	

It is quite true that some cases can be selected where express charges would be less than 10% of the film rental. Nevertheless it is the outlying communities of Canada who are paying the greatest tribute to the Express companies. It is mainly on behalf of the exhibitors and theatre patrons of the small towns throughout Canada that this plea is made.

4. On behalf of these small exhibitors it must also be urged that the express rates are paid by them and not by the film distributors. The burden of express falls on the exhibitors. Under the system in vogue the exhibitor also pays the express rate both ways on all films shipped to him.

We present herewith a statement showing the average weight of shipments from 1-10 reels with details of the metal container. There is one point in connection with this on which we would like to comment. The size and weight of the containers is fixed by the express companies. Unfortunately for the film industry most of the shipments run just one pound over the classification. For example: a 4-reel shipment weighs 31 pounds and must pay 35 lb. rate; 5-reel shipment weighs 36 lbs. and must pay the 40 lb. rate; a 6-reel shipment weighs 41 lbs. and must pay the 45 lb. rate. If it were possible for us to change the weight of our containers so that we could reduce the weight on each of these shipments by one pound the industry could save many thousands of dollars annually.

6. For these reasons the various Branches of the Motion Picture Industry request:

First—That there be no increase in the present express rates.

Secondly—That the classification under which films are shipped be changed from "First Class" to "Pound Rates" with a minimum charge of 40 cents.

Exhibitors, it was necessary to send a representative to Ottawa to represent our Industry. Your interests in this matter so far have been taken care of. There will be a decision within the next four weeks and there is still some work which can be accomplished.

You will note that you are paying on overweight at present; read clause five carefully, and you will realize what you can save by being placed under the classification of "Pound Rates." Bulk should come into the consideration of express rates. Films correspond to iron and steel in their comparison weight to bulk. Films take about one-third the space required for the expressing of Laundry and goods to be dyed; and yet Laundry and goods to be dyed are scheduled under "Pound Rates."

AVERAGE WEIGHT OF SHIPMENTS FROM ONE REEL TO TEN REELS, DETAIL AND CUBIC MEASUREMENT OF METAL CONTAINERS, AND WEIGHT PER CUBIC FOOT.

Number of Reels	Weight per Container Lbs.	Measurements	Cubic Meas. in feet	Weight per cubic foot Lbs.
1	10	12x12x 4 1/2	.37	27
2	15	12x12x 4 1/2	.37	27
3	26	12x12x11	.91	29
4	31	12x12x11	.91	34
5	36	12x12x11	.91	40
6	41	12x12x11	.91	45
7	46	12x12x12 1/2	1.02	45
8	51	12x12x13	1.08	47
9	57	12x12x16 1/2	1.37	42
10	65	12x12x16 1/2	1.37	48

You have the facts of the situation now before you. Be guided accordingly.

Write a letter to the Express Traffic Association, the Railway Commission of Canada, to the Premier, your cabinet minister, or M.P. asking them to support you in your request for a change in film rating. "Pound Rates," instead of "First Class."

Original from

—RAY LEWIS.

NEW YORK PUBLIC LIBRARY

Five Policemen Seen On Imperial Stage

Popular St. John Theatre Co-operates in Distribution of Awards To Splendid Force.

St. John, N. B.—Five policemen on the stage of the Imperial Theatre.

"Is the house pinched?"

No, but as Manager Walter H. Golding announced at a crowded performance recently, the policemen were there for a very interesting ceremony. Four of them were a team who had won the handsome shield for New Brunswick awarded for proficiency in First Aid. This trophy, won for the first time here, was awarded by Colonel Hoggett, head of the Saint John Ambulance Association of Canada. Chief Smith was also introduced to the audience and praised for his interest taken in, and encouragement of, his men. A few nights before, a draw for an automobile sold by one of the Societies, took place at the Imperial Theatre through the courtesy of Mr. Golding.

What the Public Wants It Gets in St. John

St. John, N. B.—"Manager Selby, of the Queen Square, has the right idea for pictures, I'd say," a patron of his comfortable theatre was heard to remark.

Mr. Selby says: "It isn't what I like in pictures especially—it's what the people want."

The crowds which flock to Queen Square prove that Mr. Selby has a very good idea of what the people want. Here is his current line-up: "I Will Repay," "Master of Man," "Little Old New York" and "Long Live the King."

Mr. George Enos, operator at the Imperial Theatre, is recovering from an infected hand, which forced him to spend some time at the infirmary.

Like Educational's "Sing Them Again" Novel Screen Series

"Sing Them Again" are proving a splendid attraction at the Imperial Theatre where hundreds of people enjoy humming the songs they used to sing years ago. The "Casino," Halifax, is another theatre where these reels are proving most popular. Favorable comment was also heard regarding the "Hodge Podge" reels (Canadian Educational) made by Lyman Howe, shown at the Imperial Theatre, St. John.

Amateurs Write Ads For Newspaper Use

Three competitors who won prizes in the amateur ad-writers contest which was held by The Citizen newspaper of Ottawa, wrote the copy for special advertisements of local houses, including Loew's, Franklin and Regent Theatres, according to the published list of prize-winners on March 1. Contestants chose any firm or enterprise in the city on which to write advertisements and three of those which were chosen as best among hundreds of offerings were for the theatres noted. The ads as written were used in the paper.

In the same issue of The Citizen, Manager Don Stapleton of the Centre Theatre, had a special combination page on Mae Murray's "Fashion Row," which was the attraction for six days starting Saturday, March 1. Many milliners, modistes, shoe merchants and others used space on the page.

Patrons Pleased With Cosy Air of Strand Theatre

The new home of the Strand Theatre, North Sydney, which opened recently with a matinee and two evening shows, was a surprise and delight to the patrons. The interior decorating is carried out in so close a similarity to that of the fine premises recently destroyed by fire that, after the first strangeness had worn off, the audience forgot their new surroundings and the same home-like feeling prevailed the auditorium. In addition to the light green with white lacings used for the wall decoration, sprays of pink climber roses adorned the wall pillars, giving it a very cheerful effect.

The screen is set behind heavy dark draperies backed by a beautiful wood scene. The opening show was of the same superior standard for which the houses under the control of Mr. Cuzner have been long noted and there was the same kindly attention from Manager Farr and his staff. Many expressions of congratulation were given to both Mr. Cuzner and his popular right-hand man for the general appearance and comfort of the new house.

Well Known Western Exhibitor Visiting Family in Boston

Henry Morton, owner of the Gaiety, Park and Monarch Theatres in Winnipeg, has left on a visit to a sister and his parents in Boston.

Mgr. Oral D. Cloakey Meets King's Representative

Popular Young Theatre Man Presented at Ottawa Drawing Room.

One of those presented at court for the Drawing Room held by His Excellency, Lord Byng of Vimy, Governor-General of Canada, and Lady Byng, Saturday evening, March 1, was Oral D. Cloakey, manager of the Regent Theatre, Ottawa, and one of the best known exhibitors in Canada. The Drawing Room, which is held once a year, took place in the Senate Chamber of the Parliament Buildings, Ottawa, and was a most brilliant function.

"The Hunchback" Breaks Record in Stillman Theatre, Cleveland

The Hunchback of Notre Dame" had its Cleveland premiere recently in the big Stillman Theatre. Universal's home office reports that the opening day topped the house record by more than \$400. The former record was made by "The Covered Wagon."

The Cleveland showing was scaled at a top of \$2.20. The picture is scheduled for an indefinite run.

Louise Lovely Booked For Personal Appearance

Manager J. M. Franklin of the Franklin Theatre, Ottawa, has booked Louise Lovely, the Australian screen star, for personal appearances at the theatre during the week of March 24, when she will conduct her usual act of making pictures on the stage, these to be shown during the succeeding week.

Three Ottawa Theatres Honor Saint Patrick

Ottawa, Ontario, exhibitors are apparently strong for the Irish as three of the leading theatres announced "Irish" features for the week of March 17. Capt. Frank Goodale, manager of Loew's Theatre, booked "Happiness," starring Laurette Taylor, for the occasion. Manager J. M. Franklin of the Franklin Theatre offered "Conductor 1492" and used orange-colored window cards to arouse attention, while Manager Harry Brouse of the Imperial presented "Paddy the Next Best Thing."

Speeding Away Making Fun at Fine Art Studios

Cameo and Juvenile Comedies Right Up Ready To Serve—Educational Will Also Get Lloyd Hamilton in "Killing Time."

With the approach of Spring, production of comedy subjects for distribution through Educational Film Exchanges, Inc., has reached its peak at the Fine Arts Studios, where Mermaid, Hamilton, Cameo and Juvenile comedies are made. More pictures are in process of production now than at any time since the Short Subject producers took over the studios where Griffith's early masterpieces were filmed.

Two units are now at work on Educational-Mermaid Comedies, one company headed by Lige Conley and the other by Lee Moran. Lige Conley has just finished "There He Goes," a two reel Mermaid which is now in the cutting room, and the opening scenes on the first of the series of three Jack White Specials, "Midnight Blues" also with Lige Conley, are well under way, under the direction of Norman Taurog. Lee Moran's

comedy, nearing completion, is being directed by Robert Kerr.

Lloyd Hamilton is finishing "Killing Time," the fourth of his present series Educational-Hamilton Comedies. Fred Hibbard is directing. Fred Hibbard is directing. Ruth Hiatt appears as his leading lady.

The Juvenile unit is making a boy-life picture as the sixth of the series and the third directed by Arvid Gillstrom and featuring Johnnie Fox, Jr. In his support appear Tom Hicks, Jack McHugh, Roger Keene, Peggy Cartwright, Doreen Turner and others.

The quota of Cameo Comedies is rapidly nearing completion under the direction of Al Ray and Harry Edwards. Miss Vance has appeared in all but one of the Cameo Comedies which have been made since the establishment of this one reel series two years ago.

Secure Serial Rights To Sabatini Story

"Captain Blood" will appear in Canadian and U. S. Newspapers to Aid Exploitation of Film.

Vitagraph announces the purchase of newspaper serial rights to "CAPTAIN BLOOD" by Rafael Sabatini, which will be furnished without charge to newspapers throughout the United States and Canada. The novel will be cut to newspaper serial length before its release which will be probably in the early part of the Summer.

The contract by which Vitagraph acquired the serial rights from Houghton Mifflin and Company, of Boston, was consummated through Max Elser of New York City.

President Albert E. Smith of Vitagraph personally will supervise the making of this super-feature which will be directed by David Smith. The continuity is now in the course of preparation by C. Graham Baker, editor-in-chief of Vitagraph. The production will be made at the Hollywood studios.

George E. Kann Thinks Short Comedy Field Has Been Neglected

Accordingly Secures Distribution of Twelve Two-reel Fun Features.

Announcement has just been made that George E. Kann, former head of the foreign department of Goldwyn Pictures, and now president of the corporation that bears his name, has contracted with Verity Films for twelve two-reel comedies to be made and released during the coming year.

Mr. Kann said that he considered that the short comedy field in this country had been neglected, and that, after seeing the first of the Verity productions, he felt that such high-class, clean, funny pictures, were exactly what the trade and the public desired. These comedies, it might be mentioned, are being made at the Plympton Studio in Yonkers.

"Paddy, the Next Best Thing" To Celebrate St. Patrick's Day

Harry Brouse, proprietor of the Imperial Theatre, Ottawa, is celebrating the 17th of March by presenting a special attraction the week of March 17, this being "Paddy, the Next Best Thing," starring Mae Marsh.

Surprises Are Promised in "The Perfect Flapper"

Colleen Moore Hard At Work in Role Characterized As That of Modern American Girl—A June First National Release.

Production has been started on "The Perfect Flapper," which will be Colleen Moore's next picture for Associated First National Pictures, Inc. This picture, dealing with a modern American girl, is announced with the promise of many surprises.

Miss Moore, as a First National star, has risen with almost unprecedented rapidity to enormous popularity. Her work in "Flaming Youth," released in the last months of the past year, brought her to the front in the field of versatile screen actresses. Following this came "Painted People," a comedy drama of small town life. After a brief vacation in New York, the dainty star's next picture was announced.

"The Perfect Flapper" will be directed by John Francis Dillon, who was in charge during the filming of "Flaming Youth." Dillon also directed another outstanding First National success, "Lilies of the Field," featuring Corinne Griffith and Conway Tearle. After the success of "Flaming Youth" Dillon was placed

under contract to direct First National pictures.

To complete the trio of star, director and scenarist who worked on "Flaming Youth," Harry H. Hoyt has prepared the screen adaptation of "The Perfect Flapper." The story originally appeared in magazine form under the title, "The Mouth of the Dragon." Jessie Henderson is the author.

The theme of the picture is summed up in the question: "What kind of a girl does a girl have to be, to be the kind of a girl the fellows want?"

A splendid supporting cast has been selected. Frank Mayo, after giving a fine performance in support of Sylvia Breamer in "The Woman on the Jury," is playing the male lead. Sydney Chaplin is prominently cast and Mary Carr and Phyllis Haver have important roles.

"The Perfect Flapper" has been given a June release date by First National.

HODKINSON PICTURES



Coming!!!

The GREATEST COMEDY with the
Biggest Box Office Comedy Star

Lloyd Hamilton

... IN ...

“His Darker Self”

The Feature of All Features

“Yo’ all heard me. Don’t say I dian’t tell yo’.”

**HODKINSON
PICTURES**

Pictures in Montreal

By S. MORGAN-POWELL

(Exclusive to the Digest.)

MONTREAL, March 19.—The advent of Lent has made a considerable difference in the attendances at the local theatres, although the advance booking for Balieff's "Chauve-Souris" would indicate that in very many instances theatregoers have decided to make one exception in their Lenten observance. The movie houses are showing the effect of the period, however, and perhaps the weather is having some influence also, for it would seem that Spring has decided to come earlier than usual, and fine days with mild air and blue sky are luring many to walk instead of sitting inside the various places of entertainment.

Even such a film as "Under the Red Robe" at the Capitol showed the falling-off. It might well have been anticipated that such a story would possess an unusual appeal for the fourth largest French-speaking city in the world, and to some extent this is so, but Montreal audiences—those who patronize the movies regularly—prefer something with more sentiment in it than Stanley Weyman's stirring story. The picture is a fine achievement, in every way a notable work of art. An historical picture of Old France, through which is woven a love story and in which many of the great personages of the time are portrayed, it has a vital and irresistible appeal to all who can appreciate a serious and beautifully told tale upon the screen; but to the lover of films almost entirely made up of the modern flappers' escapades and modern marriage problems, it does not necessarily appeal so forcibly..

The acting is exceptional. One has but to glance at the members of the cast to understand this. Robert Mantell, Rose Coghlan, Alma Rubens and several other well-known and deservedly popular artists who have won distinction on the legitimate stage take roles here. Mantell's portrait of Richelieu is a finely-balanced one, equal to his stage impersonation and lacking nothing in dignity, authority and fire.

The photography is clear, picturesque and at all times effective. The interiors are beautiful, and the Court scenes are imposing and elaborate in their magnificence, their size and their atmosphere of grandeur. The close-ups seem to set a new stan-

dard, at times, alike in style and in significance, and they serve to reveal much greater attention to personal make-up on the part of the leading artists than most of the big films show. The most minute details have not been overlooked in any instance. The result makes for superb illusion throughout.

* * * *

Interest in the first picture written and produced by Chaplin was widespread, and "A Woman of Paris" drew large audiences to the Palace, despite the great opposition at the Capitol. The story is well told and attractive, of sustained interest, running at times to melodrama.

The acting is natural, restrained and vivid. The role of the Woman of Paris is admirably taken by Miss Purviance and gives us a picture of a woman of the underworld who lives luxuriously, in a mysterious manner, without appearing common or loud. The photography is unfailingly clear and effective, the cafe scenes in Paris are remarkably good. The lighting of the picture is good, and the smallest details are given as much attention as the more important points, making the whole finished and pleasing. The action is true to life to a remarkable extent. The characters display all the little human weaknesses which we all possess but try to forget. Mr. Chaplin as a movie director has produced an impressive picture and has proved conclusively that comedy is not the only kind of acting which he understands thoroughly.

* * * *

"In search of a Thrill" brought Viola Dana to the Imperial. The story is well told and attractive, but like most of Miss Dana's entertaining pictures, it is strictly improbable, and therefore appeals strongly to the average movie audience, who loves to be fooled although they will not admit it. It furnishes Miss Dana with every possible opportunity to display her versatile gifts. The acting is convincing and vivid. Miss Dana and Miss Van Buren as two sisters present a remarkably strong contrast, and the vivacious and fun-loving flapper makes her elderly and would-be-flapperish sister appear very funny and at times pathetic.

The photography is clear and effective; the light and shade are rich, by

contrast; and the close-ups of Miss Dana are as attractive as ever. Her make-up as an Apache is remarkably good, and in this disguise she would hardly be recognized. The titles are brief and explicit. They are a minor consideration, however, in a picture of this type, where the acting itself is quite sufficient to give the audience a very clear idea of the proceedings. The action is true to life to a certain extent. Miss Dana is a very attractive young girl in search of a thrill, and takes her part vivaciously and comprehensively.

* * * *

A feature of the news films that elicited widespread comment was the remarkable series of views of the volcano of Kilauea, in Hawaii. Nothing so realistic, or that gave such a vivid impression of a volcano crater has ever been shown on the screen before, and a good many people realized, perhaps for the first time, the desperate risks the camera men at times are compelled to take in their search for and pursuit of news features for the film.

Is there any reason why people watching a movie should not discuss it among themselves if they desire to do so, since speech ought not to have any effect in distracting the attention of the eye—unless there are people who find it impossible to hear other people near them talk without "listening in?" This question suggests itself by reason of the fact that it is becoming more and more common at movie theatres here to have groups of people discuss the film with animation as it progresses towards its inevitably happy end. It is a subject obviously open to various interpretative debates.

"We Don't Really Know"

On going to press we hear further rumors relative to Miss Pickford's visit. Will she or won't she? None of those associated with United Artists profess to know anything about her plans.

The Ladder of Success



Your receipts climb on
each picture you play.

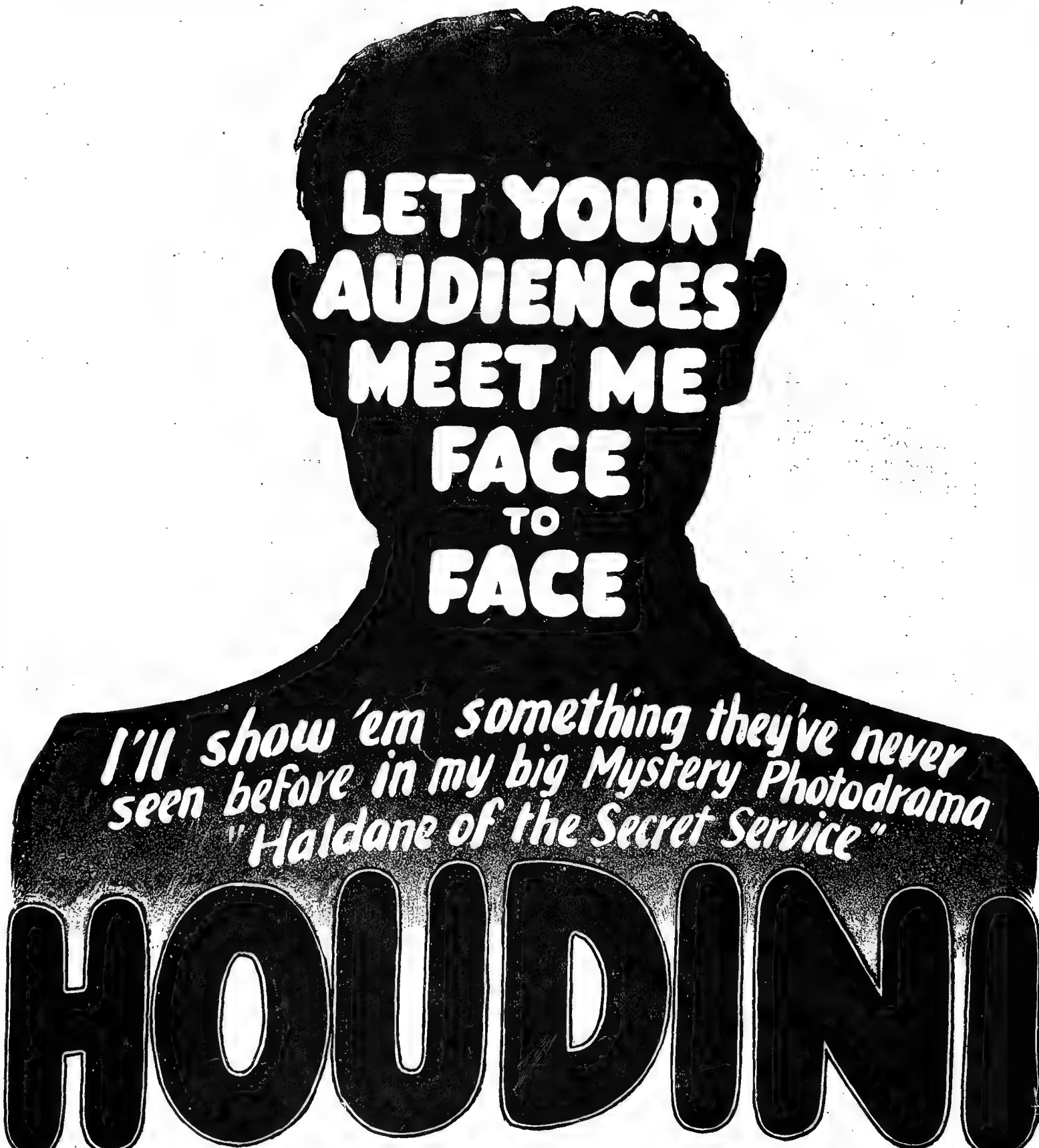
Success is already
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TO
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Motion Picture Interests

Oppose Express Increases

Farmers, Fruit Growers From Across Dominion Present Appeal Against Increase of Rates—Decision Within a Month.

Exhibitors who know ways and means to protect themselves on the question before the Board of Railway Commissioners at Ottawa, in connection with the appeal for an increase in rates by the Express Traffic Association of Canada, had best stir themselves to immediate action. There will be a decision within four weeks, perhaps a week earlier.

The appeal of the Motion Picture Theatre Owners of Canada Association, in conjunction with the Famous Players Canadian Corporation, Limited, and the Canadian Motion Picture Distributors' Association, was presented by Colonel John A. Cooper, at Ottawa, March 6th, when the Railway Commissioners convened to hear the applications for increased rates and the various objections.

The Fruit and Vegetable Growers gave evidence to the effect that any further increase in rates would wipe out whatever margin of profit is now existing for them; and that the last increase in 1921 has, as it was stated, seriously impaired the industry. The proposed special carload rate for fruit, offered as a counter to increas-

ed rates, would be of only slight value to their trade. We are asking for "pound rates" in place of "first class schedule." A resolution passed by the convention of the Ontario Fruit Growers' Association was read stating that planting had been undertaken and markets built up with the view of present rates prevailing. Our bookings on films have been arranged with the possibility of "pound rates" in view, and any increase in rates would seriously affect our business.

As pointed out editorially, there was a Dominion-wide representation and each unit will endeavor to protect its interests in order to secure a favorable decision. Don't fall asleep on this job. There is plenty of opportunity for co-operation. We do not have to outline for you the methods by which our Industry can get a favorable decision. We are all adults. There is a usual procedure to be followed. Do it now. We have furnished you with some facts. Some one in your town or city must be interested or associated with one of the appeals sent in. Find out what they are doing. Do your bit.

"Temporary Marriage" Has Toronto Premiere

Big Hodkinson Release Tells Intriguing Story — Remarkably Fine Cast Headed by Kenneth Harlan.

What is regarded as one of the best cast screen plays of the year is the forthcoming Principal Picture Special, "Temporary Marriage," which Premier Films are handling in Canada through Hodkinson.

In addition to its notable cast, "Temporary Marriage" is said to tell an unusually strong dramatic story, written by Gilbert Patten, and the picture has had the advantage of the directorial genius of Lambert Hillyer, who personally supervised the filming of the play.

The cast for the production was selected from the entire Hollywood colony—and only those fortunate few were chosen as adaptable for the roles.

When the cast was completed it was found that there was a very desirable blend of both talent and "names" in the assemblage. Kenneth Harlan, who has come ahead rapidly the past season, Myrtle Stedman, one

of the most finished screen stars, Tully Marshall, than whom there are no better character actors, Maude George, Mildred Davis and Stuart Holmes—comprise this all star cast. Mr. Harlan and Miss Davis take care of the love interest, while Maude George and Stuart Holmes play the "heavy" roles. Miss Stedman and Mr. Marshall enact the part of the wife and husband respectively. To miss this picture is to miss the acting of the season.

"Temporary Marriage" opened a week's engagement at the Tivoli on Monday, March 17th.

M.P.T.O. Luncheon On the Twenty-Fifth

The M. P. T. O., Ontario Division, regular luncheon meeting takes place at 12:30 noon at the King Edward Hotel on Tuesday, March 25th.

"Fools in the Dark" Lighted By a Cast Of Brilliant Stars

Matt Moore and Patsy Ruth Miller have been engaged as the starring team in F. B. O.'s new production, "Fools in the Dark," work on which has begun at F. B. O.'s Hollywood studios, according to an announcement by General Manager B. P. Fineman.

Al Santell, who produced "Lights Out" for F. B. O., will direct. Roland Asher will assist him and Pan Berman will complete the technical staff.

Others in the cast are Charles Belcher, Bertram Grasby and Tom Wilson.

Lovely Alyce Mills Engaged By Fox

Alice Mills who just recently returned from the coast where she played the lead in a series of feature productions, has just attached her signature to a Fox contract. Miss Mills is to play the lead in Elmer Clifton's big special production the final title not yet decided upon by the Fox offices.

Miss Mills has been very active in pictures the past year and her beauty and talent have enabled her to take a front place in the ranks of the leading women of the screen.

It was a beauty contest that started Miss Mills on her way to the films.

United Artists Pay Judgment Received Against Garr

Appeal to Abrams on Behalf of S. Garr Secures Generous Action.

Hiram Abrams instructed R. K. Evans, general manager for United Artists in Canada, to pay the judgment against S. Garr received in Judge Morson's court, Toronto, on Tuesday, March 11th, thereby recognizing the petitioning of the M. P. T. O. on behalf of Exhibitor Garr, whose inability to play the picture contracted for, enlisted the active interest of the association.

Mary Visits Toronto Picture To Follow

Mary Pickford, probably the best known screen heroine in the world, comes to her native city on Monday, March 24, the guest of the Canadian Club. It is understood that Miss Pickford's latest vehicle, "Dorothy Vernon of Haddon Hall," is to have its Toronto premiere at the Tivoli at top prices.

Digest Reviews Current Attractions

By H. M. BALL

"I Will Repay"

AN IDEAL FEATURE

Through Educational

THANKS to Educational, we are getting more assurance daily of increasingly excellent British productions. We have scarcely recovered from the thrill of "The Loves of Mary Queen of Scots" when along comes "I Will Repay," a fascinating screen reproduction of the world-read story, by that peer of romantic fiction writers, Baroness Orczy. One or two more cinema joys like these and the word "inferior" will pass forever from the dictionary of descriptives utilized in commenting on English films.

The Scarlet Pimpernel is a character loved and revered in more than a dozen tongues, for no writer of love and adventure has captured more completely the imagination of the world than this same remarkable creator of the beloved character, the "demmed elusive one."

The production given, "I Will Repay," by Ideal, is a satisfaction and a delight. The gay and reckless period of the tale is imprisoned in the picturesque beauty of the scenes, enhanced by the care with regard to costuming and setting which marks each British picture so distinctly from the American product. That much over-used term, "atmosphere," may be pardoned in reviewing "I Will Repay," for the film fairly exudes the breath of the glorious past when a certain English gentleman booted, beribboned and smiling, with his wits sharp as steel and his heart beating true, spent his life in danger, rescuing pretty ladies and French gallants of royalist persuasion from the clutches of the revolutionary mobs.

In "I Will Repay" the "elusive one" has a difficult task. He has to bring to safety a demure French maiden and a gallant young aristocrat—the girl sworn to avenge the death of her brother; her lover, the slayer. But no obstacle is too great to be surmounted by the Scarlet Pimpernel; and Holmes Herbert, as the famous hero, otherwise known as Sir Percy Blakeney, more than justifies the faith placed in him. He makes the character on the screen as illusive, as charming, as baffling as the writer made him in her colorful pages.

A splendid cast enhances this Ideal production. Flora Le Breton is a Juliette that the fans could gaze upon until eternity—and she is an actress of rare appeal. Pedro de Cordoba as Paul Deroulede carries the role with dignity and conviction. Ivan Samson is the handsome young Vicomte de Marny; and Georges de Treville, the able French actor, plays the exacting role of the old Duc in exquisite style. Marquissette le Bosky and Mdme. Jane Brindeau; A. B. Imeson, Lewis Gilbert, Robert Lang and Mrs. de Grey are all names that Canadian fans will look for again after they have viewed "I Will Repay."

* * * *

"California or Bust"

PATHE COMEDY

Through Regal

The latest hobby of the comedy-makers is the satirizing of feature productions—Snub Pollard in "California or Bust" is the gag man's idea of "The Covered Wagon" and whether accurate or not in its interpretation it is a good idea. This peppy Pathe comedy opens up in the midst of a cyclone and fades out in a riot of action—there is nothing slow about this two-reeler, which shows how not to proceed along the Lincoln Highway, how not to meet an attack of Indians, how not to approach "tent city," in short, how not to seek California, the land of sunshine and oranges. Rain, hail, famine and pest greet the merry travelers. Their reaction is interesting, to say the least. Marie Mosquini is as pretty as Snub is arresting, James Finlayson, as the camper, is the kind of man you would just as soon not meet after dark. Craig Hutchinson made possible this melee of mirth. Regal are the purveyors.

* * * *

"Pied Piper Malone"

PARAMOUNT

Once again we see Thomas Meighan, the man-sized star, doing the nursery maid stuff for Paramount. The picture is pleasing enough and the star is characteristically attractive, but why this persistence in juvenile entertainment with a chap like

Meighan. He could play "nice" roles if he must in a setting that would hold the attention of adults.

"Pied Piper Malone" is a saccharine story in the regular Booth Tarkington vein; with a flock of cute youngsters instead of the usual inanimate properties, and the hero, a nice young chap who does his best and always gets misunderstood because the villain is a consummate liar. But even the juvenile fans are restless at the obvious falsehood of the villain's reports and they long for the hero to "go at him." The hero, however, doesn't think he should—he has a better way to prove that he is the victim of slander. Of course, this is a remarkably fine example for Mr. Meighan to set the children. If Valentino would just come along and show the flappers how injurious and utterly futile is the wholesale consumption of cocktails the nation might be saved—eventually.

Jack Malone is a nice young fellow (son of respectable small town folk) who becomes first mate on a merchantile ship captained by a dear old boy with a penchant for "hard licker." The ship goes down in a typhoon met on the way to China, the crew is saved and the first one home tells the best story. This, of course, is the villain, who wants Jack's best girl instead of getting one of his own. Jack gets home on a slow freighter in time to catch the captain drowning his disgrace in the flowing bowl. He escorts his chief to safety via the main street just after church is out, thereby prejudicing his sweetie and the whole community. Here the children enter and as children, like dogs, are supposed to know a good man instinctively and shy clear of a "drunk," the whole situation is cleared up with the aid of several more hundred feet of film. Lois Wilson is a decided asset to the Meighan support. No matter what the task, Lois Wilson contributes a careful performance. Emma Dunn is sweet as the little old mother and George Fawcett reliable and lovable as ever as the captain who shuns society. Alfred E. Green directs satisfactorily. The photography is pleasing and for that matter so is the picture—but again the old offense—too much footage for the subject matter.

New Units Operating at Big F.B.O. Studios

Telephone Girl Series, Emory Johnson Company and "Never Say Die" Occupying Attention of Stars And Directors.

Production activities are increasing rapidly at the F. B. O. studios in Hollywood.

Besides F. B. O.'s own unit "The Telephone Girl" two reel series filming the H. C. Witwer Cosmopolitan Magazine stories; the Emory Johnson "Swords and Plowshares" company and a new Chester Bennett-Jane Novak unit there are also a number of other independent attractions under way.

Douglas MacLean is filming "Never Say Die," a Willie Collier stage success with Jess Robbins directing; Al Santell will soon get under way with a comedy drama entitled tentatively "Fools in the Dark" with an all star cast; Hunt Stromberg is producing a Western starring Harry Carey; Ruth Roland is preparing a comedy-drama called "Extravagance" which Tod Browning will direct; Charles Seeling has just completed

"Yankee Madness" with George Larkin, Billie Dove, Walter Long and others and plans are rapidly maturing for a number of other F. B. O. units.

This marks the busiest period in the recent history of the big cinema park at Melrose Avenue and Gower Street.

Educational Executive Honored by St. John, Leaves For Post in Montreal

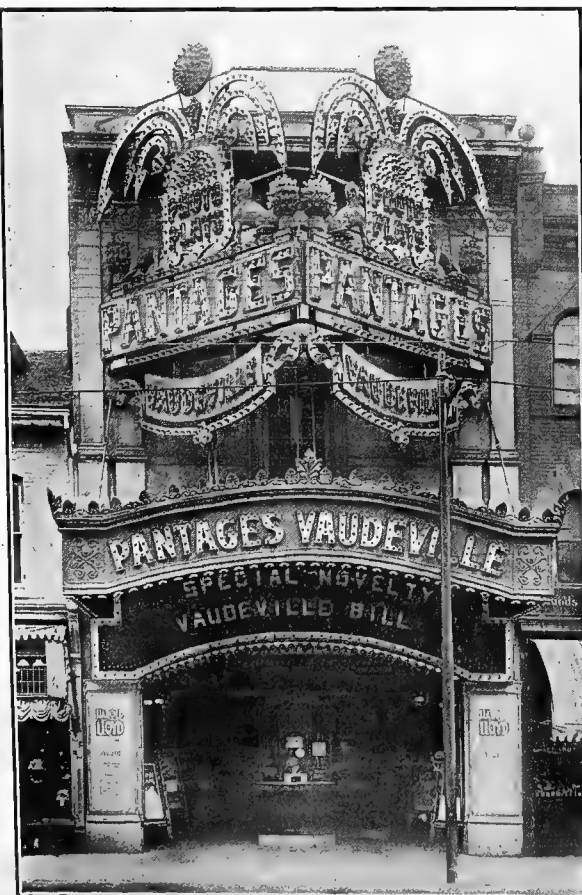
S. Jacobs, formerly manager of the Canadian Educational Films at St. John, has been promoted to the Montreal office of the same company. Before leaving Mr. Jacobs was presented with engraved cuff-links by his St. John friends and was remembered by his staff in the St. John office. H. Cass, who was with the Dominion Films at St. John, will take Mr. Jacobs place in the Educational office.

Universal Arranges For Distribution in Turkey

Harem Ladies May See Themselves as Others See Them—Merchantile House Arranges Deal.

Universal recently made arrangements with the well known Turkish merchantile importing and exporting house of Loon Nissim Taranto, one of the best established firms in Constantinople, for the distribution of many Universal films in Turkey, Greece and other countries of the Levant.

Leon Nissim Taranto, who is now in the United States, arranged the distribution plans and contracts directly with Carl Laemmle, president of Universal. The signing of the contract in the Laemmle office was quite an official occasion, moving pictures of the ceremony being taken for exhibition in the Levant in connection with the Taranto company's drive with Universal pictures. Nat. L. Manheim, Universal foreign manager, instigated the deal.



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Canada

New 22 x 28 Star Photos Available At Exchanges

First National Conceives Attractive Advertising Medium To Boost Popular Stars.

Following a closing of contracts for the services of several important players to appear in pictures made by First National's own producing units, that company has issued a new edition of 22 x 28 star photos for theatre lobby and foyer decoration. Likenesses of the following players may be had: Norma Talmadge, Constance Talmadge, Richard Barthelmess, Colleen Moore, Barbara La Marr, Corinne Griffith, Ben Alexander, Sylvia Breamer, Ben Lyon, Milton Sills and Bert Lytell.

The photos are among the finest that have ever been offered exhibitors and may be procured at 50 cents each. First National exchanges are now accepting mail or verbal orders for early delivery.

Film Feature Puts Pep Into Program

The addition of a film feature to his Keith vaudeville programme was the wise move made by Joe Franklin, proprietor of the Franklin Theatre, Ottawa, starting February 25, the first feature picture to be presented being "Flaming Barriers." Shows were run continuously three times daily and the greatest difference in patronage was noted for the afternoon performance, Mr. Franklin having much larger crowds for the matinees. The second feature booked by Mr. Franklin was "Hoodman Blind," a Fox release, and the third was "The Purple Highway," another Paramount. He has booked Paramount, Fox, Warner Brothers and other subjects.

Lubitsch to Direct Pola Negri

Ernst Lubitsch has been engaged to direct a picture starring Pola Negri, according to a recent announcement made by Jesse L. Lasky, first vice-president of Famous Players-Lasky Corporation, in charge of production.

Mr. Lubitsch has had a story in his mind for more than a year which he wanted to do but which was suitable only as a vehicle for Miss Negri's unusual talents. Contractual obligations prevented him from carrying out his desire to direct Miss Negri in this picture, but, by courtesy of and through arrangements with Warner Brothers, we have at last been able to bring these two wonderful artists together again.

"Mr. Lubitsch will begin work in the Lasky studio in June, following the completion of Miss Negri's next picture, 'A Woman of the Night,' which is to be directed by Dimitri Buchowetzki, following Mr. Buchowetzki's present picture, 'Men.'"

Charles Chaplin's New Leading Woman

Charles Chaplin has chosen a leading woman for his new comedy. The comedian announces Lita Grey as the girl who is to play opposite him in the Alaskan "gold rush" story, for which he has already made preliminary scenes. Lita Grey is a discovery of Chaplin dating from a minor role which she played in his "The Kid." Miss Grey is described as a native daughter of California, descended from an old pioneer family of pure Spanish blood, and as "A Gorgeously beautiful brunette with melting brown eyes, ivory skin and red lips characteristic of her ancestry."

Denison Clift Spends Four Years Abroad Now in Hollywood

Denison Clift is home in Hollywood after nearly four years' absence, three and a half spent in producing in England and the remainder in making a circle of the globe in search of new motion picture material. He arrived in San Francisco from the Orient recently and after a few days' renewing of old acquaintances in S. F. came south to start work under a new \$100,000 directorial contract with William Fox. On his way home from London, Clift visited 26 different countries.

While in England, Clift filmed "Diana of the Crossways," "Loves of Mary, Queen of Scots," "Bill of Divorcement," and numerous others.

Fox Camera Man Wins Praise For Good Work On News Reel Subjects

Halifax, N. S.—W. J. MacLaughlan, the well known photographer for Fox Film Corporation, made a trip to St. John to photograph the return of the victorious Granites on their arrival at St. John. As well as taking pictures of the Olympic hockey team, Mr. MacLaughlan paid a visit to Hilton Belyea, the famous St. John oarsman, and took views of Hilton, his shell and his trainer. Mr. MacLaughlan has recently returned from a visit to Montreal. His reel, which he took of Sable Island, "The Graveyard of the Atlantic," with its many wrecks scattered on the rocks and its interesting views of the Sable Island ponies being taken off for sale on the mainland, was highly commented upon by Fox's head office, and Mr. MacLaughlan praised for his excellent work.

"Built Like a Packard--- yet Runs Like a Watch!"

That was the expression of one of our many visitors
who looked over the

DE LUXE MOTIOGRAPH

while on display in our office before being installed in The Model
Theatre, Toronto. And we heard a great many other
expressions of unqualified approval.

If you can't come to see this fine machine, may we submit you information and prices?

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21 Dundas Street East

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COURTESY with SERVICE

Hermant Bldg.

Toronto, Ont.

Clever F.B.O. Producer Has Ideal in Production

To Produce Pictures That Have Purpose—Romance, Comedy, Philosophy, Are Good Ingredients.

One of the chief difficulties of the motion picture industry and one of which few take cognizance, is the great number of productions that merely tell a fragile story and let it go at that, according to Emory Johnson, one of the ablest of the young producers, whose products are being distributed by F. B. O. through Educational in Canada.

The film markets have been cluttered with too many "just pictures," asserts Mr. Johnson, who has distinguished himself during the last two years by producing such box office successes as "In the Name of the Law," "The Third Alarm," "West-bound Limited" and "The Mailman."

"My aim," declares the producer, "is to produce pictures that have something to say."

"I believe the public is fed up on rapid, shallow stories that have no real message. I don't think the public wants preachments. It does not want sermons. It wants, of course, entertainment, gripping, thrilling entertainment, replete with romance and comedy and suspense and philosophy. But it also wants a story that really has something to say, that really has

some sort of compact message, that has some purpose for being.

SIMPLE STORY.

"This conviction has been reached largely through the success of all my pictures. My first production, 'In the Name of the Law,' pointed a strong moral—that of brotherly love and human sympathy. It was a simple story of a simple family.

"My other pictures have been somewhat along the same general lines, but always there is something definite to say, something of genuine value and not merely a picture that fades away in nothingness."

STORY BY MOTHER.

Mr. Johnson has just completed work on his fifth production for F. B. O.

Johnnie Walker and Mary Carr are the co-stars, appearing together for the first time since their memorable triumph in "Over the Hill."

But the chief point Mr. Johnson emphasizes in any discussion of his photoplay is that he has something definite and of broad, general interest to say and he lets his picture say it in terms that the whole world will understand.

Interesting Rumors

Toronto is much bestirred with rumors these days. Under numerical heading "one" we have it in the mouths of the gossips that N. L. Nathanson is taking over Dominion Films. The second announcement from Mrs. Grundy is that Associated First National and Canadian Educational Films are to amalgamate for Canadian distribution. There is considerable probability as to the authenticity of this rumor.

The third item of interest has to do with the fate of United Artists. We hear that Mary Pickford is to transfer the distribution of her features to Famous Players-Lasky and that United Artists are to withdraw their activities in Canada. Hiram Abrams and A. Berman visited Toronto last week, but Mr. Berman refused to comment on possible developments. It is no longer a secret that Morris Gest is to handle Douglas Fairbanks' latest super feature, "The Thief of Bagdad," which is to have a New York premiere of importance.

Rumors are very interesting, they gather momentum each Spring; but they never cause any great concern.

Fast Moving Melodrama Of New York's Night Life

What is said to be one of the fastest moving and most intense stories of life as it is lived on New York's Great White Way, is the big dramatic offering, "Bright Lights of Broadway," a Hodkinson Canadian release which opened at the Pantages Theatre on Saturday, March 15th.

A notable array of players make up the cast, the featured roles being entrusted to such capable artists as Lowell Sherman, Doris Kenyon and Harrison Ford, and they are supported by Edmund Breese, Tyrone Power, Effie Shannon and Charles Murray. Glimpses are also shown of the famous Beauty Chorus from the New York Hippodrome, and the sixteen Tiller Girls from the Ziegfeld "Follies." The story culminates in a climax of the utmost intensity.

Mr. George Jeffries is no longer handling Preferred Pictures. He is now associated with Canadian Universal.

TIPS

FOR PROJECTIONISTS

RULES TO PREVENT ACCIDENTS WHILE WORKING ON ELECTRICAL APPARATUS.

1.—Do not think a wire is safe simply because it is insulated—insulation often rots with age or overloads.

2.—Never dust or clean around your switchboard when it is alive. To make sure it is dead use a test lamp.

3.—If your projection room has a metal floor then provide a rubber mat before the switchboard to stand on when making adjustments on the live board or when renewing fuses. Ordinary floor oil cloth makes a pretty good substitute for rubber.

4.—Do not wind lamp cord around your machine if it is used for a framing lamp or lamp in lamp house. It often wears the insulation off where it goes around some sharp point and sometimes an arc will result.

5.—Never replace a fuse except with one of the right capacity. To permit jumping fuses when blown by a piece of wire is criminal and may result in serious damage to equipment or fire.

6.—When installing knife switches be sure and have them placed so that gravity will tend to open the switch, not close it.

7.—Be sure the frames of your machines, transformers, rheostat's generators, etc., are well grounded.

8.—Do not carry steel rules, punches, etc., in your pocket when working on your motor generator, they may be drawn in by the field magnetism with disastrous results.

* * * *

We think it might be a very good idea in large theatres to have a sprinkler head installed over each machine, film cabinet, rewind bench, etc., and connected through a valve with the city water system, the valve to be located outside the projection room door so the projectionist could easily turn it in case of fire. It would not extinguish the burning reel but would keep the fire down and not allow it to obtain a temperature that would damage the equipment or cause a spread, it being well known that the temperature of a fire has an all important bearing on the damage it does.

* * * *

In installing a small job of wiring in conduit on the stage it was found that there was no pipe wrench to hand to join the pipe. A monkey wrench and a round file made a very good substitute.

—GUY E. McALLEN.

Two-in-One Week

“Bright Lights of Broadway”

PANTAGES, TORONTO

Opening Saturday, March 15th for One Week

“Temporary Marriage”

TIVOLI, TORONTO

Week of March 17th

*Which proves that both of these pictures
are big enough for any theatre
in Canada*

When Do We Play Yours?

PREMIER FILMS, LIMITED

THROUGH

HODKINSON CANADIAN CORPORATION

The guy's gone nuts!---he's telling the truth again!

Yes, Sir! And paste this in the rim of your hat — the boys who write the trade paper ads for First National have a cinch. They don't have to sit back and think up a lot of bunk in dressed-up language. All they've got to do is *tell the truth!*

Exhibitors are telling us every day what a wonderfully consistent programme First National is — they not only tell us but they put it in writing.

With some it comes about as often as a hot cross bun baker looks for a job, but, the reason we don't shout from the house tops every time a First National picture breaks another house record is because it's such a gosh darned common occurrence we'd be doing it all the time.



P. S.

Ask the man who shows this trade mark on his screen.

F. N.

CANADIAN MOVING PICTURE DIGEST

Vol. 15, No. 48.

TORONTO, CANADA

March 29th, 1924

Some fellows shout about their
Pictures as though exhibitors were
Reaping the money
In with snow shovels but
Not one has produced the
Goods steadily except FIRST NATIONAL

Indeed the wise boys are all
Solid for FIRST NATIONAL

Hold one open date
Every week for the pictures that make patrons
Regularly attend your theatre
Every week during the summer months

PUBLISHED BY
CANADIAN MOVING PICTURE DIGEST PUBLISHING COMPANY

"A RIOT

from start to finish"

CLASS OF SERVICE	SYMBOL
Telegram	
Day Letter	Blue
Night Message	NNo
Night Letter	N L

If none of these three symbols appears after the check (number of words) this is a telegram. Otherwise its character is indicated by the symbol appearing after the check.

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NEW YORK NY

LLOYD HAMILTONS COMEDY TITLED MY FRIEND BOOKED AT LOEWS STATE

THIS WEEK IN CONJUNCTION HAROLD BELL WRIGHTS WHEN A MANS

A MAN STOP THINK HAMILTON COMEDY ABSOLUTE KNOCKOUT STOP AUDIENCES

ROARED START TO FINISH AND COMMENTS AFTERWARDS WERE MARVELOUS STOP

YOU MAY REST ASSURED IN HAVING ONE OF GREATEST COMEDY

STARS HISTORY FILMDOM IN LLOYD HAMILTON WE HAVE BOOKED PICTURE OVER

ENTIRE WEST COAST CIRCUIT CONGRATULATIONS

SOL LESSER 1130A FEB 4

LLOYD HAMILTON

Add his
six

two-reel

HAMILTON
COMEDIES

to the assets of
YOUR theatre

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Telegram	
Day Letter	Blue
Night Message	NNo
Night Letter	N L

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Form 1204

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EARLE HAMMONS

EDUCATIONAL FILMS CORP 370 7 AVE NEW YORK NY

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AND WAS A RIOT FROM START TO FINISH/MORE LAUGHS

TO THE FOOT THAN ANY COMEDY I HAVE EVER SEEN/PLEASURE

AND A PRIVILEGE TO BE ABLE SHOW COMEDIES OF THIS KIND

AND A WONDERFUL ASSET TO ANY THEATRE/CONGRATULATIONS

HARRY C ARTHUR JR GENERAL MANAGER

WEST COAST THEATRE INC

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EDUCATIONAL
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E. W. Hammons
President



**CANADA'S
MOTION PICTURE
TRADE PAPER**

The Canadian Moving
Picture Digest

General Manager and
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RAY LEWIS

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Sense of Appreciation.

THE SUBJECT of our editorial covers an infinite field. We will concern ourselves with that phase which takes in appreciation of Service, paid and unpaid. It would be interesting to discover if this Industry of ours has developed a Sense of Appreciation in its relationship to Service.

Occasionally we hear that Mr. Blank's Boss is a "great fellow"; and we have heard "A Boss" say that Mr. Blank was a very efficient, capable head. However, such mutual appreciation is apparently rare, or one would not see so much shifting and changing of positions where the position needs Time to express itself profitably, positions that make those who represent the position, no longer in a sense employees, but associates.

As an outsider, in the sense that the scribe looks on and writes, handling only indirectly the machinery of this Industry, I have observed that those engaged in the business of Making Pictures, have a furtive expression. Of course this visual outlook is not general, but common enough to have made an impression. The furtive look is an instinct of the animal kingdom, for "the survival of the fittest" rules in this kingdom as absolute monarch. Animals are born (and here we include the bird kingdom also) with a sense of protection, that there is a need of protection; and Nature which empties her Lap of Life continually, in her prodigality has made provision that those to whom she gives birth shall be given a chance to live. The animal's fur changes to suit the seasonal environment, offering for him a disguise; so is it with the plumage of the birds. Nor is this all that Nature has done in her desire to protect her offspring; she has equipped her children with natural weapons of defence.

Although the study is fascinating, we will pass on to the subject nearer our heart's desire—Man

We will again limit ourselves to Men as we meet them in our business; and what relationship their furtive look can have with appreciation. It appears to be evident that this business of ours lacks a "Sense of Appreciation." Where men understand each other, recognizing the efforts of each other, balancing failures with successes, there can be no "furtive look." That "nervousness of expression" is occasioned by fear, a fear of being misunderstood, unappreciated, a fear of losing one's job, as if one's job was the only job one had in life.

It does not take a very keen observer to note that positions do change in our business with a rapidity unknown in other enterprises. The prevalent idea in regard to this idiosyncrasy is that this business is con-

ducted on a basis of "Politics." Men lose their position or gain positions through "wire-pulling." Again we approach a field where the reference can be made applicable to all fields of enterprise, but again we must differentiate, for in other enterprises we note that the men who have helped to build up the business, who occupy positions of importance, grow old in the Service of those they have Served.

In Motion Pictures it may be that since we are still a "Young Industry" (by the way, we note that at last the Infantile reference has fallen into disuse, but the expression "Young Industry" is still popular), as I say, it may be that still "Young," no one has had an opportunity to Age in Service. It would be interesting to hear from those who have held important positions for five years or longer, in order to assist us in removing the stigma "Lack of Appreciation" from our business. Newspapers and periodicals also claim that the Sense of Appreciation for Service, mostly for Unpaid Service, is very evident. When one analyzes what a Sense of Appreciation means, one discovers that it is embodied in those qualities which have stamped Man as "different from the animal."

One of the most humane expressions with which we are generally familiar, "Forgive them, Father, for they know not what they do," is the highest development of the "Sense of Appreciation." For here is an example of Service coupled with an infinite pity for those who had no Sense of a Service being extended. It so happens that Examples of this Kind are rare. Gods are born among men, so wise men have said, about once in six hundred years. Most of us feel that Service should be appreciated; most of us resent a lack of appreciation. A few who have developed a state of indifference, or its near affinity, a sense of humour, realize that for the general good no sacrifice is too difficult; but to "make an enemy" just to render some individual organization, or individual, a particular Financial Service, is Poor Business as far as you are concerned. Therefore the appreciation will be accordingly poor.

A few years ago I made an enemy, a very bitter enemy, defending a star who was attacked. In return for this defense the organization through which this star was distributing her pictures, offered me the finest example of a lack of the Sense of Appreciation I have experienced; but belonging to that class which has developed a Sense of Humour, I look upon Mary Pickford's visit to Toronto, as "One of the ships that pass in the night."

—RAY LEWIS.

Laemmle Recognizes Genius of Oral Cloakey

Universal Head Engages Live-Wire Canadian Whose Work For Pictures Has Established Him Throughout Dominion.

Wide interest has been aroused in the moving picture business in Canada in the announcement that Universal Pictures Corporation has appointed Oral D. Cloakey, manager of the Regent Theatre, Ottawa, general supervisor of exploitation and theatres, with headquarters at Los Angeles, Cal., Mr. Cloakey to assume his new duties at the end of March. In engaging Mr. Cloakey, Universal has secured the services of an exceptional exploitation expert whose ability has been known from Coast to Coast in the Dominion for years past. Incidentally, he is one of several prominent men of the Canadian moving picture business who have been acquired by large moving picture enterprises in the United States in recent months. For 10 years, Mr. Cloakey has demonstrated magnificent effectiveness in the promotion of picture presentations in many cities of Canada, the Ottawa Regent being the 37th theatre over which he has had charge in that time. He made his start with theatres when he joined the first large Allen Theatre at Calgary, Alberta, in 1913, and one of his particular accomplishments was the opening of the big Allen Theatre at Cleveland, Ohio, of which he was the first manager.

First with the Allens and then with Famous Players Canadian Corporation, after the latter had acquired the theatre assets of Allen Theatres, Limited, Mr. Cloakey was given extensive scope as a theatre doctor where special attention was required in order to build up house prestige. In addition to his outstanding ability as an exploitation man, he is also an individual of fine musical attainments and it was often the case that he made personal appearances as an instrumental soloist in his own theatre, his specialty being the xylophone. He has been a prominent member of the Ottawa Elks and also of the Rotary Club of Ottawa. His standing can be estimated by the fact that he was a member of the local Rotary Club in no less than eight different Canadian cities.

Seven years ago Mr. Cloakey met a young lady who was on tour with the Juvenile Bostonians in Western Canada and she left the show to become Mrs. Cloakey. They have two talented children. Their departure

from Ottawa is the occasion of widespread regret because both Mr. and Mrs. Cloakey had won the admiration of many friends throughout the community. Cloakey's decision to accept the post with Universal was made after he had made a trip to New York City to confer with high officials of the company in that city.

Exhibitor Writes To Thank Vitagraph For "Man From Brodneys"

Montreal.—Something of a record was created at the Theatre Francais recently when "The Man From Brodneys" played for the full week instead of the usual three-day run which this theatre gives. So pleased was he with the reception accorded this film that Manager Bremmer of the theatre wrote direct to the Vitagraph Corporation in New York, stating that the film had broken all previous records at his house during the three years of his management. He added: "As a box office attraction it ranks ace-high and should not be overlooked by any real live exhibitor in the country. Give us more pictures of this calibre."

Imperial, Montreal, Likes British Films Books Five On End

Montreal.—J. P. O'Loughlin, manager of Dominion Films has released "The Sign of the Four" a Conan Doyle picture at the Imperial. Other films scheduled for early runs at this theatre include "Harbor Lights," "Rob Roy," "The Sentimental Lord Sap" and "Mord Em'ly."

Prince Albert Passes Amusement Tax Only One Opposing

Prince Albert, Sask., after much debate, has passed the Municipal Amusement Tax, which is in addition to the Government Tax. The measure comes into effect on April 1. Only one alderman opposed the measure although the theatre owners showed how it meant the people would pay a higher price for their amusements in future. The by-law is similar to that in force in Battleford, Moose Jaw, Saskatoon, Regina and Weyburn, and enforces the following schedule of taxes: Ten cents to 19 cents, one cent tax; 20 to 29 cents, two cents; 30 to 49 cents, three cents; 50 cents to 99 cents, five cents; \$1 to less than \$1.50, ten cents; up to \$2, fifteen cents, and ten per cent after that.

Western Division Manager Confers At Toronto Office

Winnipeg.—H. M. Thomas, western division manager, Famous Players Canadian Corporation, spent two weeks in Toronto with the directors and the managers of the eastern division, returning home March 13. Mrs. Thomas, who is a noted singer, has arrived from the south to assist her husband in the work at the Capitol Theatre in Winnipeg. Some important changes will be made in the houses of the western circuit as a result of the eastern conference. The western cities are over-seated and some method must be pursued to get the public to go oftener to the various theatres.

Rex Theatre, Red Deer, Changes Ownership

The Rex Theatre at Red Deer, Alberta, has been purchased by Douglas McNeill, of Calgary, Harding Brewer, the former owner, having decided to remove to Portland, Oregon, where he will purchase another theatre. The Rex has always been known as a successful house. Mr. McNeill was for a number of years special salesman for the Famous Lasky Film Co., working out of Calgary, in which city he was born.

Destroyed By Fire

The Majestic Theatre at Burdett, Alberta, was destroyed by fire in a conflagration, on March 5, which burned other buildings. J. H. Sandy owned the theatre and he carried some insurance on the contents.

Editing 2 Fox Specials

"Arizona Express" and "Plunderer" For Late March Release.

Two William Fox special productions scheduled for early release are now being edited at the Fox West Coast Studios, "The Arizona Express" and "The Plunderer." Both specials have all-star casts.

"The Arizona Express" is a Tom Buckingham production adapted from the stage melodrama by Lincoln J. Carter. David Butler and Pauline Starke have the leading roles in this special.

"The Plunderer," a George Archinbaud production, is the picturization of the novel about the early gold rushes by Roy Norton. Frank Mayo and Evelyn Brent are in this picture.

FIRST NATIONAL ORGANIZES SUBSIDIARY PRODUCING UNIT

Distributors of Many Sensational Successes Now Permanently In Production Field—Tribute To Earl Hudson's Success.

Indication that First National has permanently entered the production field, is read by the industry in the announcement of the formation of First National Productions, Inc.

With all details of its incorporation complete, the subsidiary company was officially announced recently in Los Angeles by John McCormick, Western Representative of Associated First National Pictures, Inc.

Richard A. Rowland, general manager of Associated First National, is president of the new corporation. John McCormick is vice-president; Earl Hudson, secretary and Clifford P. Butler, treasurer. These executives will additionally serve on the board of directors with Sam Katz, Sol Lesser and J. G. Von Herberg, three famous exhibitors whose individual theatre affiliations cover the country.

Primarily the forming of the new organization was to separate producing and distributing affairs of the parent company for the purpose of administration and furthermore to give Earl Hudson direct control of the organization's producing entity.

This was the decision of the parent company after a year of production experiment in which four conspicuous box-office successes were made under Hudson's supervision. The first of these was "Flaming Youth," in which Colleen Moore's name became a byword. Then followed "Her Temporary Husband," with an all-star cast; "Painted People," featuring Colleen Moore; and "Lilies of the Field" in which Corinne Griffith and Conway Tearle were co-featured.

Two additional pictures, now in production, will, it is predicted, sustain Hudson's record for successes. They are "The Woman on the Jury," in which Sylvia Breamer is featured at the head of an exceptionally strong cast, and "Sundown," an original and epochal drama of the West written by Mr. Hudson and which is being filmed in Mexico and Texas.

Animated by the spirit of "one for all and all for one," First National nevertheless has an organization within an organization in the new corporation and its function will be distinct from one another.

Continuing to administer the affairs of the home office as Western Representative and entrusted with the important liaison necessary among the affiliated independent producers, John

McCormick has been given dual responsibility with the forming of the new company. As vice-president he will have voice in its conduct, although Earl Hudson will be entirely charged with supervision over production. First National Productions, Inc., sponsors a brilliant array of

featured artists, including Colleen Moore, Corinne Griffith, Sylvia Breamer, Milton Sills, Ben Alexander and Ben Lyon; all of whom under the direct contract.

The structure of the original company remains unchanged but the personnel of First National Productions, Inc., will include Clifford Butler as comptroller; David L. Thompson, as production manager; Marion Fairfax as scenario counsel, with such capable writers as Kenneth Clark, Fred Stanley and Earl B. Snell as staff contributors.

"A COUPLE OF DOWN AND OUTS" ANOTHER NOTEWORTHY SUCCESS

Clever English Picture Does Record Business in Ottawa—Opens For Toronto Run At Tivoli.

Attention is called to the advertisement in this issue of the feature "A Couple of Down and Outs." Regal claims this picture promises to be one of the greatest box-office attractions that has come into Canada in a long time.

"A Couple of Down and Outs" is said to be something entirely different from the usual line of photoplays. It is packed full of fast action and at the same time there is a romantic story running through it that should have a universal appeal.

"The cast in the picture comprises some of England's foremost motion picture stars and money has been

lavishly spent on the making of the feature," say Regal.

"Add to this fact the splendid exploitation possibilities to which the title lends itself, and there will be little doubt but what it will prove a real money-getter for exhibitors." The Regent Theatre, Ottawa, had first run on the feature in Canada and it drew nearly record business. This week it is being shown at the Tivoli Theatre, Toronto, and there is every reason to believe that the feature will be held over for a second week. Regal Films, Ltd., through their branch offices, are the Canadian distributors.

No Hold-Out Till Fall Planning Strong for Summer

Holiday Season Will See Special Features and Regular Releases With Popular Stars—Dorothy Devore Featured On Educational Program.

The Christie organization is already planning its feature and two-reel comedy production schedule so that its best foot forward will be during the Spring and Summer months, and there will be no hold-out of what are termed the strongest attractions until the so-called strong season of the Fall commences.

It is stated by Al Christie, production head, that the first of the feature productions now being made for distribution will be ready for release late in May or early in June at the latest, which means that the bulk of the booking can be for the Summer months when exhibitors need good strong entertainment just as well as at any other time of the year. This production will be in the comedy style, with plenty of "gags," it is said, em-

bellishing the serious plot which lies underneath. Dorothy Devore, Walter Hiers, Tully Marshall and others head the cast. The title will be announced in about two weeks when the title contest is concluded.

As for the two-reel production, it is also stated that the entire production of the year of the Educational releases which the Christie organization is making, has been leading up to a strong wind-up with the pictures to be released in May and June, which again means general bookings of these comedies for the Summer months.

In the two-reelers Dorothy Devore is also starred, as well as Jimmie Adams, Bobby Vernon and Neal Burns, with four directors now concentrating on this branch of the Christie production.

Is Tentatively Titled "Broadway Or Bust"

Hoot Gibson Starts Another Comedy-Drama For Universal — Sedgwick Directing.

Hoot Gibson has just started work in a new comedy feature at Universal City under the direction of Edward Sedgwick.

The picture, tentatively titled, "Broadway or Bust," will be filmed from an original story by Sedgwick and Raymond L. Schrock, a combination that has written many of Gibson's most successful productions, including "Out of Luck," "The Thrill Chaser," "Hook and Ladder" and his funniest and most recent picture, "Forty Horse Hawkins."

In "Broadway or Bust" Gibson has the role of a poverty stricken young rancher whose big ambition is to make enough money to blaze a trail down Broadway. Radium is discovered on his ranch, he sells it for a million

dollars and buys everything in the "mail-order" catalogue to outfit him properly for his conquest of the great white way.

Ruth Dwyer, who recently finished the leading feminine role in "The Reckless Age" with Reginald Denny, will play the lead opposite Hoot in the picture. King Zany, who played the scenario writer in "Hollywood," is the only other member of the supporting cast so far selected.

Virgil Miller, veteran cameraman of the Gibson-Sedgwick unit, will photograph the production. Roy Greiner will handle the Akeley camera for the troupe. Tenny Wright and Billy Tummell are assistant directors and Paul Camp, head property man.

Many Capable Artists in New Hodkinson Feature

The casting of "Another Scandal," the Cosmo Hamilton story in which Lois Wilson will be starred under the direction of E. H. Griffith, is finished with a line-up of artists drawn from the speaking stage and the foreign and American film field.

Holmes Herbert, who recently has been seen in "A Woman's Woman," "Week End Husbands," "The Wild Goose" and "The Enchanted Cottage," has been cast for the leading role opposite Miss Wilson. Flora Le Bretton, the English film star who made her debut in American films in J. Stuart Blackton's "The Glorious Adventure," has the ingenue lead. Ralph Bunker, the well-known stage comedian, who is scheduled to be starred in Cosmo Hamilton's newest play, "Society," and who has appeared as leading man for Marguerite Clark in "Scrambled Wives," has the comedy lead.

The fifth important role is filled by Zeffie Tilbury, well known character woman of the speaking stage and known to film fans through her appearances in "Mothers of Men," "Clothes" and "Camille."

The entire company, with the exception of Lois Wilson, now is in Miami, Fla., where production will be started at once. Miss Wilson will join the company as soon as her work opposite Rodolph Valentino in "Monsieur Beaucaire" is finished at the Famous Players studio.

Jumbled Letter Contest Packs Grand' Mere House

Grand Mere, Que.—The manager of the Olympia Theatre put over a good stunt in connection with the showing of "The Radio King" serial here recently. Without stating the name of the picture that was then about to be released, he took all the letters of the title, jumbled them up and offered a prize contest to those of his patrons in Grand Mere who should correctly guess the name of the picture. He intimated that this name consisted of three words of which one was familiar to everyone, while the other two were the subject of toasts at all loyal functions. Seven hundred replies were received of which 135 were correct. The latter were placed in a bag and the first one taken out was given \$5.00 in gold; the second \$2.00; the next thirteen \$1.00 each and of the next fifty 25 were given passes for the entire series and 25 passes for the first five episodes. The contest was a great success and the Olympia was packed.

Cycle of Important Plays On Production Program

Work Begun on "Fools in the Dark"—Tuart Choses F. B. O. For Product Distribution.

Signalizing the beginning of the F. B. O.'s new program of production, which will embrace a cycle of important photoplays produced at the F. B. O. Hollywood studios under the general supervision of B. P. Fineman, general manager, work has begun on "Fools in the Dark."

Directed by Al Santell and based on the original story by Bertram Millhauser, the new production will have as its central character a scenario writer who becomes involved in adventures both humorous and thrilling. As the scenarist, Matt Moore will have the leading role. Others in the cast will be Patsy Ruth Miller, Charles Belcher, Tom Wilson and Bertram Grady. The continuity was prepared by John Grey.

F. B. O. executives, including Managing Director H. C. S. Thomson, Vice-President J. I. Schnitzer and B. P. Fineman, are now engaged in preparing further production plans in accordance with the most ambitious program in the history of the organization.

TRUART SELECTS F. B. O.

The Truart Film Corporation and the Film Booking Offices have consummated a deal whereby the latter firm have acquired for distribution

the bulk of the Truart productions in nearly all parts of the United States. The contract does not take in the state of New York, the Philadelphia, Chicago and New Haven territories.

Among the first productions to be distributed under the new deal are: "Broadway Gold," an Edward Dillon feature starring Elaine Hammerstein, including in the cast Elliot Dexter and Kathlyn Williams; "The Empty Cradle," adapted from Leota Morgan's novel "Cheating Wives," and directed by Burton King, with Mary Alden and Harry T. Morey in the leading roles and "The Unknown Purple," an A. Carlos production with a distinguished cast including Henry Walthall, Alice Lake, Stuart Holmes, Helen Ferguson and others.

Was Leading Man With Ethel Barrymore on American Stage

Shayle Gardner who plays the role of Paul Vasher in the picture productions, "COMIN' THRO' THE RYE," which Cecil M. Hepworth has produced recently, appeared on the New York stage as a leading member of Ethel Barrymore's company.

Pictures in Montreal

By S. MORGAN-POWELL

(Exclusive to the DIGEST.)

MONTREAL, March 25. — Undoubtedly the feature picture here last week was shown at the Capitol, under the somewhat ordinary title "Thy Name is Woman." It seems a pity that the American producers of motion pictures place so much reliance upon a title as a drawing factor at the box-office, and manifest such a keen predilection for the most hackneyed and banal phrases. But in spite of much elaborate advertising about art-title editors and other gentlemen supposed to devote their attentions solely to the selection of a main title and sub-titles, the fact remains that very few films are given attractive or significant names and the writing of sub-titles is by no means as good as it ought to be in many instances. In "Thy Name is Woman" the sub-titles are more adequate and better worded than the main title, and if they do not possess any really distinctive qualities, they are at least sufficiently concise and sufficiently expressive to give the audience a comprehensive idea of the development of the plot; and they leave no significant action unexplained, with certain specific and significant exceptions in which the meaning was entirely changed and the potency of the action materially weakened through the "revision" of the censors, whose solicitude for the public morals impelled them to turn a wife into a "ward," thus rendering the most important part of the story virtually meaningless. This, however, is the sort of thing exhibitors have come to expect whenever they submit an unusually good picture for censorship in Montreal.

* * * *

In its original form "Thy Name is Woman" told an attractive and appealing love story which held notable qualities of romance but was not overlaid with sentiment, and in which the action, if at times somewhat improbable, was rendered plausible by well-sustained interest and efficient acting. Miss La Marr possesses other qualities than those of arresting personal beauty, and in the role of a beautiful but neglected Spanish peasant woman, the wife of a smuggler, is compelled to rely almost entirely upon her skill as an actress to make an impression. That she succeeds in doing so is a double tribute to her

histrionic ability and her native loveliness. Ramon Navarro, in the role of a young soldier sent by his chief to make love to her in order that he may spy upon her husband, proves entirely adequate in a part that really makes few demands upon his talent as an actor. The supporting cast proved efficient without obtruding any secondary role and thus upsetting the balance of the characters. In fact, the acting was truer to reality than one generally finds in romantic or melodramatic pictures on the screen, and the swift, smooth motion of the story to its inevitably tragic close is made the more convincing on this account. The photography is at all times artistic; the atmosphere convinces; the illusion of old Spain in the few glimpses of mountain scenery provided is exceptionally vivid; and the choice of costumes more for the sake of veracity than color is to be commended. The close-ups have the merit of swift significance.

* * * *

The other film, "The Fool's Awakening," a screen version of W. J. Locke's popular novel, "The Tale of Triona," affords an instance of a cleverly written tale that loses materially in conviction through translation to the screen, the result being that despite the sustained interest of the story, many of the situations strike the beholder as improbable and the picture as a whole strained in proportion—this notwithstanding acting by Mr. Harrison Ford in the role of Alexis Triona which leaves very little to be desired, and a portrayal by Miss Enid Bennett of the role of the heroine that certainly establishes a new level of screen acting for this talented and resourceful young artist. The audiences at the Palace Theatre must have found the French versions of the titles, however, quite hopeless, for many of them appeared to have been strung together by a first-year student in French, and in some instances they were almost wholly devoid of sense, whereas the English versions were not only expressive but at all times adequate. This fault is a common one with the French titles shown in Montreal theatres, and can only be set down to two possible reasons, one, carelessness, and the other, incomplete knowledge of the English language.

An outstanding feature of this film is its photography and the highly skillful manner in which the photographer has utilized light effects. For instance, the lighting of the interiors is remarkably soft, and this affords a very pleasant contrast to the usually hard, shadowless light which one finds in the interiors of most elaborate film productions. In fact, the photography of "The Fool's Awakening" may be said to set an unusually high standard, and one could wish that more interiors showed evidence of equal care on the part of the camera man.

One finds the action sufficiently true to life to admit of little complaint, but a large part of the novelist's message has been lost in the transformation of the story to the film, and it is a fortunate thing that the acting is so good.

Gratifying Returns on First Week's Bookings

The bookings reported on the first week of the offering of "Let Not Man Put Asunder," to exhibitors reveals that Vitagraph has a sure-fire box-office attraction in this J. Stuart Blackton production in which Pauline Frederick and Lou Tellegen have leading roles.

To Handle Goldwyn Output in Japan

George E. Kann, formerly head of the Foreign Department for Goldwyn, and now president of the corporation that bears his name, has closed a contract for the distribution of the entire sixth year product of Goldwyn in Japan.

"Our Mary"

Mary Pickford and Doug. did come. They blew in on Sunday morning and out on Sunday evening, and Mary told the Toronto press it was just a sentimental visit to her home town. Those who saw her were charmed, those who did not were disappointed, but sympathetic. Thus did Toronto greet her distinguished daughter.

**We're Shouting from the Housetops
We're Notifying the Whole World
*A Genuine Financial Mop-Up
For All Exhibitors***

It Will Swamp Money Into Exhibitors' Box Offices

**"JUDGMENT
OF THE STORM"**

Backed by the Largest National Campaign of Display Advertising, surpassing anything ever attempted to publicize a picture—52 magazines, reaching 40,000,000 readers for 5 solid straight months

So many amazing points about "Judgment of the Storm" we can't begin to enumerate them. Special Press Book. Special Posters. Special Lobbies. It's easily one of the ten Super-Specials of the year.

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It's a melodramatic splash!!

"PHANTOM JUSTICE"

STARRING
ROD LA ROCQUE
STAR OF THE
"Ten Commandments"

SUPPORTED BY
ESTELLE TAYLOR

Get This Money-Maker

"Phantom Justice" is conceded to be one of the
Greatest Crook Mystery Dramas of the Season

Capitalize on the Two Stars whose work in
"The Ten Commandments"
won them flattering popularity

An F. O. B. PICTURE

Distributed
Through:

Canadian Educational Films

Title "Lost" Changed To "His Forgotten Wife"

Third Palmer Photoplay Deals With
Strange Angle of Married Life.

Announcement is made from the Film Booking Office's studios in Hollywood, that the title of the third Palmer Photoplay Corporation production, "Lost," has been changed to "His Forgotten Wife."

"His Forgotten Wife" was directed by William Seiter. Featured in the cast are: Madge Bellamy, Warner Baxter, Maude Wagne, Hazel Keener, Tom Guise, Willis Marks and Eric Mayne. Will Lamber wrote the story and Del Andrews adapted it to the screen.

An original story for the screen, the picturization treats in a new way of a man who loses his memory and marries, then regains his memory and forgets his wife.

The new title, the cast and theme, all have exceptional exploitation possibilities. A big advertising campaign is now being laid out by F. B. O. for the benefit of exhibitors.

"Sherlock, Jr.," Is Buster Keaton's Next Metro Hit

Donald Crisp has been engaged to direct Buster Keaton in his next Metro feature comedy to follow "Sherlock, Jr.," which is now in production.

Mr. Crisp recently returned from London where he directed a number of feature pictures for the European market. Since his return he has directed "Ponjola," a picture of the first rank. He was born in London and began his career in pictures under D. W. Griffith.

"Sherlock, Jr.," is being directed by Keaton himself. It was written by Jean Havez, Joe Mitchell and Clyde Bruckman. Fred Gabouri is art director and it is being photographed by Elgin Lessley and Byron Houck. It is a Joseph M. Schenck presentation through Metro.

Film Men Have Basket Ball Team

Walter Golding, of the United Artists Corporation, has shown excellent organizing ability in his management of the Trojan Basket Ball team. A game has been arranged with McGill and one with the University of Maine, which are exciting great interest in St. John. The team has returned from a tour of the Provinces, which was most successful.

Experiment Is Successful With New Lighting System

J. Stuart Blackton has invented a new technical arrangement of lights by which he has procured effects in photography which never before have been shown on the screen. The experiments were conducted upon his arrival in Los Angeles and used for the first time in the studio set of "Between Friends," where a model poses for a statue. Lou Tellegen plays the sculptor and Alice Calhoun has the role of the model. Anna Q. Nilsson, Stuart Holmes and Norman Kerry share honors in the all-star cast.

City Council Endorses Enforcement of Law Re Minors At Movies

Montreal.—Enforcement of existing legislation which provides for the exclusion of children under 16 years of age from moving picture theatres, is urged in a motion presented before the City Council recently by Alderman Elie and passed unanimously without debate. The motion read: That in order to prevent the noxious results which the fact of frequenting moving picture halls may have for children under sixteen years of age and to limit, as far as possible, the number of infractions of the provisions of the Provincial Act concerning the admission of children into said halls, the Executive Committee be requested to give to the police department the necessary instructions in order that the Provincial Act prohibiting the admission into moving picture halls of children under sixteen be strictly enforced, and that the provincial authorities be earnestly requested to materially increase the amount of the fine for infringement of the provisions of said Act.

School Children's Treat See "David Copperfield"

Harry Brouse, proprietor of the Imperial Theatre, Ottawa's "House Beautiful," staged some effective boosting for "David Copperfield" as the feature attraction at the theatre during the week of March 10. On the Friday afternoon previous to the engagement, a special private screening was held at the Imperial for every school teacher and clergyman in the city. Special invitations were extended to each school teacher to bring two of her pupils with her and much novelty was employed in the selection of the two scholars in various classrooms, all of which assisted materially in drawing attention to the picture. In some instances,

the classrooms conducted popularity contests of their own and the boy or girl receiving the largest number of votes from school mates were given "the trip to the theatre." An essay contest was also conducted for cash and other prizes during the engagement in co-operation with The Ottawa Journal and special display space was also used to good effect.

First National Executive Recovering From Appendicitis

Montreal. — The DIGEST extends congratulations to Mr. James Gorman, manager of the Associated First National offices in Montreal, on his rapid recovery from an attack of appendicitis. Mr. Gorman is progressing favorably at the General Hospital.

All But One Housed In Albee Building

Montreal.—Fox Films offices have taken up their new location on the second floor of the Albee Building and are comfortably installed. This leaves only one important exchange outside the Albee Building. G. W. Kerr has been appointed salesman to the Fox Films here.

Musicians Strike For Written Agreement

Orchestras in Famous Players Canadian Theatres Stage General Walkout — No Increases Asked.

"We are merely asking for a signed agreement on the understanding that has been obtained verbally for the past four years. We are making no new claims and no increased demands," declared Joseph Weatherburn, secretary of the Toronto Musical Protective Association, when asked for a statement on the Monday walk-out which was staged by the musicians in all the theatres under the Famous Players Canadian Corporation control.

"We have been negotiating for this consideration from Famous for six weeks. Our notices were sent out to members on Friday and the strike took effect on Monday, March 24th. There has been no progress made yet. We feel that our agreement should now be in writing, that is all."

On going to press an effort was made to get in touch with N. L. Nathanson to ascertain what steps were being taken towards an adjustment, but the Famous Players official was not available at the time.

Digest Reviews Current Attractions

By H. M. BALL

"Thundering Dawn"

UNIVERSAL

THOUGH every one will admit that "Thundering Dawn" is full of incongruities and well supplied with "soft spots" as to story construction, critics of the Universal offering will unanimously agree that the elements of excitement are so dexterously handled that the fans cannot help but swallow the picture hook, line and sinker. Even the hard-boiled reviewer gets no end of a thrill out of this big action feature with its hectic love story, its pure shining moral, its wicked tropical atmosphere and oh! boy, its little Javanese beauties with their taking ways and seductive graces. What is more, dear friends, Director Harry Garson stages a playful little typhoon which sweeps off the sea on to the naughty little island where dwells the white vamp in a yellow atmosphere. Raging cataracts take possession of the streets, mystery-cradling "dives" fall like match boxes into the sudden canals, and East meets West in a torrent of death dealing water. That's that — and that's just how it gets your audience.

Never mind about the fact that without any logical reason whatever a fine, upright, handsome young man (J. Warren Kerrigan, of course!) takes himself off to this charming centre of iniquity in the Indian Ocean, there to while away the pleasantly demoralizing hours with maidens not so good. This, because the family lawyer has converted the funds of the company to his own uses and then urged the noble son to take the blame, beat it, and thereby save the "old man" from disgrace. Forget too, that the beautiful fiancée, (Anna Q. Nilsson) no longer able to stand the injustice of the separation, and (being a shrewd young woman as well as a society bud) divining a change of heart in her sweetie's letters, hies herself unescorted and unchaperoned, to this primitive refuge of victimized blue bloods.

But you won't forget her experiences on arrival, her fight for the reclamation of her lover, the former lion of good old Boston society, her gentle solicitude for the dying "queen of the underworld" who had vamped and drugged the above mentioned lion almost out of recognition; neither will you be able to slouch in your seat

during the final episode in which the typhoon is introduced, for there is no argument as to the effectiveness and reality of this mighty phenomenon bearing down upon the "Pearl in the Ocean" and sweeping human lives and broken chairs into the same whirlpool of destruction.

It is just a matter of conjecture whether or not Winnifred Bryson had the edge on the cute little yellow gals—personally I picked several of the natives as more dangerous. You can't account for a hero's taste in vamps though. A fine cast of well liked players and the strenuous action of "Thundering Dawn" render this Universal worthy of the other "Jewels" and thereby place it in the category of box-office winners.

* * * *

"Oh! Girls"

EDUCATIONAL

When an innocent young man gets loose in the garden precincts of a young ladies' seminary all manner of things are apt to happen. In "Oh! Girls" almost everything does. As you know, college boys are sent to school to become great athletes and college girls are always sent to school to await a profitable elopement.

Our immediate heroine chooses a quiet lull in the midst of a dormitory pillow fight in which to make her romantic departure. It isn't the cute little co-ed's fault that the whole community knows all about it before it takes place. Several casualties of an interesting variation are reported during the skirmish, balconies are cut from under the generously proportioned school marm, hammocks break, ladders fall and the school is generally put on the blink, but Hyman wins after a valliant struggle. An ample opportunity is afforded the innocent male to study college lingerie at close range—the close-ups are good. Need we say more.

* * * *

"Temporary Marriage"

PREMIER PICTURES

Through Hodkinson

A gambler, an adventuress; (his little pal) a fond, hardworking father, his frivolous wife; their flapper daughter and her school time sweetheart: a prosecuting attorney to clear up the whole situation in the last

reel—here you have the nucleus of a problem drama — "Temporary Marriage," in the rough.

Lambert Hillyer, one of the group of reliable directors and makers of first rate "audience" pictures takes this opportunity of once again showing up the folly of kicking over the traces on the part of the "restless sex." Myrtle Stedman is cast with excellent effect in the role of Mrs. Manners, the woman at forty who is getting bored with a husband whose fine points are legion, but whose ardour in love-making has not kept apace with his bank account. Tully Marshall admirably portrays this role of Hugh Manners, the middle aged Romeo whose lack of "pep" prompts the pampered partner of his comfortable establishment to seek her freedom in the divorce courts.

Hazel, their sweet little daughter with curls down her back but the wisdom that should have been her mother's, dashes home from boarding school in the interests of the home. Her idea is to keep her parents together; but in a little while she starts to cheer for mother's side—still reserving the odd tear for father.

Bob Belmer, her nice beau who is in Mr. Manner's office as a junior partner gets real mad at Hazel's attitude under the home influence and has reason for alarm; for daughter (as well as mother) becomes enamored of Ducayne, the brillianttined gent who is shown to play with women's hearts just like he shakes the dice.

In a thrilling scene at Ducayne's apartment, the adventuress, Olga, loses her temper, the mother, her admirer and the daughter almost loses her virtue. A shot finishes the fascinating gentleman and Bob takes the blame for the affair; he is eventually freed by Manners who makes the dashing paramour confess. Reunion of the one couple and marriage of the other follows—and a strong lesson, sugar-coated, is again brought home to the movie public who no doubt are duly impressed with the dangers of divorce through the acting of a very excellent cast. Kenneth Harlan is the charming young hero with the decent ideals, petite Mildred Davies is satisfactory as Hazel and Maude George is more than adequate as the intriguing Olga.

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have played this sure-fire
Valentino hit and Book Now*

Canadian Universal

Putting Across "Painted People"

By J. C. APPEL,

Canadian Advertising and Publicity Dept.,
Associated First National Pictures, Toronto, Ontario.

NOTE:—This department is especially conducted to facilitate exploitation campaigns for exhibitors playing Associated First National Pictures.

Following Colleen Moore's sensational success in "Flaming Youth," "PAINTED PEOPLE" cannot but be a box office success of the highest order. Bill the star as "The Flaming Youth Girl" and give prominent mention of the exceptional supporting cast — Mary Alden, Mary Carr, Anna Q. Nilsson, Charles Murray, Russell Simpson, June Elvinge, Ben Lyon and Bull Montana.

SPECIAL ADVANCE: The opening of the picture contains scenes of a baseball game between the Swamp Angels and the Sand Fleas. This allows for a suggestion to the sporting editor to open a column by the heading of "My Greatest Baseball Thrill." The theatre should offer a cash prize of say \$1.00 for the story selected each day and a grand prize for the best story written during the contest.

ADVANCE: Get the kids interested in a contest whereby the best baseball player in town could be determined. Have it arranged in three classes, under 10 years, under 12 years, and under 15 years of age. As prizes you could give a glove, a bat and a baseball, the latter two of which could be supposedly autographed by Colleen Moore. A window display of these could be arranged with the merchant for an advance showing a week ahead of the picture.

ADVANCE LOBBY: Everybody is interested in baseball. Paint a strip of beaver board black. Letter the top—

Series of Championship Games to be played on (dates of showing)

Swamp Angels... | | | | | | | | | |
Sand Fleas | | | | | | | | | |

Leave the score blank until day picture opens then fill in the score as follows—

Swamp Angels... | 2 | 0 | 0 | 1 | 0 | 3 | 0 | 2 | 3 | 11

Sand Fleas | 1 | 1 | 0 | 0 | 2 | 0 | 1 | 4 | 0 | 9

Ellie Byrne hits home run in the ninth.

MARQUEE: Make a huge baseball out of either wire and canvas or by using an ordinary barrel hoop with cotton covering both sides. Paint on the seams and letter it—

BASEBALL TODAY

Swamp Angels

vs.

Sand Fleas

COLLEEN MOORE KISS: Make a stencil of the imprint of a girl's lips and by use of a light colored red paint have these appear on a plain white card with reading matter as follows—

COLLEEN MOORE
The Flaming Youth Girl
sends you a kiss
and hopes that you
see her in

"PAINTED PEOPLE"
at the

(Theatre) next week.

Place one in each envelope on the outside of which is printed "A Kiss From a Famous Movie Star."

COCA COLA TO HELP YOU: A tie-up with the Coca Cola Company has been arranged. One scene in the picture shows Ellie (Colleen Moore) drinking a bottle of the famous beverage. Put cards at every soda fountain and in towns where Coca Cola is bottled have delivery wagons bannered—

COLLEEN MOORE
The Flaming Youth Girl
declares
COCA COLA
her favorite beverage
see her
drink it in

"PAINTED PEOPLE"
at the
(theatre).

HARDWARE STORE: Hardware stores can be interested in making a display of paints, varnishes and brushes along with a card announcing—

PAINT COVERS EVERYTHING
Houses, Barns, Autos, Floors
or Roofs

We'll tell you what kind to buy,
and we suggest you see
"PAINTED PEOPLE"
at the (theatre) this week.

DRUG STORE: Obtain a showing of cosmetics with a card—

Colleen Moore, Anna Q. Nilsson
and Charlotte Merriam
famous screen beauties in
"PAINTED PEOPLE"
All recommend and use
..... Face Powder.

PAPER: The one sheet style "A" affords a great cut-out which will find a place in practically any store window. A cut-out from the six sheet

will make a dandy lobby display.

Trailer — Supplied free by First National.

Heralds—It's a dandy at \$3.75 per thousand.

Footage, 6,890 feet. Running time, 80 minutes.

Completing Cast For Third Talmadge Picture

Mildred Harris has been engaged to play the lead opposite Richard Talmadge in the comedy thrill-drama, "In Fast Company" for Truart Film Corporation which is being made by Carlos Productions. James Horne, who recently completed "The Yankee Consul," is directing the picture, which is the third of a series of Richard Talmadge productions being franchised on the independent market by Truart.

Georges Treville As Aged Aristocrat

Brilliant French Artiste Has Splendid Role in "I Will Repay."

This brilliant artiste and popular member of the Sarah Bernhardt Company, is renowned in all the chief Parisian and English theatres.

Destined, as a lad, for the teaching profession, he sailed away to South America to taste the joys of the wide spaces of the Pampas and the excitement of a revolutionary war, until a wound sent him home again. Chastened by his experiences, young Treville was now more amenable to parental influence, and for a time was content to teach the "young idea."

He soon abandoned blackboard and chalk for sock and buskin. He achieved immediate success, and merely to enumerate his various triumphs would fill several columns.

Treville was one of the first French actors to take to the films. All parts were equally welcome, from the broadest farce to the most lurid melodrama.

From acting he proceeded to directing, and even to writing. His command of English is remarkable, much to his advantage, of course, in a British studio.

His experience and wonderful insight into dramatic art are strikingly evidenced in his moving study of the aged aristocrat in "I Will Repay," the "Ideal" Feature being offered by Educational Films, combining, as it does, perfect naturalness and dignity with deep emotion. It is, in a word, the embodiment of all that is best in British and French screen art.

Incorporation Theatre Owners Distributing Corporation of New York Causes Surprise

Statement Issued By Harry Davis of Pittsburgh, R. F. Woodhull of New Jersey, Glenn Harper of California, and Sydney S. Cohen of New York, All Stockholders of Theatre Owners Distributing Corp.

"We were amazed to learn that Mr. W. A. True and Mr. Carl Anderson had formed the Theatre Owners Distributing Corporation, organized under the laws of the State of New York, in view of the fact that the Theatre Owners Distributing Corporation, organized under the laws of the State of Delaware, has been in existence for over 15 months.

The action is the more surprising when we learn that Mr. True and Mr. Anderson formed this new company unbeknown to the remaining stockholders and directors and officers of the Theatre Owners Distributing Corporation and while Mr. True and Mr. Anderson were both officers and directors of the company.

It is our purpose to use every means to protect the interests of the stockholders of the Theatre Owners Distributing Corporation (of Delaware) and to see that the moneys due this company from the Anderson Pictures Corporation on account of distribution of the Theatre Owners Distributing Corporation picture "AFTER THE BALL" will be paid to the Theatre Owners Distributing Corporation (of Delaware), which has a contract with the Anderson Pictures Corporation regarding same.

We have been advised by some of the theatre owners who were mentioned as members of the Advisory Board of the new company that Mr. True and Mr. Anderson have formed, that their names were used with-

out a full knowledge of the facts surrounding the formation of this company by them and particularly that the remaining stockholders and officers of the Theatre Owners Distributing Corporation (of Delaware) were not apprised of the move nor were they in sympathy with it or included in same, and they have requested that their names be withheld from further use in connection with the new company.

Irreconcilable differences arose in the management of the Theatre Owners Distributing Corporation, one of which was the desire of Mr. True and Mr. Anderson to amalgamate and consolidate the Anderson Pictures Corporation with the Theatre Owners Distributing Corporation (of Delaware) on a basis that we felt was unfair to the stockholders of the Theatre Owners Distributing Corporation and one that would give the virtual control of the company to Mr. Anderson. It was our opinion that his record of accomplishment in the industry did not warrant a move of this kind nor did we feel it would augur to the advantage and benefit of the theatre owners of the country and the industry generally.

We feel it is manifestly unfair and an injustice to the present stockholders of the Theatre Owners Distributing Corporation (of Delaware) to permit the use of the name of this company by Mr. True and Mr. Anderson.

Sydney S. Cohen, being interviewed, said: "I have just returned from Washington where I have been during the week in behalf of the legislative interests of the Motion Picture Theatre Owners of America affecting the Admission and Seat Taxes and Music License matter, and my attention is called to the activities of the last week in the incorporation by Mr. True and Mr. Anderson of a new Theatre Owners Distributing Corporation organized under the laws of the State of New York.

This move on their part was made without knowledge of me and so far as I can learn, without the knowledge of our stockholders and directors.

I personally wish that any business enterprise of Mr. True's turns out to be successful and I feel his purpose and ours and the industry would be better served if he and Mr. Anderson were to use some other name for their corporate business purposes than "Theatre Owners Distributing Corporation."

As a matter of fact the name of the corporation does not mean so much by itself. It is the individualities associated with the company and the effort exerted by them that counts, but in this case 15 months of time and considerable moneys belonging to stockholders in different parts of the country have been used in advertising and exploiting the "Theatre Owners Distributing Corporation," and I am firmly of the opinion that this name belongs to these people who have advanced the moneys to defray the expenses incident to the maintenance of the company."

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gives a joyous sensation at the time of purchase---and no end of trouble and annoyance while it manages to last. We pride ourselves on having the finest equipment it is possible to purchase---not necessarily at a low price, but at a price that is consistent with value given.

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Toronto, Ont.

CANADIAN MOVING PICTURE DIGEST

Vol. 15, No. 49.

TORONTO, CANADA

April 5th, 1924

Danny! You Said an Earful!

When "Danny" speaks through his "Film Daily" he uses strong arm phrases whether he is condemning or praising star or picture. Listen in on what he said last week—

"Moving right along. Gradually getting close to the top. Of important drawing cards. Corinne Griffith. It has taken her just four pictures in a row to be established dangerously close to the top as one of the best attractions in pictures. Now she's moving like a house afire. Mighty smart of First National to have her on the list . . . Corinne Griffith presents a personality that is rich to the screen. She has a tremendous vital appeal, wears clothes splendidly—direct appeal to women and what a lure she possesses for men! What more do you want?"

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FIRST NATIONAL PICTURES

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Picture Digest

General Manager and
Editor-in-Chief

RAY LEWIS

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TORONTO, CANADA

APRIL 5th, 1924.

Radio

WHEN Motion Pictures made their bow, the theatre of the Drama was as apprehensive of its effect upon the spoken drama as is Motion Pictures today in its attitude towards Radio.

Preceding the introduction of Motion Pictures we had an epidemic of melodramas of the order of "Bertha the Sewing Machine Girl," "Nellie, the Beautiful Cloak Model," etc., etc., produced in four acts and about sixteen scenes. Every conceivable melo-situation was presented to the public. One of these melodramas represented sixteen episodes of the most hair-raising serial. The public was forced to accept this conglomeration in two hours; and that they accepted it gladly was evidenced by their attendance. Gradually the "impossible situations" grew more improbable and impossible and the public began good-naturedly to "kid" the players. That was the "beginning of the end," for ridicule is the most devastating enemy of all destructive forces, when the possibilities for ridicule are present.

Motion Pictures did not "kill" melodrama, for melodrama had become a suicide; and Motion Pictures as the New-Born Child took the place of the Drama which had destroyed itself.

The public still patronized Drama which was worthwhile. Nor did the fact that Opera and Music brought to the Hearth of the Public through the perfection of voice-reproducing machines, Victrolas lessen the attending patronage of Opera and Concerts. There is an imperishable quality about Art. It is Infinite, Eternal and Indestructible.

Today the Winds of Space are being harnessed. The North, South, East and West Winds are being made to disclose their messages, they as messengers carrying music, song, speech are being forced to communicate with those who have made an effort to listen.

Exhibitors are complaining that Radio is affecting the attendance at their theatres. If this is a fact it but indicates that Motion Pictures are committing suicide, just as their predecessor, Melodrama; and for the same causes.

It is not a compliment to the makers of Motion Pictures to give them for a formidable rival, Radio, especially in its imperfect state, for at its best, Radio has only arrived at the first stage of the gramophone.

We have long heard the cry, "Give the public what they want"; and producers have zealously followed this slogan in producing the quality of pictures which they have. The producers of the lurid melodramas were also imbued with the same idea. We are familiar with their success?

In looking over the Field of Drama it is rather significant to note the remarkable success of "Peter Pan," in fact most of Barrie's plays. I mention this author in particular as his plays possess such a fragile, intangible quality. Among the outstanding successes in New York last season, was John Barrymore in "Hamlet," Jane Cowl in "Romeo and Juliet" Joseph Schildkraut in "Peer Gynt," Jeane Eagles in "Rain"; and this season "The Miracle" with its predominant religious note, "Outward Bound" where all the characters are supposed to be dead, "Beggar on Horseback" which presents a dream within a dream, exposition on Life which make this play rare philosophy, "Six Characters in Search of an Author," which strikes a new note in Drama construction; and gives the theatre-patron about as "hard a philosophical and psychological nut" as it has been his good fortune to encounter, Shaw's "Joan," I, could go on enumerating others, but these will do to illustrate our point. The public are accepting, applauding and supporting Art on the stage, since as we pointed out, Art is imperishable, and has its echo in the hearts of the people.

To take a lonesome artistic example in Motion Pictures, and point to its failure as an expression of the attitude of the public towards Motion Pictures is as irrational as the epidemic of similar pictures which always follows one particular style of picture which happens to catch on. It may be possible that the "artistic failure" was the result of the machinery which presented the artistic effort, the same as that which presents the usual picture; and the public naturally expected the usual. It may be that picture patrons have heard, "greatest grandest, noblest, loveliest, colossal, costliest," so often that they have developed a contraction of the left eye whenever the press agent starts to "press forth."

In a recent interview with the Toronto General Electric, who are handling Radio Sets throughout Canada, the manager of this department stated that there was little theatre installation. The demand for Radio Sets came from Rural districts mostly, the Canadian West proving the best market at present. Sales were slow because of the imperfections still prevailing, but it was his opinion that when Radio became perfected it would become as popular as the graphophone. 1923 had seen a great advance in technical perfection.

Private Receiving Licenses issued to December 31st, 1923, in Canada totalled 22,669.

"Know Thyself" sounds like a simple problem, Motion Pictures had best apply this admonition to itself, in this way will it realize its greatness or its weakness.

"The Last Frontier" Nearing Completion

Wainright, Alberta, and Hollywood
Share Activities in Big Ince
Spectacle.

Surrounded by unwonted secrecy one of the biggest pictures of 1924 is nearing completion. "The Last Frontier," Thomas H. Ince's greatest effort since "Civilization," has been in production for months in and around Wainright, Alberta, and at the Hollywood studios. Of the same genre as "The Covered Wagon" it will seek to rival that epic of the days of the plainsmen. Its big punch is the stampede of 10,000 buffalo in Wainright Park, the National grounds of the government. In the picture terrified pioneers and whooping Indians are shown in flight in terror before the frenzied bovine host. Hundreds of Cree Indians were employed and a frontier town was built and burned for production. "The Last Frontier" is based on a new novel by Courtney Riley Cooper. The stampede was carried out in the greatest secrecy and it shook the ground like an earthquake, the camera men declared. It was a wonderful spectacle, declare the people of Wainright who were privileged in the early morning hours, to see it.

"Covered Wagon" Ends First Year

"The Covered Wagon" ended its first year on Broadway Monday night, March 10, with a special observance arranged by the Criterion Theatre management. Inasmuch as it was the first time any picture had ever had a year's run theatrical producers and a number of motion picture stars were among the guests.

To mark the event the big electric signs on the theatre were changed to indicate the opening of the second year's run, the interior of the theatre was decorated with flags and a special musical program which included "Covered Wagon Days" was conducted by Josiah Zuro.

Harry McLeod Shot While Removing Gun

Harry McLeod, an employee of the Russell Theatre, Ottawa, Ontario, for a number of years, was accidentally shot and killed by Police Officer John Lynch of Ottawa on March 21 as the latter was removing his revolver from a pocket. Lynch has been detained on a charge of manslaughter.

Oral Cloakey Gives "Farewell Performance"

Oral Cloakey, retiring manager of the Regent Theatre, Ottawa, Ontario, gave a "farewell appearance" at his own house during the week of March 24 when he presented a xylophone specialty as part of the regular performance. This was the last week for Mr. Cloakey at the Ottawa Regent before proceeding to Los Angeles to take charge of the exploitation department of Universal Pictures Corporation.

Fox Pictures Go To Foreign Lands

Fox Film Corporation has announced that the following special productions have been released for foreign distribution: "Soft Boiled," England; "If Winter Comes," France; "The Net," Australia; "Soft Boiled," Cuba; "Does It Pay," New Zealand; "If Winter Comes," "The Silent Command," "Soft Boiled," Mexico. Fox pictures have been shown in every civilized country and branch exchanges are located now in all parts of the world.

Clever Vocalist Winning Fame In Fields Afar

Miss Katherine Gallivan, a well known singer of St. John, has been winning golden opinions in Halifax where she is giving a fine programme at the Majestic Theatre.

Visiting

St. John, N. B.—Mr. and Mrs. F. G. Spencer of St. John, accompanied by their son, have gone on a combined pleasure trip to New York and Montreal.

Entertains Scribes At Screening of Film Depicting Their Lives

Montreal.—Manager Dahn, of the Capitol Theatre, put on a novel entertainment after the show one night recently when he invited about three hundred people connected with the newspapers of Montreal to witness a special screening of "The Great White Way." The picture has a special interest to newspapermen since it deals with a newspaper subject and has many famous newspapermen represented in the film. The pictures of newspaper life were quite true to facts, a point that has been sadly to seek in some films dealing with similar subjects. Mr. Dahn provided light refreshments for his guests during an interval.

Montreal Captures Prize Laemmle Month Record

Montreal.—Universal branch office here have a nice little bouquet handed them in Carl Laemmle's house organ. It is pointed out therein that Montreal is the Dark Horse inasmuch as they have booked 38 subjects in the month of February, a total of 116 films to one exhibitor, namely, Manager Lapensee of the Victoryscope of this city. This gives to this exchange the Laemmle Month Record for the total number of Universal reels used by any one exhibitor during February. When it is remembered that the local branch is up against the competition of the whole of the United States and Canada, it will be recognized that this is some feat.

Loew's at Toronto Wipe Out Deficit

Not only did Loew's Toronto Theatres Limited wipe out a deficit balance from the previous year and liquidate a fairly large bank obligation but showed a substantial net profit during the fiscal year ending January 5th, according to the Annual Statement issued March 14. Loew's Uptown Theatre which houses stock, and the Yonge Street Theatre which plays vaudeville and feature pictures draw tremendous business the year round. J. Bernstein is manager of the Yonge Street Theatre.

Five Vitagraph Features To Quebec Exhibitors

Montreal. — Vitagraph announced that they have released to the Victoria Theatre, Quebec, and not to the Francais Theatre here the five following pictures: "Let Not Man Put Asunder," "My Man," "Borrowed Husbands," "Between Friends" and "The Love Bandit." The local branch is deep in the Sales Drive which closes April 5 and so far report great co-operation from exhibitors.

Denies Report

A report that Associated First National and Canadian Educational Films would amalgamate for Canadian distribution was denied by Harry Brouse of Ottawa on March 22. Mr. Brouse is one of the original directors and franchise-holders of First National, being one of the two representatives for Eastern Canada. He admitted that he had heard the report but declared that there was nothing

Original from it.

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KNOCKERS RESPONSIBLE FOR RUMORS STATES BACHE OF FIRST NATIONAL

Year 1924 is Going To Mean a Lot To Exhibitors and First National in Canada.

FOLLOWING persistent rumours heard in Ontario film circles "the Digest" interviewed Mr. Louis Bache, Canadian District Manager for First National to obtain an admission or denial of the stories in circulation. "There is absolutely no truth in the report that First National will be absorbed by any company in Canada," said Mr. Bache. "For some time we have quietly laughed at these rumours in circulation and this denial would not be forthcoming but for the reason that direct knowledge has come to me that a certain film salesman used the rumour as a basis for attempting a sale in a certain Toronto theatre. This business has been continually held back by a few knockers who are in it and the sooner we learn to all join hands in an endeavor to assist one another to operate our respective enterprises profitably the faster we will earn the goodwill and confidence of each other.

"Thanks to the exceptional programme of pictures that First National has released during the past year, we are more strongly entrenched in Canada than at any time in the history of our company. Our products are receiving the earnest support of exhibitors everywhere and my personal contact with them has taught me that First National is held in high regard from Coast to Coast in the smallest town as well as the largest city.

"Exhibitors' box-office reports month after month have told us that First National leads all other companies by a veritable mile in the matter of distributing pictures that make the exhibitors money. But we have another reason for which to be proud. A few short years ago when First National was formed it was looked upon as a contemptible group of exhibitors entering the distribution field who would shortly crash upon the rocks of bankruptcy. Today this then supposedly ill advised group are the most formidable force in this country. Just lately First National formed its own producing units, and from the success of "Flaming Youth," "Black Oxen," "Painted People" and "Her Temporary Husband" exhibitors know what to expect of releases to follow such as "Lilies of the Field," "A Son of Sahara," "The Woman on the Jury" and "Sunday" all in-

dependently produced by First National.

"I make mention of those releases," said Mr. Bache, "merely to illustrate the utter absurdity of any person circulating the report that our company needs assistance from any source. We have every confidence in the worth of our pictures to exhibitors and we intend strengthening the exhibitors' confidence in us by a steady improvement in the quality of our products if that is possible. 1924 is going to mean a lot to exhibitors and First National in Canada."

Asked whether there was any truth in the current statement that First National would absorb a prominent distributing company of short subjects, Mr. Bache would neither confirm nor deny the report.

Bishop Takes Cloakey's Place At the Capitol

Leonard Bishop, manager of the Orpheum Theatre at Fort William, has been appointed manager of the Regent at Ottawa, succeeding Oral Cloakey who has gone to Los Angeles.

Saskatchewan Reports Gov't Film Activities

Preparation of Scenarios and Completion of Films on Government Work Included on Year's Schedule.

The Saskatchewan government's branch devoted to popularizing the motion picture had a big advance the past year, according to R. W. Neely, the supervisor. It is connected with the government's bureau of publications. "The work of the branch," states Mr. Neely in his annual report, "consisted mainly in the preparation of scenarios of government motion pictures, supervision of the taking of the pictures, including finding material and location, distribution of films and machines, repair of films and machines, preparation of slides and material for them and supervision of the taking of government exhibits at the big fairs. During the year the following film subjects were completed: 'The Trench Silo,' 'Co-Operative Marketing of Live-stock,' 'The Bacon Hog,' 'The University of Saskatchewan' and 'Child Protection.'"

Star Not Averse To British Fair Play

Alma Taylor, one of the stars attached to the Hepworth productions, has turned down a number of flattering offers to join American producing companies. Cecil M. Hepworth gave her first chance to make good in films and she does not intend to desert him now that he has elevated her to stardom.

Jeanie Macpherson Signs Again With Paramount

Popular Woman Scenarist Receives Flattering Contract—De Mille's Announcement.

Speculation as to what Jeanie MacPherson would do upon the completion of her old contract with Paramount ended today with an announcement by Cecil B. De Mille, director-general, that the writer has been signed to a new document by Famous Players-Lasky.

It is known that the great box-office success of Jeanie MacPherson stories during the past years has placed her services in extraordinary demand, a demand accentuated manyfold by the tremendous popular acclaim accorded her story, "The Ten Commandments." Famous Players-Lasky, however, will continue to be her headquarters because of a contract said to be more far-reaching in its rights and advantages than has been given any other film writer.

Revenue of Movies Adds Considerably To Provincial Coffers

Fredericton, N. B. — Of the \$57,369.40, which was the Amusement Tax for last year contributed to the Provincial revenue, the theatres of this province paid the sum of \$42,334.98. W. H. Gelding, of St. John, contributed over \$9000.00 and F. G. Spencer from six theatres in the province about \$6000.00. Messrs. Torrie and Winter of Moncton paid \$5520.00.

Another Independent On the F. B. O. Lot

The Hollywood Photoplay Productions, controlled by Leland Stanford Ramsdell, has rented production quarters at the F. B. O. studios and will start a series of two-reel college comedies within two weeks.

Hammond Gets Bobby Vernon For Educational Line Up

Popular Comedy Man One Time Associate of Gloria Swanson Under Sennett Banner Now Leads Own Unit For Two-Reelers.

Announcement is just made of the closing of contracts whereby Educational Film Exchanges will release a series of Bobby Vernon comedies beginning in the fall of this year, and adding another production unit to the large program which E.W. Hammons, president of Educational, is arranging for the season of 1924-25.

The deal was completed in Los Angeles, where Mr. Hammons has been visiting the Christie, Hamilton, Mermaid and other units producing for Educational release, and is an arrangement whereby the Bobby Vernon unit will produce its pictures at the studios of the Christie Film Company, the organization with which Vernon has achieved most of his present popularity in the two-reel field.

Already a new director has been engaged for the Vernon comedies in the person of Gil Pratt, whose comedy work has been on the Educational program before through Mermaid comedies. Working with Pratt will be Keene Thompson, well known writer in the comedy field, and Earl Rodney, former Christie leading man who will write stories and assist in the handling of the unit.

In announcing the three-cornered deal whereby Vernon will have his own unit for two-reel comedies, Charles H. Christie states: "Bobby Vernon has not been set up as a two-reel star arbitrarily, but has attained this position by a growing popularity with exhibitors and patrons, increasing gradually over a period of years. He started when the short comedy business was very young indeed, co-starring with Gloria Swanson under

the Sennett banner. Then he came with our organization for the Christie one-reel comedies which were made from 1916 to 1920. Later Vernon was put into the Christie two-reel comedies, and has reached the point now where he is an outstanding figure in the comedy field due to his pleasing personality and the ability he achieved through long training and constant appearance before the regular movie fans."

Improving House

Besler Brothers, proprietor of the Princess Theatre, Yorkton, Sask., are making many improvements to the house, new scenery for the presentation of prologues for pictures being installed.

Constance Talmadge Completing "The Goldfish"

"The Goldfish," starring Constance Talmadge, is near completion. "Heart Trouble" follows as the next selection for this same star.

F.B.O.'S 'FOOLS IN THE DARK' LOOMS BIG AS LAUGH SHOW

Vogue For Feature Comedies Brings Forth Some Rare Value in Comedy Situations.

The vogue of feature comedies, in which "Temporary Husbands" and "The Galloping Fish" are striking examples of the trend in this branch of cinema production, is a point of live interest to all showmen.

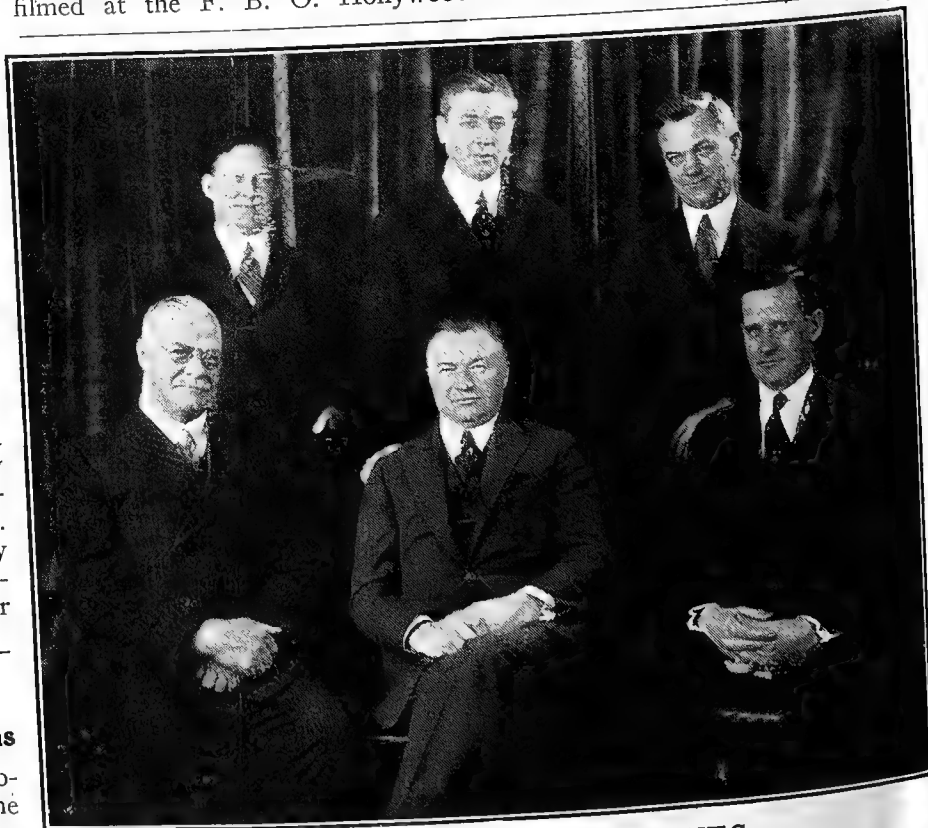
F. B. O. promises another laugh hit in "Fools in the Dark," now being filmed at the F. B. O. Hollywood

studios under the direction of Al Santell. The story is an original by Bertram Millhauser. Matt Moore and Patsy Ruth Miller have the featured roles.

Moore is the intellectual and imaginative son of a garbage can manufacturer. Rather than take charge of his father's enterprise, the son becomes a scenario writer. He is a success. F. B. O. claims "Fools in the Dark" will hit the bull's eye as one of the really big laugh shows of the year. Educational distribution in Canada.

Where They Are Working For Educational Films

John Droy, well known in distributing end of the film business in the East and the West, as Western Sales Manager of Canadian Educational Films, will make his headquarters in Calgary. Harry Matthews is manager at Winnipeg; Joe Plavelle is manager at Calgary and E. Dieppe at Vancouver.



VITAGRAPH EXECUTIVES

UPPER ROW—George A. Balsdon, assistant general manager; A. S. Nelson, assistant general manager; A. Victor Smith, assistant to Mr. Rock. BOTTOM ROW—George H. Smith, managing director of Vitagraph Film Company, Ltd., London; Albert E. Smith, president of Vitagraph; J. B. Rock, general manager. These men conduct the destinies of Vitagraph and constitute a strong board of executives.

Pictures in Montreal

By S. MORGAN-POWELL
(Exclusive to the Digest.)

Montreal, April 1.—There has been a good deal of talk in motion picture circles here lately of the fact that this city seemed to be overstocked with movie houses. The actual fact is that with the development of the suburbs, houses have been built by the United Amusements, Ltd., the proprietors of the string of theatres which includes the Belmont, Papineau, Regent, Strand, Corona, Moulin Rouge, etc., which virtually meet the entire suburban demand, with the result that the suburban population that formerly came downtown for its movie entertainment now awaits the arrival of the first-run films from the downtown theatres at the suburban houses, where they can be seen, naturally, at a considerably lower cost to the spectator.

Of course for big features the suburban population descend downtown enthusiastically, paying the full rate, though they know they can see these also at a lower price later on. But in such instances curiosity overcomes economic principles. It is undoubtedly true, however, that for ordinary purposes of entertainment the city has more than sufficient motion picture houses. Yet the number is being continually increased. There are at present afoot plans for the erection of two new ones—one in the north end and the other in Maisonneuve, each of which will seat over two thousand people. There is always capital in plenty available for such undertakings, and there must be a large number of people who believe in the movie house as a solid investment, for the greater part of this capital is put up by French-Canadian citizens, who are as a rule as canny as Scotsmen in their financial undertakings, and who look hard and long before they leap.

* * * *

The last week gave us three pictures of unusual interest—"The Great White Way" at the Capitol, "I Will Repay" at the Palace, and "The Love Bandit" at the Imperial. The first was in the nature of a melodramatic story of a press agent's adventures in securing publicity for a dancer and a prize-fighter. He conceived the happy idea of uniting their activities in press agent stories for the papers, with the result that he brought them together, they became interested in

one another, and things turned out very unexpectedly, most of all for the press agent himself. As the whole story was improbable, wildly so, at times, however, the interest was derived mainly from the fact that a large number of men and women prominent in the newspaper world appeared in person on the screen, having been lured into the tale by the enterprise of the producer and the wheedling of the writer of the scenario, H. C. Witwer, author of the Leather Pushers series. Arthur Brisbane, George MacManus, Nell Brinkley, and many others thus found a novel form of additional publicity.

There were plenty of exciting and dramatic moments, in particular a scene when a fire broke out during an entertainment in a hall, and the audience made a mad rush for the windows, only to be fought off by the prize-fighter. The action in this scene was remarkably realistic, and it is odds on that somebody got badly hurt in the shuffle. Anita Stewart was the heroine and gave proof of unexpected talents as a comedienne and in romantic moments. She was, indeed, the one plausible character in the whole story, if one excepts those introduced for the purpose of advertising the film by the use of their well-known names.

An admirable feature was the titles. For once, witty, pungent, expressive, introducing some delicious slang, they proved of as much interest as the scenes they preceded, and they were met with gusts of laughter and applause throughout the showing of the film. The scenes inside newspaper offices also proved of great interest to the general public, although the conduct of some of the members of the paper staff was a gross libel on the journalistic profession, but that was apparently all part of the comedy.

* * * *

"The Love Bandit," at the Strand, brings Viola Dana on the screen in an absolutely improbable story which nevertheless possesses many attractive features and is not at all unpleasant to watch.

It is, for instance, the height of improbability that a young girl who pretends she has lost her memory should be adopted by a benevolent old lady and no effort made to ascertain her

identity, and though the charming and vivacious personality of Miss Dana does something to obliterate the impression this unlikely incident creates, it does not wholly succeed.

Miss Dana, as the love bandit, is in her element, and lends to the role all the grace, fascination and spirit essential, supported by Milton Sills and a good cast, whose acting is as convincing as such a fantastic plot will permit. The photography is rather disappointing, being in fact of a mediocre quality, while the close-ups of Miss Dana are not as good as usual. Her make-up is less emphatic than usual, however, and this may have something to do with it, but the indications generally point to rather indifferent camera work.

The titles are short, neatly worded, and where slang is used it is witty and to the point. The action moves swiftly and reasonably, and the fact that though the picture occupies the screen for over an hour it seems to take but half that time to show is a tribute to the clever and ingenious manner in which the interest is sustained by the various members of the cast and by the massing of incident upon incident. The situations are not overstrained, and seem to develop naturally.

* * * *

The preponderance of American over Canadian and world news in the news films is again causing much comment. It seems quite unnecessary and uninteresting to show, for instance, views of some American organization holding a big assembly somewhere in the U. S. A. Moreover, views of the unveiling of statues and memorials and of the showing of dogs and other animals are not news in the real sense of the word for a Canadian audience, unless the events take place in Canada. We can easily stand a much more carefully selected series of events for our Canadian news films, and the sooner the change is made the better it will be. People are getting tired of seeing this sort of thing, and do not want it or appreciate it.

Next week I propose to discuss the much-debated question of talking in a movie theatre. It has more sides than one.

In the Name of Showmanship— Advertise Your Whole Program

"Loew's State Theatre, Los Angeles, gives the short subject a square deal in the matter of illuminated sign representation," said Exhibitors Herald in a recent issue.

"In the name of showmanship, why not? Why shouldn't the short subject get a square deal? There's no answer. It should. But it doesn't.

"Look at the proposition squarely. Get out of the box office for a moment and walk across the street. Go around the corner to the other man's theatre and see what he has to offer.

"There's a great deal of space devoted to the title of a feature picture. Maybe it's good, and maybe it isn't. If it is, fine; if it isn't, what reason could anyone find for buying a ticket?

"At Loew's State, by contrast, suppose the feature picture doesn't sell itself. Suppose it is not an automatic success. If it's one of those 'just a picture' things, even, there is still a reason to buy a ticket. You are told that there's a comedy, and the lights tell you just about all there is to tell about it. You are told, in short, that while the feature picture is the big item of the program, there is also another item of importance. You are offered, in this case, two chances of being entertained. So far as you are informed, in the other case, you are staking your time and money on one chance."

Give Your Short Subjects a Chance to Work for Your Box-Office
ADVERTISE THEM

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—the **ONLY** Nationally Advertised Short Subjects

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EDUCATIONAL
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SECRETS OF LIFE
WILDERNESS TALES
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KINOGRAMS
The Visual NEWS of all the World
and SPECIALS such as
"PLASTIGRAMS"
The Third-Dimension Movie

Special Announcement

F. B. O.

Film Booking Offices

Beg to announce that they have installed their own Sales Organization throughout the Dominion of Canada.

The following representatives are now installed in the branch offices as mentioned below:

Phil Hazza, General Sales Manager for Canada

TORONTO

Walter Kennedy

Jack Allen

Martin Barnett

MONTREAL

W. E. Allen

ST. JOHN, N. B.

Harry Decker

WINNIPEG, MAN.

W. Gould

CALGARY and VANCOUVER To Be Announced Later

F. B. O. Will Continue To Distribute Through
Canadian Educational Offices.

*Watch Next Week's Announcement
of Future Releases*

Hodkinson Rebates**United Exhibitors**

An adjustment has been made between Hodkinson Pictures of Canada and the old Exhibitors' Exchange whereby the Hodkinson Pictures Corporation rebate an amount sufficient to cover moneys involved in the dispute, the payment being made direct to the United Exhibitors which concern absorbed the former Exhibitors' Exchange.

House Organ Effective**In Regent, Ottawa**

The Regent Theatre, Ottawa, now has a printed programme for distribution among the patrons of the theatre. The folder carries advertisements of no less than eight outside firms on its four pages and approximately half of the space is used by Manager Oral D. Cloakey for house notices. Coming attractions listed include "The Marriage Circle," "I will Repay," "Thy Name is Woman," "Shadows of Paris" and "Scaramouche," all for a one week engagement at least.

**Fan Praise For
"Boy of Mine"**

It is so seldom that the motion picture theatre patron puts his appreciation of a worthwhile picture in writing that we hereunder reproduce a letter received by Mr. Harry Brouse, owner of the Imperial Theatre at Ottawa, which is highly commendatory of First National's "BOY OF MINE," which features Ben Alexander.

542 Laurier Ave. West,
Ottawa, Feb. 27, 1924.

Manager,
Imperial Theatre.

Dear Sir:

Allow me to voice my appreciation of the splendid picture you are showing this week at your theatre. "BOY OF MINE" is a picture that everyone should see as I consider it one of the best I've seen for quite a long time and should help considerably to offset any adverse criticism of movies in general and statements that moving pictures are not improving. I enjoyed the

splendid acting of that capable youngster, Ben Alexander, who gives a splendid portrayal of a regular, unassuming, natural 100 per cent boy. Irene Rich also was splendid in her character of mother and I'm sure any boy would have been proud to have been able to call her mother. In fact it would be hard to pick out any individual performance and place it above the others as every character was splendidly done and the whole picture is a credit to the producer.

Sincerely,
E. H. WAIT.

No Music At Met.**Two Weeks of Strike**

Bert Crowe, manager of the Capitol Theatre, Regina, Sask., has been transferred to Winnipeg to take the management of the Metropolitan Theatre, Winnipeg, and John Reith, who has managed the house since Miller Stewart resigned, has taken the Capitol at Regina. There has been no music at the Met. for two weeks owing to a strike among the musicians.



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Canada

Digest Reviews Current Attractions

By H. M. BALL

"Happiness"

METRO

Through Regal

IT'S a bit difficult to category "Happiness." With all Laurette Taylor's inimitable charm and all the excellent support by a group of well cast players the piece is sadly lacking. The difficulty seems to be partly with the adaptation of J. Hartley Manners' play and partly with the direction—an effort has been made to prolong the subject matter into eight reels of screen entertainment and "Happiness" is not worth that much in the screen version. Nevertheless Laurette Taylor has such a traditional popularity, and the picture stresses the captivating charm of the clever little actress with such considerable effect, it is just possible your audience will be patient in awaiting the definitely punctuated bits of humor. Mostly the star is sweet and attractive, but occasionally too much light gives her an unpleasant expression.

As the messenger girl employed for eight dollars a week in a huge and fashionable New York costumer's, Miss Taylor is an appealing little creature, whose sole ambition is to manage a shop of her own, instead of aspiring to social leadership—the usual development at this stage of the story. A pretty spoilt darling, recently divorced, likes the philosophical outlook of the keen young mind and decides she would like to possess this nice little ray of sunshine. The child who radiates happiness, however, sticks to her principle, and though she trots around in the wealthy lady's automobile occasionally, she refuses to be adopted, keeps her mind on her objective and finally acquires a smart little shop and a pleasant young Irishman for a husband. He in turn owns an electrical shop and the picture fades out with the electric signs of these two hard earned commercial enterprises blinking at each other just across the street.

Hedda Hopper is the beautiful lady whose selfish heart is put right by the smile of the urchin, Cyril Chadwick is the handsome suitor who paces up and down until this metamorphosis is accomplished. Pat O'Malley is a suitable electrician and Edith Yorke is the timid mother. King Vidor directed, or did he fail to direct?

"A Society Sensation"

UNIVERSAL

Few feature pictures have created as much interest as a two-reeler recently released by Universal. At the Toronto premiere of this short subject, it was featured over the feature.

The picture is titled "A Society Sensation" and Rudolph Valentino is the star. This is the only picture on the market at present starring the famous sheik of shadowland, and is destined for a rather amazing run, especially in view of Valentino's approaching return to the screen and his adoring fans in "Monsieur Beaucaire."

Universal's timely release will meet with quick response from the live exhibitor—this chance to show the idol Valentino will not be overlooked. Moreover, the picture in itself, though a re-issue, is quite interesting. Carmel Myers is seen in support of the star; and the story which deals with the romance of a society youth and a fishermaid who is posing as a "Duchess," provides some good old fashioned thrills. Perley Poore Sheehan, who adapted "The Hunchback of Notre Dame," wrote the story, and Paul Powell directed. You will also love to see that young genius, Zasu Pitts, in the comedy role.

* * * *

"A Couple of Down and Outs"

G. B. SAMUELSON

Through Regal

Rare indeed is the demonstration of approval in the cinema these days. "A Couple of Down and Outs" succeeded in rousing Tivoli audiences to enthusiastic applause during its Toronto run, proving that real merit wins approbation in spite of the skeptic's slur on the fans' depraved tastes. This charming English chronicle of life as lived by two war heroes rouses the dormant sympathies and plays upon the heart strings of the people who are prone to close their eyes to the tragedies of life and shine only on the joys. While the picture, which is one of the many artistic products from the G. B. Samuelson studios, appeals strongly and consistently to the emotions and calls for tears and smiles alternately, there is nothing maudlin about the story. It tells in

simple terms of a youth who has retained little of his good fortune after the war. He joins the throngs paying tribute at the cenotaph on Armistice Day and the weeping mothers about him, the brave smiling sweethearts and the innocent fatherless children stir memories—temporarily dispelled by the more immediate pangs of hunger. By a strange trick of fate the warrior sees his war pal, "Jack" (a horse that had seen heroic service with him in France), being led to the wharf ready for shipment back to Belgium, there to be killed and used as food. The injustice of this ingratitude prompts the lad to steal the horse. He seeks shelter from the police at the home of a police constable, whose son had given his life for his country and whose daughter readily takes up the cause of the gallant young soldier. Her gentle persuasiveness and inspiration help to reinstate the lad in his former post and ensures future happiness for them all.

The story is simple beyond belief but it deals with three strong loves—love of country, love of womanhood and love of man's great friend, the dumb creature. There are some remarkably appealing shots and some unusual evidences of artistic photography—there are scores of exquisite touches which rouse the audience to genuine applause, there are many scenes of historical significance, and the work of the principals is admirably supported by the entire cast. Even if your audiences are Gloria Swanson admirers they will fall beneath the spell of Samuelson's delightful story.

George Marion, Jr., To Write F. B. O. Titles

George Marion, Jr., son of George Marion, one of the best British character actors and stage directors in the history of the theatre, has been engaged by General Manager B. P. Fineman to serve as head of the titling department of the F. B. O. studios. Mr. Marion has served for a number of years as title writer and film editor for some of the foremost producers. His father will be remembered as the father in "Anna Christie," which role he created with high distinction in the original stage production of the play.

Pictures in Winnipeg

By JOHN J. CONKLIN

(Exclusive to the DIGEST.)

James Cruze sent another success across the line when he directed "The Fighting Coward," which was the feature at the Capitol, Winnipeg, the week of March 24. It is a story by Booth Tarkington of the days before the American Civil War and he has developed it so that it combines the attractiveness of a romance, a satire, a comedy and a drama. It has a quaint background of southern mansions, side-wheel steamers, plantations of cotton and corn, life on the levee and on quaint river steamers. There are some very big scenes between Noah Beery and Ernest Torrance in a gambling house. There is a fine scene between Cullen Landis and Beery when Cullen meets his ancient foe and strips him of everything, including his clothes. All the elements packed into this picture hold the audience to the finish. It is in fact one of the most entertaining pictures of the season and suited for any house. It should have a wide appeal. The locale is Natchez. It is a Paramount.

* * * *

"The Marriage Circle," which was the feature at the Capitol the week of March 17, released by Warner Brothers, was directed by Ernest Lubitsch. He skates on thin ice and introduces a mass of sophisticated people, but it kindles real sparks of humor—broad and at times highly mirthful. This director is as much at home with comedy as he is with tragedy, something which was never thought of in respect to his undoubted talent. Each scene and incident is dovetailed with skill. Points of little value individually, become important and when fashioned together make a fascinating design. The quadrangle introduced never becomes sordid. Just mild flirtations, of trespassing people who believe in having a fling or two despite their marital relations. These human beings have a gay time and they are in trouble most of the time. The delicate handling, the natural and

spontaneous acting, no wasteful gestures, no expenditure of energy and the superb cast—Florence Vidor, Monte Blue, Creighton Hale, Marie Prevost, Harry Myers and Adolphe Menjou make it one of the smartest, most sparkling comedies ever filmed. It should go big with intelligent audiences. It is finely staged.

From Feature Comedies Back To Two-Reelers

Louise Fazenda, recognized as the leading comedienne in broad, action comedies, has been signed by Jack White and will play the featured role in a coming Jack White Comedy. She will be surrounded by an all star cast. Fred Hibbard, who has just returned from New York after a month's vacation, will direct.

This will be Miss Fazenda's first appearance in short comedies since appearing in the Mermaid Comedies. She has been playing prominent comedy roles in feature length pictures which included "The Gold Diggers," "Quincy Adams Sawyer" and "Main Street." She has just finished work in Thos. H. Ince's "The Galloping Fish."

Buster and Natalie

Have a New Baby Boy

Mr. and Mrs. Buster Keaton are now the proud parents of a second son, who was born in February. Baby Joseph Talmadge Keaton, 18 months old, who has been affectionately nicknamed Buster, Jr., by the Public, will now have to make his own name in the world because his baby brother has been really christened Buster, Jr.

Mrs. Keaton, who was Natalie Talmadge before her marriage, sister to the famous Norma and Constance, recently appeared opposite her husband in a five-reel comedy, in which Little Joseph also had a prominent part. Buster says if the family keeps on increasing, he will soon be able to cast his pictures at home.

Larry Semon

Appears in Person At Comedy Premiere

Larry Semon made a personal appearance at the California Theatre, San Francisco, during the showing of "LIGHTNING LOVE," his latest comedy released through Vitagraph. "TROUBLE BREWING" is now being printed at the Vitagraph laboratories and will be shipped to all branches immediately. Semon made four comedies for Vitagraph this year. The other two are "THE GOWNSHOP" and "HORSE-SHOES."

"One Law for the Woman" Second of Blaney Features

Strong Drama Nears Completion For Release Through Vitagraph
—Cullen Landis and Mildred Harris Featured.

"One Law For The Woman," the second Charles E. Blaney production to be released by Vitagraph, is now ready at the exchanges. This is one of the strongest dramas of the Blaney group. It is an adaptation from Blaney's own play, "The Adventures of Polly." The production was made under the personal supervision of Mr. Blaney.

The story deals with Ben Martin, a young mining engineer, who falls in love with Polly, whom he meets in a theatrical boarding house in New York. Ben leases an abandoned mine and circumstances take Polly to the mining community where she conducts a tea shop. Brennan, the owner of the property, had tricked Ben when the lease was signed, and when gold

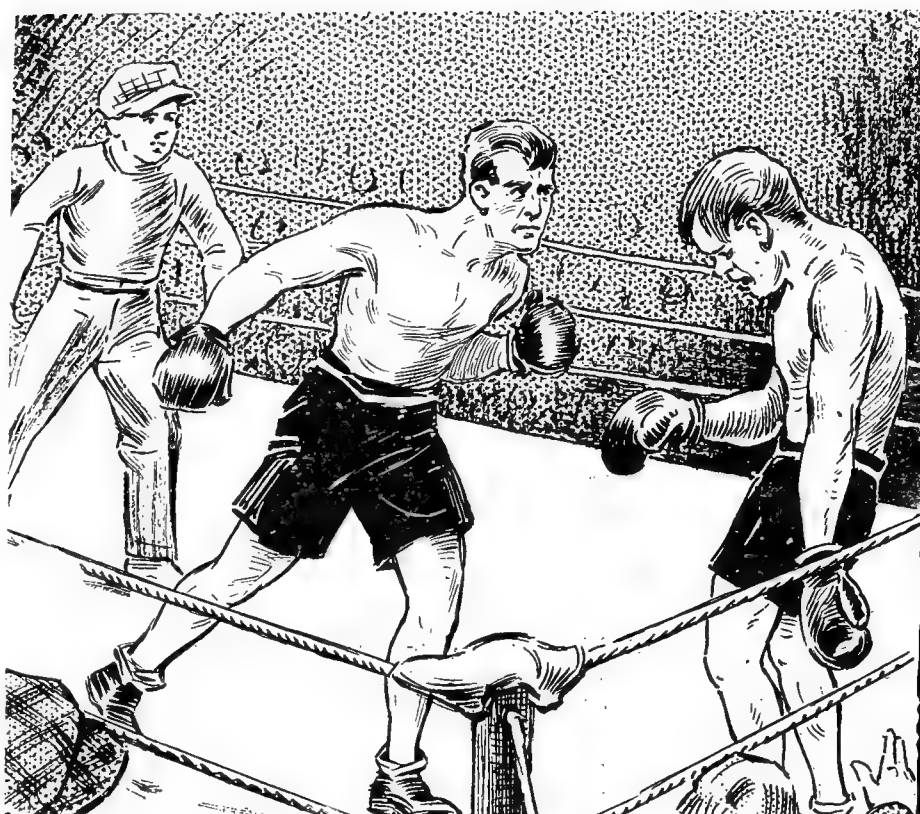
is found seeks to oust the youth from the property. Polly manages to obtain the real lease and save the property for Ben.

Thrill follows thrill in the adventures out West. A running fight in a rain storm is one of the startling picture effects. The mine is flooded when the aids of Brennan blow up the entrance and the rescue is accomplished through the heroic efforts of Ben, who for the time is blinded.

Cullen Landis gives one of the best performances of his screen careers and Mildred Harris plays Polly with high spirit and vivacity. Stanton Heck, Bertram Grassby, Otis Harlan, Charlotte Stevens, William H. Turner, Broderick O'Farrell and Ernest Wood complete the cast.

For Sale or Lease

The Empire Theatre, Windsor, Ontario. Fully equipped as a motion picture theatre with modern machines and pipe organ. For particulars address E. GLASSCO, 65 SANDWICH ST., WINDSOR, ONTARIO.



OFFICIAL World's Championship FIGHT PICTURES

Every Punch. Every Wallop shown from the Ringside.

FOR 15 ROUNDS Mike Gibbons takes everything Dempsey's got, and SOAKS it back at him.

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PICTURES

Every Punch from the Ringside

The BIGGEST Box Office draw
of the Season.

4 REELS of battle between the
World's Champion and the Iron
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"ORGANIZATION FUNCTIONING SPLENDIDLY" - SYDNEY COHEN

**National President Writes Glowingly of Ontario Division's
Rapid Progress—New Members Enrolled, Delegates
Chosen for Boston Convention.**

Splendidly attended meeting of the Ontario Division M. P. T. O. resulted in a considerable quota of new members at the regular luncheon of the organization on Tuesday, March 25th, when the following gentlemen were enrolled for membership: Messrs. S. Friedman of the Woodbine Palace, Toronto; L. T. Patrick of Stratford; Charles Rottenberg; S. Hamer, Variety, Toronto; L. Rosenfield, Pastime, New Toronto; Geo. F. Schneider, Regent, Peterboro'; M. Taylor, Monarch, Toronto; J. C. McKenzie, Princess, Seaforth.

Owing to the urgent nature of business accumulated and the vital issues requiring immediate attention, the meeting was entirely given over to the discussion of these matters, and all the entertainment program foregone. It is anticipated that with the next luncheon meeting business will have been caught up sufficiently to permit of the festive air promised for these meetings.

Among important appointments announced at the meeting was the selection of Sidney Taube as official organizer for the Ontario Division of the M. P. T. O. of Canada. Mr. Taube is fully authorized to collect dues and enroll exhibitors for membership.

Ray Lewis was appointed official delegate to the Convention of the M. P. T. O. of America, to be held in Boston on May 27-28-29th.

Out of the first preliminary nominations the following delegates to the convention were named: Messrs. J.

C. Brady, president of the Ontario Division M. P. T. O. of Canada; J. Cohen, treasurer; Harry Alexander, Harry Gindsler, M. Gebirtig of the Board of Directors, and Messrs. S. Lent, H. Rottenberg, Ben Cross, J. Smith, G. Lester and A. Applebaum.

"After Six Days" Coming Ouimet Announces Release

Playing Tivoli, Toronto—Harold Lloyd Two-Reelers and Producer's Own Picture Also Being Distributed.

Announcement of considerable interest to Canadian exhibitors is that of the release by L. E. Ouimet of the stupendous drama, "After Six Days," Artclass Pictures' remarkable photoplay based on the world's greatest story.

Of additional importance is the release of Mr. Ouimet's own production, "Why Get Married," and thirteen two-reel Harold Lloyd re-issues, of the comedies that made Lloyd the favorite he is today.

Presenting with the touch of the supreme artist an array of characters and scenes said to be comparable only to a kaleidoscopic panorama pulsing with life, drama and color, the picture carries the spectator through a swiftly moving narrative, beginning with Adam and Eve in the Garden of Eden and ending with the Immortal Songs of Solomon, picturing the dramatic story of Moses and The Ten Commandments, The Crossing of the Red Sea, Cain and Abel, The Mighty Project of the Ark, and others.

It is expected that at least fifty exhibitors from Ontario will be in attendance at the Boston convention as one of the sessions is to be exclusively devoted to Canadian issues.

A message received from Sydney S. Cohen, president of the M. P. T. O. of America, after a brief survey of Canadian activities, reads in part: "Your organization is functioning splendidly, and as they continue the work, the men will more and more realize and appreciate the need of same."

"After Six Days" sweeps on from startling climax to stupendous thrill, until it reaches dramatic intensity in the tremendous battle scenes between the Egyptians and the followers of Moses. The tender and beautiful love story of the Shulamite Woman, the first vampire of history, and the inspiring and romantic interludes in the Songs of Solomon will have their appeal to young and old. "After Six Days" will live in the memory of the theatre-goer, presenting as it does a distinctly different screen entertainment, depicting with vivid boldness every element which has governed and swayed the loves, passions and human frailties of man and woman since Adam first succumbed to the wiles of Eve in the Garden of Eden.

This important release is under the direction of Mr. N. W. Davidson for Ontario, whose offices are located in the Film Exchange Building, 277 Victoria Street, Toronto.

A Cheap Article at a Low Price

gives a joyous sensation at the time of purchase---and no end of trouble and annoyance while it manages to last. We pride ourselves on having the finest equipment it is possible to purchase---not necessarily at a low price, but at a price that is consistent with value given.

This combined with "courtesy with service" gives our customers real value, dollar for dollar. Proof of this is shown in our rapidly growing business. Are you one of our customers? If not, why not?

The Coleman Electric Company

21 Dundas Street East

MAIN 3890

COURTESY with SERVICE

Hermant Bldg.

Toronto, Ont.

M. P. T. O. Asks for Your Co-operation.

**What Do You Think of Two Weeks Clause
Regarding the Changing of Play Dates?**

**Digest Would Like Opinions Re Important Clause of Letter Circulated Among Ontario
Exhibitors by the Distributors' Association.**

This copy of a letter was sent to the Exhibitors of Ontario by the Distributors' Association and was discussed at the last luncheon meeting of the M. P. T. O., Ontario Division.

Will Exhibitors kindly send in their opinions to the Digest in regard to same.

Toronto, March 8th, 1924.

To the Exhibitors of Ontario

Gentlemen:—

During the past year there has been a considerable increase in litigation with regard to contracts and it is the earnest desire of the Exchanges to eliminate these occurrences. In order to avoid misunderstandings and possible references to legal procedure all the Exchanges have agreed to the distribution of this circular letter to the Ontario Exhibitors explaining certain rules adopted by the Exchanges effective April 1st.

CHANGING PLAY DATES

1. No play date previously agreed upon shall be changed by an exhibitor unless a written request has been received by the Exchange a full 14 days prior to the play date in question and unless the exhibitor gives a reasonable ground for such request.
2. When such a request is received the Exchange may cancel the previous play date as requested providing that a definite new date is substituted, provided the new date is not already taken by another picture listed on the contract.
3. The new play date substituted shall not be later than 30 days from the old play date.
4. No exhibitor shall ask for a change and no Exchange shall permit a change unless the request reaches the Exchange a full 14 days before the original play date. Otherwise the exhibitor must pay the rental of the picture for the original dates arranged just as if the picture had been shipped to him for those dates, but shall be entitled to play the picture without further rental at a future date.
5. If payment is not received before the date when it is necessary to ship to protect the original contract the film shall be shipped C.O.D.

First National Guarantees Your Patrons a Variety of Entertainment with the Screen's Most Popular Players in the Greatest Pictures Made

TWENTY-ONE	-	-	-	-	A Drama of Youth
RICHARD BARTHELMESS	-	-	-	-	DOROTHY MACKAILL
HER TEMPORARY HUSBAND	-	-	-	-	A Farce Comedy Riot
SIDNEY CHAPLIN	-	-	-	-	OWEN MOORE
SYLVIA BREMER	-	-	-	-	TULLY MARSHALL
BOY OF MINE	-	-	-	-	A Drama of Home Life
BEN ALEXANDER	-	-	-	-	IRENE RICH
				HENRY B. WALTHALL	
THE SONG OF LOVE	-	-	-	-	A Drama of the Desert
NORMA TALMADGE	-	-	-	-	JOSEPH SCHILDKRAUT
				ARTHUR EDMUND CAREWE	
THE ETERNAL CITY	-	-	-	-	Made Entirely in Rome
BARBARA LA MARR	-	-	-	-	LIONEL BARRYMORE
				BERT LYTELL	
PAINTED PEOPLE	-	-	-	-	Comedy Drama
COLLEEN MOORE	-	ANNA Q. NILSSON	-	BEN LYON	
MARY CARR	-	CHARLES MURRAY	-	BULL MONTANA	
WHEN A MAN'S A MAN	-	-	-	-	Western Drama
JOHN BOWERS	-	-	-	-	MARGUERITE DE LA MOTTE
				GEORGE HACKATHORNE	
TORMENT	-	-	-	-	Crook Melodrama
OWEN MOORE	-	-	-	-	BESSIE LOVE
MAUDE GEORGE	-	-	-	-	JOSEPH KILGOUR
THE GALLOPING FISH	-	-	-	-	Rapid-fire Comedy
SIDNEY CHAPLIN	-	-	-	-	LOUISE FAZENDA
FORD STERLING	-	-	-	-	CHESTER CONKLIN

Listed According to the Order of Each Release

Play One a Week Every Week
and Watch Your Business Grow

CANADIAN MOVING PICTURE DIGEST

Vol. 15, No. 50.

TORONTO, CANADA

April 12th, 1924

Weigh the Facts

Five years ago 26 men sat in conference and from it arose the idea from which First National was formed.

Today those 26 men hold over two hundred million dollars' worth of theatre property. This is supplemented by more than 3,000 sub-franchise holders in every part of Canada and the United States.

Is it any wonder that these theatres representing such an enormous investment must be supplied by the finest pictures it is possible to secure? Is it not reasonable to claim that the high standard of entertainment in First National pictures during the past years has MADE these 26 men the greatest influence in theatre circles on this continent?

Five years to reach the top is a signal achievement, but to attain the peak of excellence in motion picture producing through its own units in five months' time is something heretofore unheard of in this business.

That's what First National did—made 6 pictures and every one a proved box-office attraction. Tie tight to First National and hold the top rung with us. We can make you a winner—you can help us remain so.



PUBLISHED BY
CANADIAN MOVING PICTURE DIGEST PUBLISHING COMPANY
259 SPADINA AVENUE, TORONTO

"Another Winner on Educational's List"

and a comedy that will bring an uproar of laughter from any audience when the henpecked husband jumps from the frying pan into the fire by joining the Marines.

CLYDE COOK IN "THE MISFIT"

"Clyde Cook is coming into his own. * * * this picture * * * certainly gives Cook an opportunity to do some good stunts. Cook has that pathetic quality which is one of Chaplin's chief assets, and he has a droll fashion of miming. In addition to that he has some good gags in his new picture, and a session with the marines which gives him an opportunity to do some trick drilling. This is another winner on Educational's list. —"

N. Y. Morning Telegraph

Funnier than
"THE BRONCHO
EXPRESS"



EDUCATIONAL
FILM EXCHANGES, Inc.

E. W. Hammond
President



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General Manager and
Editor-in-Chief

RAY LEWIS

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VOL. 15, No. 50.

TORONTO, CANADA

APRIL 12th, 1924.

The Boston Convention

MAYOR CURLEY, of Boston, will formally open the convention of the Motion Picture Theatre Owners of America at the Copley-Plaza Hotel, Boston, on May 27th, 28th and 29th, and will extend to the delegates and visiting motion picture theatre owners the hospitality of the people of this great historic city. This will be followed by short talks by some of the City dignitaries and then the business sessions will open with a report by the National Board of Directors of the activities of the organization during the year. Executive Secretary Ernest Horstmann of the Motion Picture Theatre Owners of Massachusetts, and members of the Convention Committee are moving rapidly and effectively in completing the arrangements for the big event. The Chairman of the New England Convention Committee is H. I. Wasserman of the Eagle Theatre, Roxbury, and he is ably assisted by a very aggressive group of exhibitors. A meeting of the New England Convention Committee was held last Tuesday and the following program decided upon:

MONDAY, MAY 26th

Meeting of National Officers, Members of the Executive Committee at the Copley-Plaza for reports of the year and final convention arrangements.

TUESDAY, MAY 27th

Opening of the Convention at 11.
Address by his Honor, the Mayor of Boston, and other dignitaries.
Convention business.

Grand Ball at Copley-Plaza in Evening.

WEDNESDAY, MAY 28th

Convention continued.
Trip Down Boston Harbor in Afternoon.
Convention Banquet at Night.

THURSDAY, MAY 29th

Convention continued.
Visit to Bunker Hill and other historic spots.
Evening—Adjournment.

Everything is being done to make the stay of the delegates and visitors a pleasant one.

The City of Boston will provide the theatre owners and other visitors to the Convention with a steamship ride along the Boston Harbor and other sections of the New England coast. The fire boats of the city will circle the steamer in the harbor and get into complete action, showing one of the greatest water and fire prevention displays imaginable. The historic elements associated with Boston Harbor, notably the Boston Tea Party circumstance, landing of the British troops just previous to the battle of Bunker Hill and other phases will be illustrated in a very definite way during the trip of the city steamship. A musical program and other forms of entertainment including luncheon will feature the trip. This courtesy on behalf of the Mayor and other city deputies shows the wonderful hospitality for which the people of New England are famous and indicates what may be expected along that line generally by the visiting theatre owners and their guests to the Boston convention.

The Motion Picture Ball on Tuesday evening at the Copley-Plaza will be a magnificent event, one of the best of its kind yet held in New England. The ball will be attended by the civic and social leaders of Boston and vicinity, and many prominent actors and actresses whose activities are well known to every patron of the motion picture theatre in the world, as well as those behind the scenes, such as directors and other conspicuous figures known especially to the industry and to the outside world merely by name.

While the delegates are busy in the convention hall, there will be special entertainment provided for the visitors, especially the lady guests, in addition to the foregoing program. A committee of Boston ladies will have charge of these arrangements and intend to show all visitors the historic phases of Boston with special reference to Bunker Hill and other points in and about this great city. Boston contains more real history within itself, associated with the early life of this nation than any other city in America, and as much of the outer evidences of these elements have been preserved, it will be a pleasure for the Boston ladies to exhibit the same in a direct way to the visitors and explain everything connected therewith.

Coincident with this detailed work in and around Boston with respect to the convention, are the activities of the National Convention Committee in New York. President Sydney S. Cohen, M. E. Comerford, R. F. Woodhull, John A. Schwalm, Fred Seegert, Glenn Harper and J. W. Walsh, members of the Committee, are making every necessary move to insure a convention program which will give the Boston convention a place of distinction in the annals of the Motion Picture History. Every move made will be of a constructive nature and the convention program makes provisions for many of the greatest minds inside and outside the Industry to bring their helpful messages to the theatre owners and the public.

There will be complete business sessions each day concluding with a session Thursday afternoon.

The Theatre Owners of the Country are evincing special interest in the Boston convention in view of the fine activities of the Organization during the past year and Boston promises to be the greatest outstanding convention in the history of the Motion Picture Theatre Owners of America.

A very large delegation is expected from Canada, for questions of vital interest to Canadian exhibitors will be taken care of in one of the sessions.

HAVE YOU WRITTEN?

Within the next ten days there will be a decision probably on the question of Increased Express Rates, now before the Board of Railway Commissioners. Exhibitors, are you interesting yourselves sufficiently in the appeal presented to this Board on behalf of you, by the M. P. T. O. of Canada in conjunction with the Famous Players Canadian Corporation, and the Motion Picture Distributors' Association.

We are asking that the express rates on Film be changed from First Class to Pound Rates; and that no increase in the present tariff governing either classification be introduced, as at present the Exhibitors throughout the Dominion in many instances are paying from twenty to seventy per cent of the cost of their Film for express.

Exhibitors, here is an instance where you can save about seventy-five thousand dollars a year in overhead. Do you want to save this needless expenditure? Write a letter to the Express Traffic Association informing them that although laundry and dye goods receive Pound Rates, Films which take up about one-third the space in transit are placed under First Class Schedule. Point out the unfairness of this Classification and that your Express Rates average about thirty per cent of the cost of the product you are handling. Write to the Premier, your cabinet minister or member of Parliament asking for their support to your appeal. Toronto exhibitors write to members you know, who represent you at Ottawa. Now is the time to write. Seventy-Five Thousand Dollars divided among about one thousand exhibitors, figure out what it means to each of you. It is worth saving.

RAY LEWIS,

HALF FARE CONCESSIONS FOR M.P.T.O. CONVENTION DELEGATES

**J. C. Brady and Harry Alexander Visit Sydney S. Cohen To
Arrange for Dominion's Delegation.**

THE National Headquarters of the Motion Picture Theatre Owners of America during the Boston Convention, May 27th, 28th and 29th, will be at the Copley-Plaza Hotel and the convention banquet will be held there on the evening of Wednesday, May 28th.

President Sydney S. Cohen and other members of the convention committee will meet in Boston this week to conclude all arrangements. The local committee under the direction of Ernest Horstman and Jacob Lourie, have secured the complete co-operation of all the Theatre Owners of Massachusetts in helping to make the convention a pronounced success and the stay of the delegates there pleasant and agreeable.

Theatre Owners are especially urged to bring the lady members of their households to the convention as the elements of entertainment in and around Boston are so varied as to keep interest at a keen pitch during the entire convention time.

Boston is really the patriotic Hub of the United States. The most outstanding elements associated with American History, centered entirely around Boston. It has been said that there are more definitely located historic spots there than in any other part of the Nation. Such an amazing wealth of historic lore makes Boston the most coveted spot in the world for the student of early American enterprise.

Then the Modern Boston is the real industrial, commercial and business metropolis of New England. It is one of America's wonder cities, built, developed and sustained by the same rugged elements so typically represented in the different divisions of the Motion Picture Industry.

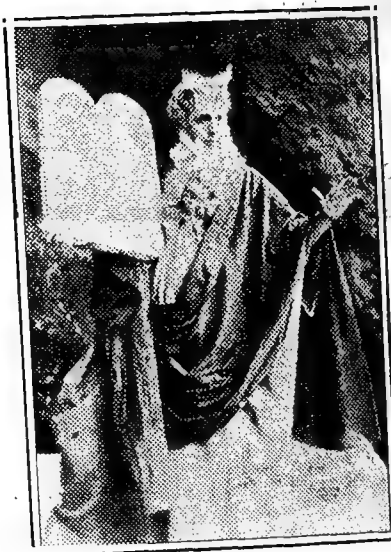
The Boston of today is one of the most progressive and liberal cities on the American continent.

Large delegations will be present from the different states and the Canadian division of the Motion Picture Theatre Owners of America will have at least a hundred Dominion Exhibitors there. Mr. J. C. Brady and Mr. H. Alexander of Toronto, made a special trip to National Headquarters today to make arrangements for this large delegation. The entire area of North America will be represented in what gives promise of being the greatest convention in point of numbers, activity and influence yet held

under the auspices of the Exhibitors' division of the Motion Picture Industry.

Fare and one-half concessions have been obtained from all the Trunk Line railroads and this will favor Theatre Owners very much in saving transportation costs. Entire state delegations have already made hotel reservations and it is advisable that Theatre Owners move along this line of preparation as soon as practicable.

Complete information on railroad fares, together with business and entertainment programs will soon be forwarded from the National Office to all Theatre Owners.



MOSES
*in the great episode of Moses and The
Ten Commandments in "After
Six Days."*

First Steps to Alleviate The Evils of Poor Prints

**First National Acts on Print Situation to Advantage of Small
Exhibitors—Earlier Booking on Big Features.**

THERE will be more prints issued on First National pictures as a result of the production of the price of raw stock recently announced by Eastman. This new policy is announced by E. A. Eschmann in reciprocity to the small exhibitors of the country whose whole hearted support of First National has given that company's product such wide distribution. This action marks the first definite step toward the alleviation of the evil of poor prints—a problem which has agitated the industry for some time. The First National plan, as described by Mr. Eschmann, is to issue additional prints on part of the money saved on raw stock instead of taking full advantage of the price cut.

"The print problem," stated First National's general manager of distribution, "is to the motion picture industry what the boll weevil is to the cotton grower. The small exhibitor has been the sufferer and despite the most meticulous care the print which reached him after extended first runs was not always in proper condition."

"With the reduction of the price of raw stock, an opportunity was offered and First National is the first distributor to take advantage of it."

"The effects of this policy will be many. In the first place there will be more prints in circulation and consequently the subsequent run exhibitor will be assured of prints in bet-

ter condition. Again, our exchanges will be able to assign play dates closer to released dates so that the exhibitor may obtain the greatest benefits from advance publicity and national advertising.

"Thirdly, big productions such as 'Lilies of the Field' and 'A Son of the Sahara' with more prints available will allow simultaneous expression and enable the smaller exhibitor to announce his coming attractions closer to key city representation. A greater number of prints in circulation will continue to encourage our pleasant relationship with exhibitors. First National is glad, therefore, to turn a part of the reduction in the price of new stock to the benefit of its exhibitor customers."

Fashion Shows With "Happiness" in Ottawa

In conjunction with the presentation of "Happiness," starring Laurette Taylor, during the week of March 17, at Loew's Theatre, Ottawa, Manager Frank Goodale used a special feature, the Spring Fashion Show of A. J. Frieman, Limited, local departmental store, as an added attraction. The Fashion review fitting in nicely with the theme of the picture with its scenes in the establishment of a New York Modiste.

FAMOUS STAGE SUCCESS TO BE PRODUCED BY F.B.O

Brownell Editing "The Beloved Vagabond," W. J. Locke's Story.

JOHN C. BROWNELL, scenario editor of the Film Booking Offices, is busy cutting and editing the Carlyle Blackwell production, "The Beloved Vagabond," adapted from the famous stage play and widely read novel by W. J. Locke.

Carlyle Blackwell, who plays the lead, is said to have achieved a perfect representation of the Paragot of the story. Other members of the cast include Albert Chase as Aticot, the urchin whom Paragot adopts; and Madge Stuart as Blanquette; while Joanna Rushworth is played by Phyllis Titmuss.

The story has to do with one Gaston de Nerac, who is compelled by a

rival's trick to renounce his English fiancée, abandon his career and become a vagabond under the name of Paragot. In his wanderings he is accompanied by Asticot, son of a London washerwoman, and Blanquette, a Breton peasant girl. A chance encounter with his former fiancée makes Paragot give up the road and seek forgetfulness in drink, leaving his two young companions. Later, Asticot, now a successful artist, finds his old leader in a Paris cafe, and suggests to him that he might find happiness by marrying Blanquette.

"The Beloved Vagabond" as screen entertainment should be exceedingly interesting. The picture lends itself to prologue adaption and sympathetic musical setting. F. B. O. will release the production April 21st.

Two Sets of Schedules For Summer Programs

Ottawa, Ontario, is to have daylight saving once more, regardless of what the rest of Canada does, according to announcement made at the Ottawa City Hall on April 5, a formal motion having been presented in the City Council. In Montreal, numbers of store-keepers and large employers of labor have organized a Day-light Saving Association for their own observance of "summer time," regardless of what the Montreal civic authorities do in the matter. Stores and factories identified with the movement open and close their places of business one hour earlier than the others. This resulted in a situation last year that compelled the moving picture exhibitors to advertise the hours of moving picture performances in two sets of schedules, one for standard time and the other for "adopted" time.

Famous Hockeyist Back To His Job As Theatre Manager

Georges Vezina, famous veteran goalkeeper of the Canadiens, the noted French-Canadian professional hockey team, holders of the Stanley Cup, emblematic of the world's hockey title, has returned to his home in Chicoutimi, Quebec, in the Ottawa Valley, following the close of the season's campaign. Vezina is the proprietor of a moving picture theatre at Chicoutimi.

Wanted

By an experienced Theatre Manager and ex-Operator, position as Manager; willing to go anywhere; thorough knowledge of theatre business; good on exploitation; 12 years' experience; best of references. Address BOX A, DIGEST.

Pretty English Actress Coming To Attend Broadway Premiere

Alma Taylor, the pretty star of Hepworth productions and who is one of the most popular of leading women in England today, is anticipating a most pleasant visit in New York when she comes here next month to attend the Broadway premiere of Cecil M. Hepworth's big film production, "COMIN' THRO' THE RYE."

Critics Devote More Space to Short Subject Reviews

Dorothy Devore, Educational's Charming and Versatile Comedy Star, Wins Flattering Praise in Column Comment.

The growing popularity of the Short Subject with newspaper critics is strikingly illustrated by the increasing amount of space accorded them in the columns of these critics. Where a year or so ago, the one and two-reel pictures were generally overlooked entirely by the reviewers, or mentioned merely as "fillers," today reviews and comments which compare favorably with feature productions are almost an every day occurrence in newspapers which devote space to motion picture reviews.

An example is contained in a March issue of the Cleveland Press, written by the editor of the Sunday motion picture page. Under a six-column head, Davis, who conducts the page, devotes almost a full column to a write-up on Dorothy Devore, of the Educational-Christie Comedy forces, and her latest picture, "Getting Ger-tie's Goat." After commenting on the artificiality of the present crop of leading ladies on the screen, Davis writes:

"It is with relief that one encounters Dorothy Devore in 'Getting Ger-tie's Goat' at the Allen this week.

"Dorothy Devore is that rare creature of the comic movies, a merely good looking girl who spends no time to look beautiful and resorts little to any denial of good looks for comic ef-

fect. She goes on just as a reasonably attractive young person. The quality she cultivates is impulsive vivacity. The effects she achieves are stimulating and merrily comical. Babe London, a comically funny fat girl, is in the picture, too, without in the least dimming the much more amusing Dorothy Devore."

Pretty Actress Quits Flapper Roles Forever

Constance Bennett, who plays the role of Mina Raff, a film star, in Samuel Goldwyn's production "Cytherea," directed by George Fitzmaurice, has just returned to New York from the Coast to make a picture in the East.

The famous daughter of the famous Richard Bennett, says that she is done now and forever with flapper roles. She states she will not be put in a mold, do type parts or be cast in similar roles picture after picture.

Springtime has been chosen for the general release of "Cytherea" through First National in order to present this romantic drama with the open season of the Love Goddesses—"Cytherea" being the Ionian goddess of love, as famed in her day as were Venus of the Romans and Aphrodite of the Greeks.

Regal to Release Best Features During Summer

Keep Up Calibre of Program Year Round to Maintain Steady Patronage—Play Good Pictures in Hot Weather.

THOSE two banes of exhibitors' existence, daylight saving time and warm weather, are coming on apace. Either one of the two have usually proven more or less disastrous to the show business, but the two together make a combination hard to beat. Speaking on this matter to "Phil" Kaufman, general manager of Regal Films, Ltd., he said:

"I am of the firm conviction that the usual slump in business in motion picture theatres during the summer can be overcome if exhibitors will show as good or better pictures during that period as they do in the fall. I know that in the past they have not been able to do this, from the fact that the distributing companies have withheld the better class of box office attractions.

"This year, however, Regal Films is going to break away from this custom and will release a large number of the best pictures of the season during the late spring and summer.

"We already have scheduled for release during this period such outstanding attractions as 'Beau Brummel,' the great stage success, with John Barrymore in the leading role; 'The Great White Way,' the massive Goldwyn picture of life in New York; 'The White Sister,' the Ince production made in Italy and featuring Lillian Gish; 'Girl Shy,' Harold Lloyd's newest and best feature comedy; 'The Boy of Flanders,' Jack Coogan's second picture for Metro; 'The Shooting of Dan McGrew,' a visualization of the world famous poem; 'Love, Life and Laughter,' the newest Betty Balfour success, and a score of others.

"Now it will be entirely up to the exhibitors as to the amount of summer business they will do. If they use that antiquated idea that there will be no business to be had anyway and that any old feature picture will do, they will not be disappointed. On the other hand, if they use the modern method of reasoning, that is, if they will go on the theory that in the summer months extra inducements must be offered to draw the crowds, and that the best inducement is a good picture, the summer slump in business will almost become a thing of the past."

VITAGRAPH IS READY WITH FOUR BIG SUPER-FEATURES

"Borrowed Husbands," "Between Friends," "One Law for the Woman," "Virtuous Liars," Ready.

Vitagraph exchanges will have received within two weeks prints of four super-features, "Borrowed Husbands," "Between Friends," "One Law for the Woman," and "Virtuous Liars."

"Borrowed Husbands" is picturized from the novel by Mildred K. Barbour and produced by David Smith with Florence Vidor, Rockcliffe Fellowes, Earle Williams, and Robert Gordon in the leading roles.

"Between Friends" is an adaptation of the novel by Robert W. Chambers, produced by J. Stuart Blackton, with Lou Tellegen, Anna Q. Nilsson,

Universal Secures Three of Ten Best For Year Past

Among the list of "The Best Picture of 1923," compiled by the newspaper authorities, Universal is represented by no less than four productions.

Robert E. Sherwood, in "Life," lists "Driven," "Merry Go Round" and "The Hunchback of Notre Dame" as pictures of exceptional merit; the motion picture editor of "Judge" selects the same trio as deserving especial mention, as does Andrew A. Freeman, motion picture editor of the New York Evening Mail. Of the ten productions selected by Mr. Freeman, Universal produced three.

Alice Calhoun, Norman Kerry (borrowed from Universal), Stuart Holmes and Henry Barrows in the principal parts.

"Virtuous Liars" is a Whitman Bennett production which had its Broadway premiere at the Rialto Theatre last week. Mr. Bennett selected for his cast David Powell, Edith Allen, Ralph Kellard, Maurice Costello, Burr McIntosh, Naomi Childers and Dagmar Godowsky.

"One Law for the Woman" is the second picturization of one of the famous Blaney melodramas produced by Charles E. Blaney. Cullen Landis, Mildred Harris, Cecil Spooner, Stanton Heck, Bertram Grassby, Otis Harlan, and Charlotte Stevens comprise the cast.



Scenes from "My Man" a stirring comedy-drama of a city cave man who used the whip of financial power to win the girl he loves, in which Patsy Ruth Miller and Dustin Farnum have the leading roles. (Vitagraph release.)

Pictures in Montreal

By S. MORGAN-POWELL

(Exclusive to the Digest.)

MONTREAL, April 10.—The problem of silence in the motion picture theatre is one not so easily solved as might seem probable. In the first place, there is the tendency on the part of the movie enthusiast to read off aloud every title. This habit is widespread, is growing, and is utterly detestable, particularly when it is followed by a whispered colloquy between the party who does the reading and that party's companion. Then there is the enthusiastic individual who is simply bursting to tell his or her companion what is going to happen next, either because of pride in ability to see ahead of the picture, or sympathetic pity for those not so favored with brains as himself. In either event, such people must of course make themselves an unmitigated nuisance to everybody about them.

I am not at all sure, however, that people watching a picture are not entitled to discuss it if they desire to do so, on the spot, so long as their conversation does not carry beyond their immediate vicinity. There is a great deal of difference between reading titles out aloud, informing all and sundry in an audible tone what is coming next, and exchanging opinions in a decorous undertone. After all, the motion picture house is not the theatre of the spoken drama, and it is folly to argue that conversation which cannot be overheard can, normally, distract the attention of the eye from the screen. The picture that makes more than an elementary demand upon the intelligence has yet to be made, and the amount of concentration the average film requires is not great, unless it be in cases where the activities of the censors have created such a muddle that the spectator has to puzzle the plot out as the picture is shown.

My own experience has been that the blatant noise made by unit orchestra organs and by orchestras playing full blast while a picture is being screened, far from acting as an illustrative obligato, has simply distracted my attention from whatever was being shown on the screen—so much so, at times, that I have felt like shouting to the orchestra director to keep quiet. I do not find conversation conducted in a low tone around

me distracting in anything like the same degree as loud music; nor, indeed, do I see any valid argument for the imposition of silence in a motion picture theatre. Of course everything depends upon the extent to which conversation is indulged. But if the title-readers insist on continuing to read titles, then those who wish to discuss the film as it is shown in undertones are certainly within their rights. There is no obligation upon anybody in a motion picture house to maintain silence. It all boils down to a question of courtesy. Loud talking obviously would annoy people; conversation in a discreet undertone need not.

* * * *

Last week, for instance, there was a good deal of conversation during the exhibition of "The Hunchback of Notre Dame" at the Capitol, but the only annoying feature was the loud reading of titles and the occasional roaring of the organ. I find it consummately easy to realize that I am looking at a picture of a crowd in turmoil without having my ears made to ache by an overwhelming burst of noise from a pipe organ and orchestra combined. It is no compliment to the intelligence of the audience to deem it necessary for their enlightenment to elucidate obvious facts by musical illustration, crude or otherwise.

* * * *

There were only two films of outstanding interest shown here last week, apart from "The Hunchback." One was "The Fighting Coward" at the Palace, and the other was "Nanook of the North" at the Imperial. The Palace film was a picture version of Booth Tarkington's story, "Magnolia," and afforded a strangely pointed example of the fact that many a tale may appear convincing, or at any event plausible, in book form that takes on an atmosphere of utter unreality when presented in picture form upon the screen. The story seems strained and unconvincing, and the theme of bluff which Tarkington so amusingly exploited in his book suggests nothing but intentional melodrama in the picture. Perhaps this is due to some extent to the uneven quality of the acting, which is alter-

nately effective and amateurish, and which often fails at crucial moments, though some of the characters are well portrayed, notably those of the leading roles. It is essential in such a film that there should be no weak spots in the cast, that the illusion may have some chance of success. The photography is effective in interiors, but lacks clearness in many instances and the close-ups are indifferent. The titles are better, being both brief and expressive. Taken on the whole, however, the film seems to utterly fail in its purpose if that purpose is to convey the impression the novel left upon the reader.

* * * *

I found "Nanook of the North" a much more interesting film. This is a picture designed to give a faithful impression of the lives of the Eskimos in the North, having been taken on the shores of Hudson's Bay. Nanook, an Eskimo hunter, is a type picked at random; and the story of his life proves of an unusually absorbing character. It shows Nanook and his family at close range, and as their acting is just their natural everyday life, there is no opportunity to criticize it. The whole film is composed of exterior scenes, and it cannot be judged by ordinary standards, as the light was obviously bad for some scenes and but indifferently good for others. Moreover, the scenes are not planned as they would have been in a film made from an imaginative scenario, and allowance must also be made for this. The great attraction of the film lies in its unique revelation of the actual facts concerning Eskimo life—facts that come in the nature of a startling revelation at times, and that prove of unfailing interest throughout.

The scenes of an Arctic blizzard are truly wonderful, and so are others showing Arctic scenery and the skill with which the Eskimos, with the rudest form of equipment and tools, succeed in overcoming and in combatting the severities of Nature. The cameramen must have taken many of the views at great personal risk, and almost all of them at serious personal inconvenience, but their perseverance was rewarded by a record that stands unique in its instructive and informing values.

F - B - O

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Production	Type of Picture	Reels	Starring
DESERT DRIVEN	Western	6	Harry Carey
ITCHING PALMS	Program	6	Tom Gallery, Tom Wilson, Virginia Fox, Robert Gordon
MYSTERIOUS WITNESS	Drama	5	All Star Cast
FLYING DUTCHMAN	Program	5	Ella Hall
HUMAN WRECKAGE	Drama	8	James Kirkwood and Mrs. Wallace Reid
DIVORCE	Drama Special	6	Jane Novak
HALDANE OF THE SECRET SERVICE	Drama	6	Houdini
MIRACLE BABY	Western	6	Harry Carey
DAYTIME WIVES	Special	7	Warner Baxter, A. Perdue, Grace Darmond, Wyndham Standing
THE FAIR CHEAT	Society C. Drama	6	Dorothy Mackail, Edmund Breeze, Wilfred Lytell

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- COMING -

Pictures That Have Been Praised by Press and Trade

TITLES	REELS	STARS
BREAKING INTO SOCIETY	5	Bull Montana and All Star Cast
LIGHTS OUT	7	Ruth Stonehouse and All Star Cast
BLOW YOUR OWN HORN	6	Ralph Lewis & Warner Baxter
LOVE PIRATE	5	Carmel Myers & Melbourne McDowel
FASHIONABLE FAKERS	6	Johnnie Walker
LULLABY	7	Jane Novak & Cleo Madison
PHANTOM JUSTICE	6	All Star Cast
MASK OF LOPEZ	5	Wilfred Lucas
ALIMONY	7	Grace Darmond & Warner Baxter
BY DIVINE RIGHT	7	Elliott Dexter & Mildred Harris

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SPECIALS

THE MAIL MAN	8	Ralph Lewis & Johnnie Walker —All Stars
JUDGMENT OF THE STORM	7	All Star Cast
AFTER THE BALL	7	From the Song by Chas. K. Harris
HIS FORGOTTEN WIFE	6	All Star Cast

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"Lilies of the Field"**A Tremendous Hit**

Simultaneous First Runs Throughout
Country Score For Corinne
Griffith.

"Lilies of the Field," a First National picture featuring Corinne Griffith and Conway Tearle, will go to subsequent runs with a record of achievement in the first run theatres seldom equalled by any picture. The production was given simultaneous first run presentations throughout the country during the week of March 16th and in many instances was held over to play a second week's engagement.

Telegrams received by E. A. Eschmann, First National's general manager of distribution, during the past two weeks, prove the unanimity of opinion on the dramatic worth of this picture, its drawing power at the box office, and the popularity of Miss Griffith.

The Main Street Theatre of Kansas City, wired: "'Lilies of the Field' opened to hold-out business in thirty-one hundred-seat house. The picture highly lauded by press and public. Corinne Griffith now established here as one of the screen's strongest drawing cards."

In San Francisco the picture did absolute capacity business at the Warfield Theatre. "Corinne Griffith," wired the management, "is the talk of the town and there is no doubt but that this picture makes her one of the greatest stars on the screen."

Two Weeks' Run At The Tivoli For English "Couple Down and Outs"

"A Couple of Down and Outs," the latest British picture to come into Canada, finished a two weeks' run at the Tivoli, Toronto, April 5. Business was very good the first week of the showing and still better during the second week, it is reported.

"We believe that in 'A Couple of Down and Outs' exhibitors have a real box office attraction," say Regal Films. "It is one of those really interesting human interest stories that goes so well with any class of audience, and it is put on in an elaborate manner. The cast contains some of England's best screen actors and actresses."

Regal Films announce that extra prints have been put into service on this picture in order to meet the big demand from exhibitors for bookings.

James Young's Many Fine Achievements In Field of Pictures

An attractive announcement recently received brings forcibly to one's attention the tremendous success attending the various features released bearing the name of Director James Young.

Twenty five successes are listed as James Young Productions released through various large distributing organizations notably "Oliver Twist," "Trilby," "Omar the Tentmaker," "On Trial," "My Official Wife" (made for Vitagraph and the first 5-reel picture of note made in America) "Welcome Stranger" made for Belasco in the record time of three weeks and three days. No less than forty four features are listed which were written and directed by this expert in the making of screen entertainment.

Exchanges Protected But Not So Exhibitors

Toronto Exhibitor Commenting on
Play Dates Issue Advocates
"Live and Let Live"
Basis.

April 4th, 1924.

Editor of
Canadian Moving Picture Digest:

I wish to voice my opinion regarding the changing of play dates. When I received a letter from the Distributors Association with 5 commandments about changing play dates I stopped to think for a minute and the first thing that came to my mind was "What's Next?"

What I would like to know is: Why do the exchanges change dates on the exhibitor whether he likes it or not? It is well known to every exhibitor that when he signs a contract for film it is the exchange which is protected in every case, where the exhibitor has no protection at all. So why put more burdens on the exhibitor's shoulder?

What is this business coming to? There is not a business in the world today that does not work both ways, outside the film business. I think this business should be conducted on a legitimate "live and let live" basis.

Hoping to hear your opinion in this matter, I remain,

Very truly yours,

JOSEPH COHEN,

Classic Theatre.

TIPS FOR PROJECTIONISTS

The projectionist in a theatre which has its own gas engine, belt driven generating set is often in need of a good belt dressing. Many of the patent ones on the market are of more harm than benefit. The following is a very good belt dressing and will not harm a belt in the least: Tallow 2 parts, Neat's Foot Oil 1 part. Mix together and use once a month, this is also a good preparation for use on the flat leather belts found on some projectors.

* * * *

Projectionists and managers should be very careful in buying second hand projection or stereopticon lens as these are often faked. The writer once knew a manager who bought a real imported lens for his projector from a second hand firm to find out later that it consisted of lens from a dollar magic lantern mounted in a projection lens barrel.

* * * *

On certain projectors where the drive is through a friction disk, trouble is experienced by the fibre pinion on the end of the motor drive-shaft wearing into bumps. This makes it not only noisy but very hard to keep in the proper adjustment as regards tension with the friction disk. It can be cured as follows: Go to a hardware store and obtain a flat file—one of the type known as a mill file which is flat and has a rather fine cut. Back off the friction disk so that it does not drive projector and start motor, then by carefully holding mill file against surface of drive-pinion it will be "trued up."

* * * *

A very good fire extinguisher for use in the theatre paint shop can be made by mixing one quart of bicarbonate of soda with a bushel of sawdust.

—GUY E. McALLEN.

Secure it in Writing And Go Back to Work

After a three-day strike operating in all the Famous Players Canadian Corporation owned theatres in Toronto, the musicians returned to their places.

"We were obliged to make some small concessions as far as the formerly Allen-owned houses are concerned," stated Joseph Weatherburn, secretary of the Toronto Musical Protective Association, to the Digest. "But we secured our written agreement, which was our chief concern, and we are now satisfied."

Original from
NEW YORK PUBLIC LIBRARY

Digest Reviews Current Attractions

By H. M. BALL

"My Man"

VITAGRAPH

DOWN deep in their hearts the women still love a cave-man! If the rich would ape the poor in the art (said to be exclusively the latter's) of "keeping the wife in love," they would resort to the physical superiority stuff rather than the divorce courts—a policy which would lead to the offended lord and master being in pocket as well as in possession of his cherished one.

Vitagraph works this romantic theory out very nicely in their fascinating adaptation of George Randolph Chester's "A Tale of Red Roses" which they call "My Man." Now no one can gainsay that this is a very well known story formula—this "buy back your bonds with the hand of your daughter" specimen utilized by director David Smith; but it will be equally apparent that Director Smith by masterly handling of a familiar theme and with the excellent advantage always supplied by an able cast, has achieved a marked winner. "My Man" with Vitagraph's reliable trademark, Patsy Ruth Miller's beauty made famous in two previous outstanding features, and good old "Dusty" Farnum's amazing super-figure, will make this new release one worthy of the exhibitor's note. Personally I found "My Man" very excellent entertainment. It bore that rare quality of well utilized footage, and believe me when I tell you that your patrons will get their money's worth in action and variety.

Farnum as the Boss politician and manipulator "Sledge" is one of those he-guys who gets what he goes after; he has no business scruples—that is to say—not until his heart is thawed out by a pretty chicken. Sledge is all for Marley's cute little motherless daughter, Molly, and Molly is all for Glider, a nicely polished not too obvious society leech; but Sledge has a couple of Marley's notes which makes it just a trifle embarrassing, especially when Sledge throws out his forty-eight inch chest and says "Your daughter will make a great wife for me." Of course, the more Molly hears Sledge tell her he is going to be her life-protector the more she resents the prospect, but Sledge has a nice way of sending carloads of flowers to

the object of his matrimonial ambitions, and his persistence is quite amusing to Marley's spoilt daughter. Sledge has to expose Glider as a four flusher and fortune hunter, and give old man Marley an awful scare before he finally wins Molly—incidentally he changes his tactics—becoming the humble suitor after he has given a most satisfying demonstration of a cave man of the 1924 de luxe edition. In keeping with the beauty and vivacity of Patsy Ruth Miller, and the splendid and welcome restraint of Farnum, the remaining members of the cast gave splendid performances including George Webb as Glider, Margaret Landis as Fern, Niles Welch as Dicky, William Norris and Edith York as Mr. and Mrs. Peters, Sydney de Grey as Marley and Violet Palmer as Jessie.

* * * *

"The Song of Love"

ASSOC. FIRST NATIONAL

Easy to look at but lacking in conviction, "The Song of Love" was a disappointing pleasure. Right at the beginning it must be admitted that the star was not right in the picture—Norma Talmadge, in the wildest flights of imagination can never achieve the illusion of an Arabian Dancing Girl. Miss Talmadge is not a desert woman, you can't picture her skin as anything but white. The suns of the desert dye a deeper hue, and they breed a more primitive creature than the "Noormahal" of the beautiful First National star, who trailed her pure draperies about her with modest concern. Miss Talmadge photographed attractively but only in the emotional scenes when she was a woman in love and not a temptress did she seem to overcome the limitations of her role.

As for the production, it is one more version of the popular sheik theme, and certainly bears inspection.

The action centres around a small group of English, French and Americans vaguely located by their Governments for a still more vague purpose in Arabia. One of the most powerful sheiks in the neighborhood gets a bit bored and stages a massacre. But the beautiful dancing girl, whom he intends as his queen, falls in love with a charming Frenchman, member of the espionage, and be-

lieving him to be an Arab (so unob-serving is love) betrays her lover's plans of attack. In the ensuing reels the skirmish is staged, the girl warns the Frenchman, the native troops arrive just in time to save the whites from a mussy death and the lovely dancer stabs herself, believing her love unrequited. From an artistic standpoint it would have been well to stop grinding here. But Director Franklin, with the aid of Frances Marion, knew the fans wouldn't stand for Norma dying even as an Arabian dancer, so there is a nice Anglo-Saxon bed-side scene in which the white lover watches his Rose of the Desert breathe her way back to life and—if you can believe it—happiness.

One of the most interesting features in the picture was the introduction in the hero role of Joseph Schildkraut, whose stunning profile and slow elegance of manner coupled with a real knowledge of acting, gained in a wealth of experience on the legitimate stage, render him a valuable asset to the production.

* * * *

"The Cake Eater"

PATHE

Through Regal

Hal Roach in presenting Will Rogers in "The Cake Eater" offers one of his best two-reelers up to date distributed under the Pathe shingle. "Will" is the best natured boob of a cowboy—dumb-witted but pleasant, and standing just so much. In the cake eating role he is both funny and natural, for the story provides more than the usual amount of plot construction allotted the two-reel fun subjects.

Two ungainly spinsters go west and not satisfied with the beauties and bounties of Nature within their ken, they seek out the innocent and peace-loving cowboy within their grasp; and, with the fairly well established theory regarding the male heart and ditto stomach, proceed to load the latter organ with rich cakes and pastries in order to thaw out the former, said to be located somewhere farther north. Over-eager, the plot sickens the victim who is caught on the rebound by a young chick dwelling in the old birds' nest. Good entertainment and seems too brief!

Franklin Looks Over Hamilton Theatre, Rumor Says to Buy

J. M. Franklin, proprietor of the Franklin Theatre, Ottawa, made a special trip to Hamilton, Ontario, during the week of March 31 for the purpose of looking over the Lyric Theatre at Hamilton with a view, it is understood, to taking over the house. The Lyric has a combination policy, playing a picture programme along with B. F. Keith family time.

Joe Franklin has had marked success with the Franklin at Ottawa since last September, having a stand-out every night.

Stop The Press News

Will H. Hays' contract renewed for three years until 1928.

Loew's absorbs Goldwyn — Amalgamation of two corporations announced.

Canadian theatre merger with capital of \$5,000,000.—Newly formed corporation to take over vaudeville houses in principal Canadian cities.

"After Six Days" scores tremendous hit at Tivoli, Toronto.

Page Jules Verne For Larry Semon

Larry Semon plays an inquisitive, little spigot-bigot in his latest Vitagraph comedy, "Trouble Brewing." Larry says the contraband he found was so hot it would make a cuttle fish spit fire twenty thousand leagues under the sea. Page Jules Verne.



A current F.B.O. release which is creating widespread interest.

Weeks and Weeks of Educational Comedies

"The Optimist," Educational-Hamilton Comedy, and the Mermaid Comedy, "High Life," have been booked over the Greater New York Loew Circuit, the former for a total of thirty days, and "High Life" for seventy-two days.

Joe O'Leary, formerly manager of the Imperial Theatre, Ottawa, has been placed in charge of outside advertising for Loew's Theatre by Manager F. W. Goodale.

For Sale or Lease

The Empire Theatre, Windsor, Ontario. Fully equipped as a motion picture theatre with modern machines and pipe organ. For particulars address E. GLASSCO, 65 SANDWICH ST., WINDSOR, ONTARIO.

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"MY MAN"



By GEORGE RANDOLPH CHESTER

with

DUSTIN FARNUM

and

PATSY RUTH MILLER

Romance of a Modern City Cave-Man and a Society Bred Girl

A David Smith Production

"BORROWED HUSBANDS"

with

ROCKCLIFFE FELLOWES

FLORENCE VIDOR

EARLE WILLIAMS

ROBERT GORDON

A David Smith Production

"BETWEEN FRIENDS"

By ROBERT W. CHAMBERS

with

LOU TELLEGEN

ANNA Q. NILSSON

NORMAN KERRY

(Courtesy Universal Pictures Corporation)

ALICE CALHOUN

STUART HOLMES

J. Stuart Blackton Production

VITAGRAPH

ALBERT E. SMITH PRESIDENT

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TORONTO

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WINNIPEG

Before Buying Pictures Read The Digest Advertising Pages.

EXCHANGES MUST FURNISH FILM ON DATES SPECIFIED

New York Arbitration Board Holds That Dates Cannot Be Changed Arbitrarily.

In connection with the M. P. T. O. announcement in the Digest issue of April 5th, whereby exhibitors are requested to send in their opinions in regard to a circular letter, sent out by the Distributors' Association, informing Exhibitors that play dates cannot be changed without two weeks' notice being given to the Exchange, the following ruling of the Arbitration Board of New York, which appeared in the Exhibitors' Herald, March 15th, is timely and interesting—we invite your opinion on the Distributors' Association ruling.

(Editor.)

NEW YORK, March 4.—A precedent of interest to all exhibitors and distributors was established by a decision by the New York Board of Arbitration last week. The question at issue was whether or not an exchange has the right to change the playing date of a picture already agreed upon, by giving a notice to the exhibitor of its inability to play the picture, such notice being given in time for the exhibitor to make a substitution.

The case was brought before the board on complaint of Harry Brandt, owner of the Parkside theatre, Brooklyn, against the F. B. O. exchange and arose out of the following facts:

A contract was entered into between Harry Brandt on behalf of the Parkside Theatre of Brooklyn, for the showing of the picture "Judgment of the Storm." Play dates were specified in the contract and in due course, a letter of confirmation setting forth the dates specified in the contract, was received by the theatre. Shortly thereafter, the Exchange notified the theatre that the dates in question were not available, and that the theatre would have to select some other dates. The theatre insisted upon the delivery of the picture upon the dates specified in the contract and refused to give any other dates. The question thus squarely presented for the determination of the Board, was whether a distributor can, without the consent of the exhibitor, change the play dates specified in the contract and compel the exhibitor to select other dates. Mr. Charles Rosenzweig, representing the F. B. O. Exchange, argued before the Board, that in view of the fact that ample notice was given the theatre, that the dates in question were not available, other dates should have been selected by the theatre.

* * * *

Bernard Edelhertz, chairman of the Uniform Contract Committee, who was specially retained by the Theatre Owners Chamber of Commerce to represent the Parkside Theatre, argued at great length, to the effect that the specified play dates formed an essential part of the contract, and that neither side could arbitrarily set aside such dates, without effecting a vital breach of the terms of the contract.

"If," he argued, "the distributor can modify an essential part of a contract

without the consent of the exhibitor, then, all film contracts are practically of no value at all. A contract is either enforceable in all its terms, or it is not enforceable at all. Specified play dates form as much an essential part of a contract as the protection clause. A film contract, like any other contract, should be binding in the exact form in which it was entered into between the parties, and is not subject to modification by either side, without mutual consent."

"The fact that change of play dates is a common practice between the distributor, and exhibitor, does not effect the principle involved in this case at all. All sorts of changes in the terms of a contract can be effected so long as both sides agree thereto. But, where, as in this case, the change is sought to be made without the consent of one of the parties to the contract, the Board must enforce the contract in all its essential terms, in the form originally agreed upon, and not upon terms which one of the parties seeks to arbitrarily impose upon the other. Such an interpretation would virtually nullify all existing contracts."

"Under the arbitration clause contained in the Uniform Contract, the Board is invested with power to direct either of the parties to do and perform certain acts. Therefore, by virtue of this power, the Board has the right to direct specific performance of the terms of the contracts."

* * * *

Mr. Edelhertz summed up his arguments, by asking the Board to render a decision directing the Exchange to deliver the picture contracted for, on the dates specified in the contract.

After considerable deliberation, the Board rendered a decision in accordance with the views expressed by Mr. Edelhertz. By this decision, the New York Board of Arbitration has placed itself on record as establishing a precedent in the contractual relations between distributors and exhibitors upholding the right of either party to enforce specific performance of the contract in the exact form in which it was originally entered into between the parties.

Regal Films "Chesty" Over Big Releases

Regal Films office managers are reputed to be quite "chesty" just now over the number of super-features that they can offer for immediate booking. Here is a list of a few of them, and they certainly contain a number of the present season's big productions: Rex Ingram's "Scaramouche," "The Marriage Circle," "The Great White Way," "The Rendezvous," "Name the Man," "A Couple of Down and Outs," "Under the Red Robe," with Robert Mantell; "Daddies," "Nellie the Beautiful Cloak Model," "Thy Name is Woman" and a host of others.

Young French Newspaperman Has Role in "Monsieur Beaucaire"

Was Discovered in Paris by Rudolph Valentino While Abroad Recently.

Conspicuous, both for his good looks and for his acting ability, in the French court scenes in Sidney Olcott's Paramount production, "Monsieur Beaucaire," now being filmed at the Long Island studio, is Andre Daven, a young French newspaperman who is enjoying his first experience as a screen actor.

Daven, then a writer for several newspapers and magazines in Paris, was sent to interview Rudolph Valentino. Going to Valentino's apartment, he found himself just a member of a large and energetic group of correspondents. He was about to depart, hoping to get his interview some other time, when Valentino spotted him. Ten minutes later Daven had promised Valentino that he would go to America with him and try acting in pictures. So that's how the Duc de Nemours in "Monsieur Beaucaire" is being portrayed by Andre Daven.

New Comedy Cutting

Archie Mayo is busily engaged in editing his first production for the Christie Comedy organization, which has been titled "Reno or Bust." In this newest Christie two-reeler Bobby Vernon plays the featured role and is supported by Duane Thompson, Billy Fletcher, Jay Belasco, Lilie Leslie, Blanche Payson and Budd Fine.

Tremendous Growth of National Film League

Undoubtedly the great event of the year in Great Britain's film circles has been the formation of the British National Film League, or, to speak more accurately, its meteoric growth from a small association of a few producers into a League representing practically all British studio interests. Under the fostering care of the League, British film producers have made very strong efforts to improve the technique and quality of their pictures, and it cannot be too often asserted that a very great improvement in British productions has, in fact, resulted and that at present the ordinary output of British studios merits the very serious attention of overseas film importers and theatre owners. It is a sign of the times that British producers during the year have had considerable success in placing their best productions in the American market.

A Smashing, Crashing Box Office Success

A British Super-Special Production

A Couple of Down and Outs

**Has Just Closed a Most Successful Two Weeks'
Run at the Tivoli, Toronto.**

**"A Couple of Down and Outs" will Equal the
Success of "The Better 'Ole" in Drawing Power and
is fully as Good a Picture.**

**It is Being Booked so Fast that We Were Compelled
to Order Extra Prints.**

**Now We Can Give Early Dates, and You
Can Play It on a Straight Rental Basis**

**You'll Miss the Best Bet of the Season if You Fail to
Run "A COUPLE OF DOWN AND OUTS."**

Regal Films Limited

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First National Pictures Are Made and Distributed by a Group of 26 Men Who Hold Over Two Hundred Million Dollars in Theatre Property. Can They Afford to Make and Play Anything Else But Box Office Attractions?

That, Mr. Exhibitor, is the real reason why First National provides **AND MUST CONTINUE TO PROVIDE** the greatest stars and the greatest pictures in this business.

RICHARD BARTHELMESS
in
"TWENTY-ONE"

COLLEEN MOORE
in
"PAINTED PEOPLE"

BARBARA LA MARR
in
"THE ETERNAL CITY"

NORMA TALMADGE
in
"THE SONG OF LOVE"

LEWIS STONE—HELEN CHADWICK
in
"WHY MEN LEAVE HOME"

ANNA Q. NILSSON—MILTON SILLS
in
"FLOWING GOLD"



First National pictures make a hit with the public and the public makes a hit for your box office when you play them.

CANADIAN MOVING PICTURE DIGEST

Vol. 15, No. 51.

TORONTO, CANADA

April 19th, 1924

Six Pictures That Have Shattered Box Office Records All Over This Continent

HER TEMPORARY HUSBAND

A rollicking farce comedy pronounced by critics the funniest picture made in years.

OWEN MOORE SIDNEY CHAPLIN
SYLVIA BREMER

THE SONG OF LOVE

Norma out-sheiks the sheiks as the flaming dancer of the desert—picture-actorially, a feast for the eyes.

NORMA TALMADGE

LILIES OF THE FIELD

Magnificent in settings—gorgeous gowns to effect the feminine eye—strong in drama for masculine appeal—truly one of the greatest pictures of any year.

CORINNE GRIFFITH
CONWAY TEARLE

THE ETERNAL CITY

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MOTION PICTURE
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The Canadian Moving
Picture Digest

General Manager and
Editor-in-Chief

RAY LEWIS

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Associate Editor

HARRIETT M. BALL

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of Canada

Two Presidents Meet

"Every ounce of official energy in the Motion Picture Theatre Owners of America is now being excited in a definite and decisive way to make the big National convention of the Organization in Boston, May 27th, 28th and 29th, the crowning event in Motion Picture history.

To consummate this high purpose, National President Sydney S. Cohen and members of the National Convention Committee called on President Calvin Coolidge at the White House in Washington, Thursday, and extended to him a formal invitation to attend the Boston convention.

President Coolidge received the members of the committee in a very cordial way and was introduced to each one by Congressman Homer P. Snyder, of Little Falls, N. Y., a firm friend of the Theatre Owners and one of the President's official intimates.

The scene was one long to be remembered as the Official Head of the United States met with the representatives of one of the most potent publicity and demonstration mediums known—The Motion Picture Screen.

Mr. Cohen thanked the President for the courtesy extended to the Theatre Owners, the favor shown them in a definite way before and since he assumed the Chief Magistracy of the Nation and then read to him an invitation to the Boston convention.

The President was favorably impressed with the situation. He expressed his gratification over the advances made by the Motion Picture business, said he was aware of the Screen Service being so freely and patriotically tendered to the Government by the Theatre Owners and hoped that this would be extended as far as practicable so that every form of official report would experience the advantage of its progressive influence.

Speaking specifically in the matter the President said: "Mr. Cohen and gentlemen of the Motion Picture Theatre Owners of America, I thank you for the courtesy of this invitation to attend your convention in Boston. I wish I could assure you now that I would be able to attend. I know you will find much to interest you there and prove of advantage to you in many ways. I will give this matter consideration with reference to my engagements and will be pleased to advise you soon of my decision. The Motion Picture is a real necessity now in American life. It is one of the greatest service mediums in the world and you are doing great work for the American People. Your very generous offer to the Government of the use of your Theatre Screens to advance constructive public programs is indeed very much appreciated and you have done much along these lines."

After the meeting with the committee in the White House offices the President and Theatre Owners were filmed on the White House grounds by the different Screen Weeklies during which time President Cohen rededicated the Screens of the Motion Picture Theatre Owners of America to the service of Government and People.

Members of the Committee present were: National Vice-Presidents Joseph Mogler of St. Louis, Mo.; Martin G. Smith of Toledo, O., President of the Motion Picture Theatre Owners of Ohio, and Joseph W. Walsh of Hartford, Conn., President of the Motion Picture Theatre Owners of Connecticut. National Directors—M. E. Comerford of Scranton, Pa.; R. F. Woodhull of Dover, N. J., President of the Motion Picture Theatre Owners of New Jersey, and A. Julian Brylawski of Washington, D. C. National Executive Committee Members—W. W. Watts of Springfield, Ill., and Dave Adams of Concord, N. H., President of the Motion Picture Theatre Owners of New Hampshire. Louis Sagal, General Manager of the Poli Circuit of Connecticut and Massachusetts; Former Mayor and Mrs. Samuel Campner of New Haven, Conn.; Harry Crandall, "Daddy" Brylawski and Lawrence Beatus of Washington, D. C.; Michael Nash of St. Louis, Mo.; Thomas D. Goldberg of Baltimore, Md.; Joseph Seider of Newark, N. J., Chairman of the Board of Directors of the Motion Picture Theatre Owners of New Jersey; Hyman Rachmiel of Brooklyn, N. Y., Member of the Board of Directors of the Theatre Owners Chamber of Commerce of New York City; Samuel Schwartz, Treasurer of the Theatre Owners Chamber of Commerce of New York City, and Marty and Charles Schwartz, Brooklyn Theatre Owners; M. J. O'Toole, Chairman, Public Service Department of the Motion Picture Theatre Owners of America and National President Sydney S. Cohen."

The above is a report of what took place at Washington when President Sydney S. Cohen, of the M. P. T. O. of America and President Coolidge of the United States met on behalf of the interests of exhibitors specifically, the interest of the Motion Picture Industry in general and the public. The dedication of the screens of the M. P. T. O. to the Government and people is a dedication to the people in truth, since governments are, in their true sense, the representatives of the people.

Not very long ago in London, England, at the inaugural of British Film Week, H. R. H. the Prince of Wales was the distinguished and honored guest. At the Boston convention of the M. P. T. O. the President of the United States may be the guest of honor. Such associations are an inspiration to our Industry and a pledge to the public that we are not made entirely of the stuff which nightmares are made of, but rather are we made of such "stuff as dreams are made of"—the dreams of Idealists, who see the Motion Picture Screen fulfilling its Destiny through Service.

—RAY LEWIS.

Life for A Life, Theme of Vitagraph's "Between Friends"

Fascinating Story Enacted by Lou Tellegen, Anna Q. Nilsson, Norman Kerry and Alice Calhoun.

J. Stuart Blackton is nearing the completion of "Between Friends," the picturization of Robert W. Chambers' novel at the Vitagraph Studio in Hollywood. An all star cast comprised of Lou Tellegen, Anna Q. Nilsson, Norman Kerry, Alice Calhoun and Stuart Holmes will be seen in this super-feature.

The early rushes on this picture give promise of startling dramatic situations in backgrounds of exceptional beauty and splendor. The story is a gripping drama of love in which a sculptor and a painter conflict with each other in winning the love of a model.

David Drene, played by Mr. Tellegen, is deserted by his wife, Jessica (Anna Q. Nilsson), who elopes with his friend Jack Greylock (Norman Kerry). The elopers come to realize

their treachery and Jessica ends her life. Greylock returns to New York and finds that Drene has never learned the name of the man who betrayed him. Cecile White (Alice Calhoun) is a model posing for Drene, whom she worships. Greylock tries to win her while Drene, embittered by his experiences, is indifferent. Drene learns that Greylock is the man who seduced his wife. He plans revenge through Cecile. Greylock realizing that Drene's purpose is to betray the girl, offers his life as reparation to Drene for his treachery with Jessica. Drene accepts and the hour is set for Greylock to end his life.

This tense and startling situation provides opportunity for an emotional performance by the actors which leads to a surprise finish in which Producer Blackton presents some new and novel photographic effects.

Fan Magazine Runs Contest For F. B. O.

The April issue of the Film Fun, a fan magazine, is carrying an unusual contest for F. B. O. and of interest to exhibitors as it will help attendance at the theatres presenting the new H. C. Witwer stories, "The Telephone Girl."

A special prize of \$100.00 is to be awarded the person who sends in the best pun title for one chapter of "The Telephone Girl" series, the picturization of the H. C. Witwer stories running in Cosmopolitan Magazine and starring Alberta Vaughn. The judges will be the officials of Film Booking Offices, H. C. Witwer, and Alberta Vaughn.

The titles already selected for the releases are as follows: "Julius Sees Her," "Sherlock's Home," "When Knighthood was in Tower," "Money to Burns," "William Tells," "Love and Learn," "King Leary."

Conference of Film Men Meet To Go To West Coast

Winnipeg has been the rendezvous of a conference of film men, the most important gathering in some time. Among the number were H. L. Nathanson, assistant general manager of the Regal Film Co., Toronto; M. R. Clark, western district manager of the Famous Players Lasky Corporation; J. Workman, Toronto, Canadian manager of Metro; T. J. Gould, western manager of the Regal Film service; W. C. Dippie, of Vancouver, western

sales agent for Educational, and R. W. Helmer, western sales representative of the Fox Film Corporation; J. Jeffreys, of New York, a member of the executive of the Universal Film Corporation. Later, accompanied by H. M. Thomas, the party left on an inspection tour of the western cities.

Louise Lovely Takes Screen Tests in Ottawa

Louise Lovely, the screen star, was the headliner at the Franklin Theatre, Ottawa, Ontario, during the week of March 31 when she presented her vaudeville act, "A Day at the Studio," in which she took a number of test pictures of local talent, these being presented later at the theatre. The Ottawa Journal had a tie-up with Joe Franklin, manager of the Franklin, with a two-page advertising spread on Saturday, March 29, to announce that Miss Lovely would visit certain stores throughout the city at designated hours during the week.

Walter Miller, another well-known picture player, also appeared personally at Loew's Ottawa Theatre during the week of March 25 in a special sketch.

There is considerable speculation in motion picture circles over the choice of the actor to play the name part in "Captain Blood." President Smith already has announced that this spectacular feature will be directed by David Smith for Vitagraph.

TIPS FOR PROJECTIONISTS

THE following is a simple and efficient method of testing for grounds in the theatre wiring system.

Get a cheap head set such as is used in Radio work, a low resistance set will do very well, also obtain a common dry cell. Connect one pole of the dry cell to one of the wires from the head set and connect the other pole of the dry cell to the ground. If the remaining wire from the head set is now touched to the suspected wire the test can be made. If there is a ground a sharp click will be heard. A little practise will enable you to tell from the intensity of the click the probable nature of the ground.

* * * *

We would advise every projectionist on the job to add a real good post card lantern to his equipment. It is one of the most simple devices for use to test screens that the writer ever ran across and should prove of great benefit in testing different screen surfaces, border colors, etc.

* * * *

It is customary in the large majority of projection rooms to keep them as dark as possible during projection. This, while very good from the standpoint of the projectionist's view of the screen, is rather bad in case of accident. If the switchboard is placed in the projection room, it should have a light bright enough to light it up burning while the show is on. A very good system to use is an ambre colored bulb which is shaded so that all of its light goes where it belongs. On the switchboard there will be no glare to interfere with the view of the screen, and there will be sufficient light in case the projectionist needs to do some switching in a hurry.

* * * *

In a certain theatre, which was lighted by an indirect lighting system, a good deal of trouble was experienced in finding out when any number of bulbs were burnt out in a fixture, and as the fixtures were hard to lower for replacement they often went till most of the lamps were out. The projectionist got over this by fastening a common hand mirror on a long piece of light lumber, then with the current on, it was easy to see the insides of the fixtures by raising the mirror.

—GUY E. McALLAN.

First National Announces Canadian Branches' Contest

**Managers' Handicap To Be Launched May 1st—New Contracts
Object of the Race—Watch For Weekly
Results in Digest.**

THE sales contest designed by District Manager Bache will be launched on May 1st, on which day every First National Branch Manager in Canada will be on his toes, and exhibitors can look forward to some propositions that will not easily be turned aside.

May has been selected as the month for the race which will be known as the "First National Managers' Handicap." The fight opens on the 1st and ends on the 31st of May. The winner will be determined by the amount of new contracts secured which carry play dates from May 1st to September 1st.

The First National entries are—W. J. Melody, St. John, N. B., A. L. Gorman, Montreal, B. D. Murphy, Toronto, Ont., F. L. Vaughan, Winnipeg and Calgary, and S. J. Coffland, Vancouver, B. C.

District Manager Bache in speaking of the contest said "During my visits to various parts of Canada I have always been impressed by the esteem and friendliness of exhibitors towards our branch managers. I have not found one instance where any difference that the exhibitor has had with our company has not been rectified by our manager. All of which has earned for them an enviable reputation for square dealing in their respective territories. Popularity among exhibitors is the secret of an exchange manager's success so I have proposed this contest to the boys so that they might make capital out of it both for themselves and the company they represent. Aside from the glory and honor that goes with winning a contest of this kind I am offering a valuable prize as a reward to the manager who achieves the greatest result.

"The pictures that our Company offers at this particular season should put this contest over with a bang so loud that it will drown all competition. The pictures available such as 'Flowing Gold,' 'Torment,' 'Why Men Leave Home,' 'Galloping Fish,' 'Lilies of the Field,' 'The Enchanted Cottage,' 'The Gold Fish,' 'The Marriage Cheat,' 'A Son of Sahara,' 'The Woman on the Jury,' 'Those Who Dance,' 'The White Moth' and many others to be released during June, July and August, supply a class of ammunition that should set the boys in solid with exhibitors. There have



Beautiful Eve, Mother of Mankind, as she appears in the Garden of Eden epic of the remarkable photodrama, "After Six Days."

been many sales contests in the past but never one which involved the Canadian offices only. For that reason alone the greatest rivalry will likely be aroused between the different branches, and without doubt, the winner can be termed "First National's most popular manager."

The DIGEST will publish the progress of the First National Manager's Contest from the time it opens until the final results are obtained.

"Telephone Girl" Series To Run in Big Theatres

Alberta Vaughn is the Pretty Hello Girl in F.B.O.'s Fascinating Series Being Released Now in Canada.

IMPORTANT U. S. bookings for this new H. C. Witwer series "The Telephone Girl," have been announced by Art Schmidt, west coast supervisor of exchanges in the U. S. Among the outstanding theatres which have already booked the series solid are the Paramount Empress of Salt Lake and the Strand, San Francisco. Alberta Vaughn is being featured in every episode of the scheduled twelve. The stories, by the same author who wrote "Fighting Blood," are being run currently in the Cosmopolitan Magazine.

The huge hotel lobby set which is a big feature of the new "Telephone Girl" series, was especially designed

Picture Company Capitalized At Fifty Thousand in Hull

Hull, the thirsty Quebec suburb of Ottawa, the Canadian Capital, has broken into the moving picture production column through the organization of the Federal Photoplay Production Company, Limited, with headquarters in Hull, Quebec. The company has been formed by a syndicate of Hull business men under a Dominion charter with a capitalization of \$50,000.

Three Branch Offices Of Dominion Films Handle Fight Pictures

Dempsey-Gibbons Ringside Classic Available at Toronto, Montreal and St. John Branches.

The official world's championship fight pictures in which Dempsey and Gibbons stage one of the greatest battles in the history of the ringside are now being released by Dominion Films Limited through their Toronto, Montreal and St. John offices.

Through an error in the DIGEST issue of April 5th, the Dominion Films' Ad carried the names of all branches as handling the fight pictures. This is incorrect, as only the eastern and Ontario offices are handling the pictures. We regret any inconvenience caused either the exchange or exhibitors through the error.

and executed under the personal supervision of Art Director Ormston and his aides.

Much of the action of this sprightly series from the Witwer-Cosmopolitan Magazine stories, takes place in the hotel lobby, which is a duplicate in minute detail of the brand new Hotel Biltmore lobby in Los Angeles.

Clara Kimball Young "Trimmed In Scarlet" On Speaking Stage

Clara Kimball Young has forsaken pictures temporarily to appear on the speaking stage in a new play, "Trimmed in Scarlet."

Wonderful Bible Stories Are Dramatically Depicted

Italian Production of Outstanding Merit Wins Glowing Praise
From Critics.

FOLLOWING is the review in full which appeared in the Toronto Mail and Empire, Tuesday, April 8th: "After Six Days," the attraction at the Tivoli Theatre this week, is easily the best effort that has been made to illustrate the Bible by means of moving pictures. It is an Italian production, and arrived here with practically no preliminary heralding, and for that reason the movie fans who read the picture magazines have not been informed in advance of its excellent qualities. The material for "After Six Days" has been drawn from the early books of the Old Testament. It opens with the story of the Garden of Eden and the fall of man. Then the incidents regarding Cain and Abel, Noah and his ark, Lot and the destruction of Sodom are briefly related. The lives of Joseph and Moses are depicted at length, and the picture ends with some incidents concerning Solomon. The great value of the picture is due to the fact that the producer has endeavored to follow the Biblical narrative as closely as it was physically possible for a man to do it. Gustav Dore, when preparing the Bible Gallery, did not stick to the original more closely. The only episodes in which the man who made the picture drew upon his imagination were those concerning Solomon. "After Six Days" might be described as Bible stories in action, and as such it ought to attract a great deal of attention.

In addition to being accurately presented, the picture is magnificently produced. It contains photography that equals some of the much-lauded American super-pictures. Not even Rex Ingram has picked his types with more care. For instance, the man who plays Joseph and later on the man who plays Moses would seem to have been born to impersonate those roles. There are spectacular moments, like the destruction of Sodom and the Israelites crossing the Red Sea, but these are not more impressive than such scenes as Moses ascending the mountain to die alone and the destruction of the Tables of the Law. Many people who do not usually attend the movies, men and women interested in the teaching of the Old Testament, will doubtless view with interest this remarkable attempt to provide living illustrations for the familiar incidents drawn from the first books of the Bible. Nothing

quite like it has ever been seen on the screen. To the average fan it will come as a distinct change from the routine of the pictures. "After Six Days" is free from the exaggeration that American producers would have thought it necessary to put into a similar film. In fact, it proves that the movie men of Europe have not been left so far behind in the art of the camera as the self-advertisers of Hollywood would like to have us think.

The Editor's Letter Box

Dear Editor:

If you will refer to page six in your issue of April 5th, you will notice there is an item which is headed, "Where they are working for Educational Films" and as there is a statement therein regarding who is managing our Western offices, I am taking the liberty of correcting same, as I know it is your desire to have the facts as they are in all cases.

The Western Managers are as follows:

Winnipeg—M. H. Maddock.

Calgary—Joseph Plotell.

Vancouver—E. F. Carruthers.

Western Sales Manager—Jack Droy.

Conditions appear to be improving in Western Canada. I have just returned from Vancouver and I wish to say that all the Exhibitors seem to be optimistic and expect a good season. I find that the only trade journal the majority are taking is the Canadian Moving Picture Digest.

Wishing you continued success, with best wishes, I remain,

Yours very truly,
CANADIAN EDUCATIONAL
FILMS, LTD.
J. T. DROY,
Western Sales Manager.

Wm. Cranston Passes

Mr. William Cranston, one of the best known film men in the Dominion, died on Thursday, April 10th, in Toronto, following a long period of ill health. The funeral was held on Saturday, April 12th, and was largely attended. Mr. Cranston's death caused universal regret.

Special Discounts

For Summer Months

F. B. O. are attracting favorable comment in Canada with their attractive summer special aid to exhibitors. Good pictures are to be available through the dull months at special discounts — during May, June, July and August, ten big productions are listed at specially reduced rentals.

These include:

DESERT DRIVEN, a Western, with Harry Carey; ITCHING PALMS, a Program picture, Tom Gallery, Tom Wilson, Virginia Fox, Robert Gordon are starred; MYSTERIOUS WITNESS, good drama, with an all star cast; FLYING DUTCHMAN, Program, featuring Ella Hall; HUMAN WRECKAGE, the successful drama, written around the drug evil. James Kirkwood and Mrs. Wallace Reid are co-starred; DIVORCE, a Drama Special. Jane Novak is the star; HALDANE OF THE SECRET SERVICE, Drama, with Houdini; MIRACLE BABY, a Western, with Harry Carey; DAY-TIM WEIVES, a Special, featuring Warner Baxter, A. Perdue, Grace Darmond and Wyndham Standing; THE FAIR CHEAT, a Society Comedy Drama, with Dorothy Mackail, Edmund Breeze and Wilfred Lytell.

There are ten new productions listed which are ready for the exhibitor in the Canadian offices at Toronto, Montreal, St. John, Winnipeg, Calgary and Vancouver.

For Sale or Lease

The Empire Theatre, Windsor, Ontario. Fully equipped as a motion picture theatre with modern machines and pipe organ. For particulars address E. GLASSCO, 65 SANDWICH ST., WINDSOR, ONTARIO.

Must Be Paid On Union Scale

Ottawa, Ontario, musicians, practically all of whom are identified with local theatres, have formally notified the local radio broadcasting stations that radio concert engagements must be paid for according to a union scale in future. This step was taken, it was pointed out, because the musicians realized that radio had developed as a competitor of the theatres through which they earned their livelihood. The scale established by the musicians for broadcasting concerts was \$2 per hour with \$3.50 for the orchestra leader.

Digest Reviews Current Attractions

By H. M. BALL

"After Six Days"

AN ARTCLASS PICTURE

Offered by L. E. Ouimet

ENTERTAINMENT acquires a new significance with the presentation of the remarkable picture released under the title "After Six Days."

Students of religious history have wondered for years, why the movie men did not pounce upon some of the inexhaustible material incorporated in "The Book," which would prove the most engrossing and inspiring of subject matter for picture presentation. The imagination could scarcely contemplate the romance and adventure teeming in the pages of the Old Testament, awaiting the hand of the intelligent director. Evidently most directors faced themselves squarely when it came to dabbling with the Bible for few indeed have attempted any experiments with the world's greatest work of literature.

Two noteworthy features establish "After Six Days" as an achievement. Material regarded skeptically for utilization as motion picture entertainment has been converted into most vivid spectacle and has not been found wanting in romantic adventure; and, unique and therefore threefold welcome, the production reflects an absolutely independent and individual point of view with regard to the manipulation of the story.

Here is a whole new vista of enjoyment opened up for the story hungry fans—the directors can dispense with plots A and B for a season at least and get busy on historical narrative. "After Six Days" with its unknown cast (as far as we are concerned), its new type of vampire (in the person of Potiphar's alluring wife), its amazing accounts of the birth of man, his primitive struggles, his relation to his God; the lessons taught by the flood, the destruction of Sodom and Gomorrah, the fascinating story of Joseph's conquest in Egypt, the building of the Tower of Babel, the gift of the Ten Commandments through Moses, is all very wonderful. The picture concludes with a remarkably interpretive dramatization of Solomon's

court; and the restoration of the Promised Land to the Hebrew people is also told with impressiveness.

The costuming and handling of the numerous mob scenes throughout the drama just barely conveys the colossal task which the director set himself—the mechanical contrivances utilized were a revelation, notably the building of the Ark and of the Tower. The manner in which interest was sustained from one important cycle to another reflected absolute genius. Advertise it as you will, feature any element, when they have seen "After Six Days" they really will have something to talk about.

* * * *

"The Stranger"

PARAMOUNT

Betty Compson is a young woman with a sense of responsibility towards her admirers which invariably makes a big success out of an average good story. She injects real ability and keen interest into everything she does and the result is the impression of sincerity. This is a pretty compliment to the fans—and they don't fail to recognize it.

In "The Stranger," which has the added interest of being from the pen of John Galsworthy. Miss Compson adds one more satisfactory portrayal to a long list of successes and makes it pleasant to anticipate her much-heralded "Miami."

"The Stranger" has in addition to Miss Compson's charm and beauty, a very capable supporting cast and skillful direction. It is a drama woven about a lowly born maiden with high ideals who falls in love with a high born waster. His ideals are almost erased. They meet in a tavern, the girl is hungry, the chap is drunk. She does a faint and he is suspicious of its authenticity, but is attracted to the eyes which are momentarily hidden beneath fluttering eyelids. He takes her to her lodging and supervises an improved diet. As the bloom returns to her cheek his love increases and he proves it by killing a man who attacks her "for selfish motives." Owing to family connections it looks as though the hero will have to beat it, but an innocent man takes the blame, to protect the young lovers' happiness, and when the hero is on the verge of confessing his guilt, to save

the devoted old man from the gal-lows, the innocent victim dies and the boy remains silent.

You know from the beginning that the ending will be happy but the story is so well put together that your audience will be perfectly delighted to sit and wait for the inevitable happy ending. Betty Compson's delightful sincerity and Richard Dix's pleasing portrayal of a kindly but rather weak young idler combine to fashion a pretty love story. Lewis Stone, as the brother whose rapid rise in the judiciary prompts a most selfish attitude towards the less successful member of the family, gives a satisfactory portrayal of a not too important role. Tully Marshall's character bit is characteristically fine. The picture is well made and makes no unpleasant display of lavish sets that are not required. The photography is attractive and the footage is in keeping with the value of the story material. Joseph Henabery might have put a little more pep in some of the situations but on the whole, gives much satisfaction as the director of the Galsworthy piece.

* * * *

"The Dare Devil"

PATHE

Ben Turpin, he of the diametrically opposed ocular organs — you know, the cross-eyed gink with all the nerve — well, this is a great hit scored for Ben. The perverse orbs lead our hero onto a comedy lot way out in Hollywood, and ere each eye has got its individual focus Ben gets roped in as the slap stick dummy. Both eyes are obliged to work overtime for while the hero is kept very busy himself (requiring one eye at least on his own business) there is plenty happening to keep the other lamp well lit. You have a cat swimming around like Annette Kellerman and a pup giving chase while Ben lies bound under water. Then there is another arresting pose of Ben being sawed in two sitting in a barrel just like the beautiful lady of vaudeville fame. Of course he keeps himself together long enough to rescue the heroine, do the hero out of his stuff, and his eyes clinch in a final fade out of bliss. There is plenty of good business in this ridiculous picture and the studio glimpses are particularly thrilling for the fans.

Tuxedo Comedies

"'Poodles' Hanneford looks to me like one of the best bets in the comedy field," says H. E. Shumlin in *THE BILLBOARD*.

But he is not just a "best bet"; he is a sure thing box-office attraction in

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A master of tumbling and of mimicry in a high-speed comedy that bristles with thrills and laughs in every foot.

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Harry Tighe and Ned Sparks

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"Poodles" Hanneford

"FRONT!"

with
"Poodles" Hanneford

"EASTER BONNETS"

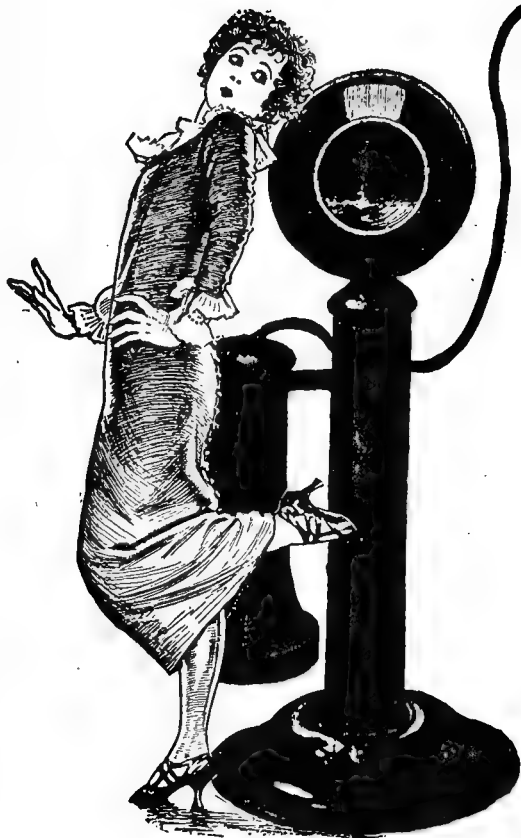
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Trade and Newspapers Like "Love's Whirlpool"

**Lila Lee, James Kirkwood and Madge Bellamy Captivate Critics
In Hodkinson Melodrama.**

JUDGING by the unmistakably high terms of praise with which the New York dailies and the American trade press have received "Love's Whirlpool," Hodkinson's big melodramatic release. James Kirkwood and Lila Lee, who are co-starred, have greatly enhanced their value with the fans by co-starring in real life. This is the first feature made by the popular team since their wedding bells pealed and their reception, at the hands of the critics, has been most flattering. Incidentally Madge Bellamy's presence in the cast adds a good deal of interest.

Briefly culled are the following excerpts from the current reviews of the feature which is being released in the Dominion by Hodkinson Canadian Corporation.

OPINIONS

Exhibitors Trade Review says:

"A Really Good Picture."

"'Love's Whirlpool' is one of those

pictures that make the exhibitors believe in Santa Claus again."

"It has all the earmarks that go to make up a box office hit."

"It is a strong, clean melodrama with all the sordid tricks left out."

Telegram and Mail says:

"* * * We found an excellent 'crook drama,' held together by a fine cast. * * *

"The picture was well filmed and the thrills were all there."

New York American says:

"* * * there is much plot, much action and much that is diverting for those who need diversion."

"It is a far cry from GILCHRIST, the idealist, in THE FOOL, to REAGAN, the crook, in 'LOVE'S WHIRLPOOL,' but KIRKWOOD bridges the gap nicely, playing the revengeful crook who wants to 'get' MILTON, the banker, in his usual accomplished manner."

New York Morning World says:

"* * * it must be said that this picture is one of the few entertaining stories screened in the last six months."

"It is fast, exciting and wears no disguise. It is an extraordinary good melodrama."

Morning Telegraph says:

"There is no doubt about the popularity of the combination of Lila Lee and James Kirkwood as co-stars on the screen, and their first picture since their marriage proves an attraction. * * *

New York Tribune says:

"The photography was excellent, the play was well directed and the continuous melodrama afforded many thrills."

"As Pansy, Lila Lee was effective in her acting and appearance. * * *

New York Herald says:

"At times it is especially exciting and at others highly entertaining."

"* * * Lila Lee looks charming, dresses in better taste than ever before and conducts herself well generally. * * *

"* * * a well done crook drama."

THEATRES

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TORONTO **ELI MACEY** SIGN CO. LTD. CANADA

Maritime Reviews

ALICE FAIRWEATHER

"The Sign of the Four"

STOLL

Through Dominion Films

THERE have been Sherlock Holmes and Sherlock Holmes but Eille Norwood in the opinion of the writer made a most satisfactory one in this latest picturization of Sir Arthur Conan Doyle's famous story. A thoroughly good picture and one with many points to recommend it—acting, plot and, above all, setting. It was something of an achievement to make still another Sherlock Holmes story, in familiar scenery and make it of compelling interest. From the moment one was admitted to the apartment in Baker Street there was no lack of incident and no dull moment. The entire picture was singularly free from padding.

The characters were excellently chosen as to type except that we rather wished Dr. Watson looked a little less like a butler and more like a physician. His love-making was well done, however, and he showed no lack of pep in the more strenuous scenes. Miss Isobel Elson is a dainty heroine of distinctly English type and very pretty to look at. The introduction of street types gave an opportunity to use some typical cockney characters who made the very most of a single moment's appearance.

The feature of the picture is the chase after Abdullah Khan by Sherlock Holmes in a motor boat. This gives a chance to introduce numbers of the finest scenes of the Thames, and close-ups of River Bridges.

One peculiarity occurs—it might almost be called "The Sign of the Door," for doorways, the opening and shutting of doors, have been used with a little over-frequency; but this is a small defect in an otherwise splendid picture.

* * * *

"The Voice From the Minaret"

ASSOC. FIRST NATIONAL

Norma Talmadge just naturally draws a crowd and in this Hitchens story she was her lovely self, beautifully gowned in every scene and look-

ing particularly attractive in the many trailing draperies she selected.

The story has the Eastern appeal as the scenes are laid in India and the desert, with several incidents taking place at Damascus. There is not, however, too much of the camel and sand style to which we have been treated since the dawn of "The Sheik" and similar pictures. Only a few views of the caravan are given and these are very beautiful.

The story deals, as do so many of Hitchens, with a conflict between religion and love. Andrew Fabian (played by Eugene O'Brien) had felt the call to the Church but fell in love with Lady Carlyle (Norma Talmadge), married to the Governor of India who, in turn, cared for other women. Lady Carlyle leaves her husband and to find peace starts on a pilgrimage with the young student. Rather a doubtful experiment one would think but that's the story. The lovers have just decided, at Damascus, that it will be "all for love and both this world and Heaven well lost" for an earthly paradise when Bishop Ellsworth (Winter Hall), an old friend of Andrew's, appears and persuades Lady Carlyle that she is doing wrong. News of her husband's illness clinches the matter and the wandering wife returns to a jealous and sick husband, Lord Leslie Carlyle (Edwin Stevens).

The scene shifts to London where numbers of complications occur. Much is made of pictures taken in the church where Rev. Andrew Fabian is now minister. Just incidentally it was difficult for people in the audience to tell just what denomination was represented but it was probably a MOVIE Church.

Lord Leslie Carlyle, by a ruse, surprises an admittance of mutual love from his wife and the clergyman, but dying suddenly, admits that his belief in their guilt has been a mistake and joins their hands in complete forgiveness. The finish shows a return to Damascus where the voice from the minaret, which motif has represented the call of conscience, can now be listened to without fear.

The Arab servant, Seleim (Albert Presco), while only appearing in two short scenes, gave a finished performance. Picture is under the direction of Frank Lloyd.

JAMES KIRKWOOD--

LILA LEE SERIES

A Series of James Kirkwood-Lila Lee Productions, the first of which is **"LOVE'S WHIRLPOOL."**

A Series of Alan Crosland Productions, the first of which is Betty Compson in **"MIAMI."**

A Series of E. H. Griffith Productions, the first of which is **"ANOTHER SCANDAL,"** featuring Lois Wilson, from Cosmo Hamilton's latest and greatest novel.

A Series of Harry Carey's, the first of which is **"THE NIGHT HAWK."**

A Series of Priscilla Dean Productions, the first of which is now in course of production.

A Series of Christie Brothers—Feature Comedies—the first of which is **"HOLD YOUR BREATH."**

A Series of Helen Chadwick Productions, now in course of production.

A Series of Frank Woods Productions, the first of which is now in course of production and is to feature Dorothy MacKaill.

Bryant Washburn and Billie Dove in **"TRY AND GET IT."**

Glenn Hunter and Clara Bow in **"GRIT."**

"THE HOOSIER SCHOOLMASTER," a Whitman Bennett Production from the mid-western classic by Edward Eggleston.

A Series of Elmer Harris Productions, now in course of production.

**HODKINSON
PICTURES**

College of Burglary Shown in April Comedy Release

Educational Offers Strong Fun Program Including First of New Jack White Series—Many Original Angles Are Introduced.

THE April schedule of releases of Educational Film Exchanges, Inc., will be distinguished by the appearance of the first of the Jack White Comedies made under a contract negotiated last year. A Hamilton Comedy, two Christie Comedies and a Mermaid Comedy will contribute the balance of the two-reel subjects for the month. Six single reel releases, consisting of two Cameo Comedies, and the "Sing Them Again" series are also included.

Exceptional interest attaches to the Jack White Comedy, "Midnight Blues." This presents Lige Conley and several other Jack White comedians in two reels of exceptional slapstick comedy. Jack White has put extra effort into the making of this picture, the first of the series which bears his name, and claims that "Midnight Blues" will surpass any of his previous efforts.

Lloyd Hamilton's "Killing Time" with Christie's "Safe and Sane" comprised the releases for the opening week of the month. Hamilton is supported by a large cast, with Dick Sutherland in a prominent role. Ruth Hiatt is the feminine lead.

Jimmie Adams is starred in "Safe and Sane," a "crook" story with sev-

eral original angles, one of them being a college of burglary where ambitious safe-crackers are taught the finer points of their trade, the etiquette of the black-jack, and how to handle nitro-glycerine "soup" without spilling it on the vest.

The Cameo Comedy "Dusty Dollars" with Sid Smith, Cliff Bowes and Virginia Vance, with "Midnight Blues" complete the releases of the second week of the month.

Three single reel subjects and one two-reel comedy are released during the week starting April 20. The two-reel subject will be "Dandy Lions," a Christie Comedy with Neal Burns. This is a "lion" comedy with more thrills and action than the average Christie. The "Sing Them Again" series round out the week.

The Mermaid Comedy, "There He Goes" will be released the last week of the month. Lige Conley, Lillian Hackett and Otto Fries have the leading roles. It is a racing picture, similar in construction to "Backfire," the Mermaid Comedy which aroused so much comment last year. "Fold Up" the second Cameo of the month with the familiar Cameo cast—Cliff Bowes, Sid Smith and Virginia Vance—completes the releases of the week.

Joe O'Leary is Appointed Manager, Russell, Ottawa

Announcement has been made at Ottawa, Ontario, of the appointment of Joe. O'Leary as manager of the Russell Theatre, one of the long established houses of the Canadian Capital, in succession to J. T. Moxley who, at one time, had both the Regent and Russell Theatres in Ottawa. Mr. O'Leary was manager of the Imperial Theatre under Harry Brouse for eight years but has lately been with Loew's Ottawa Theatre. The policy of the Russell is to present both legitimate attractions as well as special moving picture productions.

Lady Byng Endorses "The Hunchback"

British Peeress Pleased by Universal's Great Production—Unqualified Endorsation Treasured by Company.

When "The Hunchback of Notre Dame" played recently at the Regent Theatre, Ottawa, Canada, the management extended to the Lady Byng of Vimy an invitation to visit the theatre. This she did, accompanied by her retinue, and the impression which the picture made upon her is best described by the following letter which was sent to the manager of the Regent Theatre immediately after she viewed the performance:

GOVERNMENT HOUSE
OTTAWA

Dear Sir:

I am desired by Her Excellency, the Lady Byng of Vimy, to tell you how much she enjoyed the film "The Hunchback of Notre Dame" the other day. She thought it an admirable production and she desires me to thank you, and all concerned, for the arrangements which were made to enable her to witness it,

Yours faithfully,

(Sgd.) G. K. HODGSON,
Major,
Private Secretary.



The entire cast appearing in "The Man From Brodney's," including J. Warren Kerrigan, Alice Calhoun, Wanda Hawley, Miss Du Pont and Pat O'Malley. David Smith, the producer, and other well-known players may also be seen in the Vitagraph group.

Gertrude Short, who supports Alberta Vaughn in the F. B. O. "Telephone Girl" series, suffered a broken nose during the filming of episode seven, titled "For the Love of Mike," and will be forced to remain out of the cast for several days.

Miss Short was struck in the face by Kit Guard's elbow during a fight scene.

Woodhull for National President Motion Picture Theatre Owners

Receives Unanimous Resolution of Endorsement—New Jersey State Organization Attains 89 Per Cent Paid Up Membership During His Administration—Theatre Owners Suffered No Adverse Legislation.

TO R. F. Woodhull, President Motion Picture Theatre Owners of New Jersey, goes the double honor of a successful administration and by value of that success, the endorsement for the Presidency of the Motion Picture Theatre Owners of America. The regular meeting of the Board of Directors, which proved to be a most unusual one, was held at the offices of Joseph M. Seider, Chairman of the Board of Directors, on Friday, March 28th. In attendance were: R. F. Woodhull, President; Joseph M. Seider, Chairman, and the following Directors: Peter Adams, William Keegan, Henry P. Nelson, David J. Hennessey, Sidney Samuelson, and Benjamin Schindler. Arthur B. Smith wired his regrets, being confined to his bed.

Reports submitted show that another State Organization has proven that a real Exhibitors' Organization is possible. Henry P. Nelson, Secretary, made a report which showed that the New Jersey State Organization had a paid up membership of 89 per cent. This report was confirmed by Mr. William Keegan, Treasurer of the Organization, who rendered a financial statement showing that the finances of the Organization had reached sufficient proportion to repay its obligations to the members of the Board of Directors, who, having had confidence in the Organization since its inception, were responsible for

having underwritten and advanced the necessary cost of the Organization for the past year.

The choice for a Convention City was made by a vote of the New Jersey Theatre Owners to whom it was submitted—171 responded. The vote as cast follows: Asbury Park, 104; Atlantic City, 31; Lake Hopatcong, 29, and Newark, 7.

Following a report of general activities, President R. F. Woodhull was requested to leave the room. Upon his return, he was informed that the following resolution had been unanimously adopted, offering him for the Presidency of the Motion Picture Theatre Owners of America.

RESOLUTION

WHEREAS Mr. R. F. Woodhull, for the past three years President of the Motion Picture Theatre Owners of New Jersey, during which time he has manifested his ability in the service of the Theatre Owners of New Jersey, and

WHEREAS he has during his administration proven his value as an organization leader by building a membership representing 89 per cent of the total theatres in the State of New Jersey, and

WHEREAS no adverse legislation effecting the theatre owner was passed during that period, and

WHEREAS R. F. Woodhull as National Director did not fail to attend one meeting of the National Board of Directors, having distin-

guished himself at State Convention as a champion of the exhibitors, an active worker in behalf of Public Service and otherwise given of his time, experience and finances in behalf of Organization—both in the United States and Canada, and

WHEREAS we, the Motion Picture Theatre Owners of New Jersey realize the great problems confronting the Motion Picture Theatre Owners of America and the necessity for unusual leadership in this relation.

BE IT THEREFORE RESOLVED that we, the Motion Picture Theatre Owners of New Jersey, having the utmost confidence in the ability and integrity of our President, R. F. Woodhull, do offer him for the Presidency of the Motion Picture Theatre Owners of America and respectfully solicit the consideration and support of the Motion Picture Theatre Owners of the United States and Canada, to whom we commend him.

(Signed)

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OWNERS OF NEW JERSEY

JOSEPH M. SEIDER,
Chairman, Board of Directors.

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Projectionist, thoroughly experienced and competent, clean-cut and artistic presentation assured, advanced in lens and screen optics, licensed at present in Ontario, Saskatchewan and Alberta, but will go anywhere. Married and have best of references. Consider only position of permanent nature where the best in projection is demanded and appreciated. Address, H. E. DREW, BOX 682, WAYNE, MICHIGAN.

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Delegates Boston Convention ATTENTION

Railway and Accommodation Rates are:

Boston and return—Grand Trunk—\$33.00. Leaves Toronto 4:50 P.M. and arrives Boston 10:40 A.M.

Sleepers going—Lower, \$6.24; Upper, \$5.04; Drawing Room, \$23.33.

Sleepers return from Boston to Toronto—Lower, \$5.63; Upper, \$4.50; Drawing Room, \$21.00.

Hotel Westminster (centrally located, 5 minutes from Copley Plaza, Convention Headquarters).

Single Room—\$2.50 per day.

Single Room—\$3.50 per day with bath.

Single Room—\$4.00 per day with bath.

Single Room—\$5.00 per day with bath.

Double Room—\$6.00 and \$7.00 per day with bath.

Suite of 2 rooms connecting with bath (4 people), \$12.00 per day or \$3.00 each.

Hotel Victoria (centrally located, 5 minutes from Copley Plaza, Convention Headquarters).

Single Room with bath—\$4.00 per day.

Double Room with bath—\$6.00 per day.

2 Room Suite with bath between, \$8.00 per day.

Brunswick Hotel (centrally located, 5 minutes from Copley Plaza, Convention Headquarters).

Single Rooms—\$4.00 and \$5.00 per day with bath.

Double Room (2 persons)—\$6.00 per day with bath.

Double Room with twin beds—\$7.00 and \$8.00 per day.

Single Room without bath but with hot and cold running water—\$2.50 and \$3.00 per day.

Double Room without bath but with hot and cold running water—\$5.00 per day.

Second person in single room—\$1.50 per day additional.

Three persons in double room with cot—\$2.00 per day additional; with single bed—\$2.50 per day additional.

Suites of 2, 3 or 4 rooms with baths connecting—\$3.00 per day per person, 3 persons to a room, double bed and single bed.

Somerset Hotel (centrally located, 5 minutes from Copley Plaza, Convention Headquarters).

Room and bath, one person—\$5.00, \$6.00 and \$7.00 per day.

Room and bath, two persons—\$6.00, \$7.00, \$8.00 and \$10.00 per day.

Two rooms with bath (4 persons)—\$12.00 per day.

Suite of two rooms and one bath—\$10.00 per day.

Room without bath, one person—\$3.00 and \$4.00 per day.

Room without bath, two persons—\$4.00 and \$5.00 per day.

Vendome Hotel (centrally located, 5 minutes from Copley Plaza, Convention Headquarters).

Single Room with bath—\$8.00, \$11.00 and \$12.00 per day, one person.

Double Room with bath—\$8.00, \$10.00, \$11.00, \$12.00, \$13.00 and \$15.00 per day.

Double room with connecting bath—\$19.00 per day for four persons.

Double and single room with bath connecting—\$18.00 for three persons.

Splendid Realization

Follows Universal Run

Of F.B.O.'s Picture

The tremendous success of "Human Wreckage," Mrs. Wallace Reid's anti-narcotic film, has resulted in the establishing of a hospital for free treatment to drug addicts.

Universal approbation of the film

and the manner in which its subject was handled, has encouraged Mrs. Reid to secure a place where those suffering from drug addiction and unable to pay for proper care, may go.

A new cure is also resultant of the interest which "Human Wreckage" has aroused and this treatment is being used, it is said, with great success at the Reid Foundation located in Los Angeles.

Popularity Contest Is a Great Success For Park Theatre

NOT a note of dissatisfaction marred the recent "popular girl" contest conducted under the auspices of the Park Theatre, Toronto, which is a tribute to the diplomacy and consideration displayed by Exhibitor H. Alexander. The Most Popular Girl Contest was conducted by vote and the contestants included charming types of girlhood from the Bloor, Dovercourt, Dundas and College District. Cash prizes were won by the lucky girls whose votes totalled 18,617—a remarkable tie for first place resulting in a \$25.00 cash presentation to Miss Mary Watson, 411 Lansdowne Avenue, and to Miss Pearl Fitzsimmons, 792 Gladstone Avenue.

The next contestant, Miss Margaret Milne, 140 Symington Avenue, with a total of 16,674 votes, received a handsome floor lamp, donated by one of the firms of the district. Six other young ladies received handsome gifts from the district merchants.

The Park Theatre had a turn-away night with a vengeance the eve of the announcements, and during the weeks preceding when the contest was being keenly worked up, the house receipts were more than encouraging. In every sense of the word the contest was a success.

This type of popularity contest is easily worked up and has tremendous possibilities in a neighborhood house.

Stop the Press News

Rumor of \$2,000,000 vaudeville house for Toronto. Jerry Shea said to be interested.

S. W. Smith, co-producer with G. B. Samuelson, the British film magnet, has been in Toronto for a few days. Mr. Smith is in New York prior to returning to the British Isles.

M. P. T. O. luncheon at King Edward Hotel, Room G, at 12:30, on Tuesday, April 29th. Important.

"After Six Days," big Italian production dealing with early epics of the Bible, held over for second week at Tivoli, Toronto.

Boston Convention of M. P. T. O. of America, May 27-28-29.

Goldwyn reported to be opening own exchanges throughout Dominion about September 1st.

LARRY
SEMON

IN

"TROUBLE
BREWING"



VITAGRAPH

ALBERT E. SMITH PRESIDENT



They go to the Post on May 1st in the First National Managers' Handicap

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S. J. (Sam) COFFLAND	VANCOUVER

During the month of May, First National Branch Managers will enter in a race for honors in salesmanship. Each one of the boys has an equal chance of coming under the wire first, for the winner will be adjudged according to the possibilities of his territory.

First National believes that it has the most popular group of Branch Managers in Canada. It further believes that these men are so highly regarded that exhibitors in the respective territories will get behind them and help their favorite cop the valuable prize that will be awarded the winner.

Pictures! Ye gods! What a wonderful selection they have to offer. Just give the boys every contract you can. And for every one you give them they'll give you a picture that will make friends for your theatre and a profit for yourself.

May is the Month! Pick out your Jockey and see that he gets a Good Ride!

AP 28 '24 G

CANADIAN MOVING PICTURE DIGEST

Vol. 15, No. 52.

TORONTO, CANADA

April 26th, 1924

The same old story—

“THE SONG OF LOVE”

starring

Norma Talmadge

has just completed one of the most successful engagements at the Hippodrome, Toronto, this year. On the last day of the showing hundreds were unable to secure admission to the theatre.

Let the whole town know what you've got when you play it and reap the huge financial returns it will certainly earn in any theatre anywhere.

You Can Depend on First National

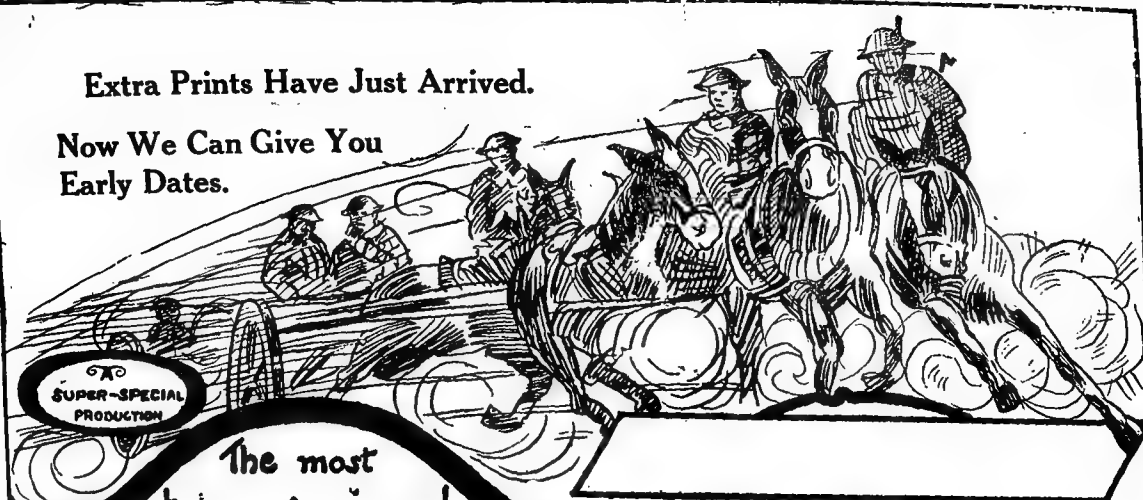
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Picture Digest

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RAY LEWIS

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**ESTABLISHED
1915
FOR EXHIBITORS**

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VOL. 15, No. 52.

TORONTO, CANADA

APRIL, 26th, 1924.

Life-Savers

EVERY once in a while, after viewing a number of particularly ordinary pictures, we get depressed, everything looks black and gloomy, we start to compare Motion Pictures, to good literature, good dramas, music and the other arts; and still victimized by gloom and the poor product which precipitated it, we shake our heads and reiterate, "It's no use. Motion Pictures lack intelligence."

Just when the situation looked the blackest, along came "After Six Days," and "The Eternal City," and we again felt that Motion Pictures were worth while.

"After Six Days" enjoyed a two weeks' run at the Tivoli in Toronto. It is a literal screen adaptation from Genesis to the period of the "Song of Songs." No effort has been made to take liberties with the Bible stories; and herein we find an example of good judgment which we hope will start a precedent in the matter of adaptations from the Classics.

Each story in the Bible contains all the elements which make Drama, indeed, one would not have to seek further than the Bible to find every situation, emotion, circumstance, tragedy, the very Alpha and Omega of emotions, around which to weave a story. There are plots by the score.

In "After Six Days" we get a vision of the creation, Adam and Eve in the Garden of Eden and in the Wilderness; Cain and Abel with their offerings, the murder of Abel by Cain, the Curse of Cain, the subsequent flood period, with the building of the Ark, the Tower of Babel and the dispersion of the people, the Destruction of Sodom and Gemorrah; the story of Joseph and his brethren, his dominion in Egypt, his reunion with his father and his brethren, the bondage of the Israelites under the Pharaohs, the rescue of Moses from the waters by Pharaoh's daughter; the vision of the Flaming Bush, the hardening of the heart of Pharaoh, the plagues, the death of the First Born Sons of Egypt, the release of Israel from Bondage, the sojourn in the wilderness, with the manna, Golden Calf and Ten Commandment features—glimpses leading one down to the period of King Solomon.

In the King Solomon vistas, the adapter introduced the "Rose of Sharon" literally and left us a vision of Solomon, deprived of his earthly love, singing the praises of His Creator.

This is but the barest kind of an outline. Each episode is full of colour—the lights and shades which make up the plot of the story. For instance, through the entire picture one sees The Spirit of the Flame, which inspired the prophets into whose keeping The One God Idea was placed. One seems to glimpse a very Vision of God in the scenes of the Creation and in sub-

sequent scenes of inspiration, and on the material side plenty of atmosphere and action were injected by a strict adherence to the locale and environment of each period.

The players were not motion picture actors in the sense in which we place players of the screen. They gave a performance, however, which must take its place with the players, who each year give a representation of the Passion Play at Oberammergau. They were in the majority of instances living characters from the Bible. The picture was produced in Rome, obviating the necessity of creating locations and atmosphere. It combines the essence of what we should have on the Screen, Entertainment, Education and Inspiration.

* * * *

"THE ETERNAL CITY" is a Samuel Goldwyn-First National release. This picture was adapted from Sir Hall Caine's story and the scenes laid in Rome were produced in Rome. It was the second real picture joy which I had the good fortune to experience. The wandering away from the original story in "The Eternal City" was so cleverly done, that for once it gives an advantage to the picture. The introduction of the Fascisti element, furnished a series of incidents and climaxes for the picture which were as spirited as they were picturesque.

George Fitzmaurice, who directed, has a keen sense of artistic values; in no incident did he take advantage of a sentimental situation, to abstract sobs and tears from the audience. The poignant bits (and there are many) were swift, intangible in their quality. They fired one's imagination and then passing on to the next event, left the audience to work out the pain, the anguish, or problem of the character, the situation on which they were permitted for one moment to gaze.

Barbara La Marr as Donna Roma was charming in the earlier scenes, statuesque and beautiful as the feted and courted sculptress. Lionel Barrymore, as Baron Bonelli, lived the Baron as Caine pictured him. It is such a pleasure to watch Barrymore's work. Bert Lytell as David Rossi, our hero of the story, gave a powerful interpretation of the part and at all times carried conviction. Bruno, by Richard Bennett, was a gem. Not once did he step out of the character. Indeed, his performance was one of the finest characterizations in "The Eternal City."

The picture will be more fully reviewed on another page of The Digest, but I cannot help offering a tribute to one of the "life-savers" of Motion Pictures. Through this quality of picture production can we only hope to continue to live.

Original from
NEW YORK PUBLIC LIBRARY—RAY LEWIS.

Canadian Interests Merged In New Keith Undertaking

**Franklin Theatre Passes—May Be Part of \$5,000,000 Company's
New Entertainment Palace—Ottawa Much
Interested in Project.**

MUCH interest has been aroused in Ottawa, the Canadian Capital, over the announcement by J. M. Franklin, proprietor of the Franklin Theatre, that a large new theatre would be constructed in Ottawa this year as a part of the new holdings of the B. F. Keith Company of Canada, Limited, a new \$5,000,000 Company which has been established with headquarters at Montreal and with E. F. Albee of New York, as president. This means the passing of the Franklin Theatre, formerly the Family Theatre, which is owned by Harry Brouse, a director of Associated First National and also owner of the Imperial Theatre. The Family was renamed last September when it was taken over by Mr. Franklin for a new policy of pictures and Keith Vaudeville and its record since then has been astonishing.

The new Keith Company, of which Mr. Franklin has been made a director, has several sites in view in Ottawa for the new house, including the site of what was to have been a large new house for Famous Players Canadian Corporation. Work was started on this theatre several years ago, but it was stopped with the walls only some

10 feet above the ground. It is also proposed to erect the theatre on property owned by Harry Brouse, which includes present Franklin Theatre, which would provide an area for a house easily double the size of the Franklin.

A number of Canadian interests are merged in the new Keith undertaking and it is officially announced that the expansion will not mean the issuance of any stock to the general public as the corporation will do its own financing. The theatres included in the development are the Princess and Imperial of Montreal, managed by Abbie Wright and Howard Conover, respectively; Shea's Theatre, Toronto, operated by Jerry Shea; the Lyric Theatre, Hamilton, which was managed until recently by Mr. Schauffele; the Majestic Theatre, London, it is understood; the Ottawa Franklin, and the Hippodrome at Toronto, which is now the parent theatre of Famous Players Canadian Corporation, under the personal management of Clarence Robson. Under Keith Canadian auspices, these theatres, with probably more to be added, will specialize in the best moving picture features and short subjects, as well as high class vaudeville.

Well Designed Campaign Heralds "Daytime Wives"

**F.B.O. Announces Release After Newspapers Give Considerable
Space to Title.**

FOLLOWING a publicity campaign in the daily newspapers throughout the United States, when pages of space had been turned over to what was supposedly a new organization of stenographers who formed a "Daytime Wives" league, the Film Booking Offices announced that the creating of these leagues was a publicity idea in connection with the release of their picture of the same name scheduled for immediate release. The stunt was tremendously successful enhancing the prospects of the picture on release in Canada.

The picture stars Derelys Perdue and features Eddie Hearn and Wyndham Standing and publicizing of the production in this manner enabled the F. B. O. publicity department to play up the "fan" angle. As a result many

leagues were organized in various cities in all good faith by groups of stenographers and in many editorials daily newspapers took exception to the organization and scored them heavily for their undertaking.

The picture, which is now available in Canada, was made from an original story by Lenore Coffee and John F. Goodrich and adapted by Wyndham Gittens. The direction was handled by Emile Chautard.

The cast consists of Wyndham Standing as Elwood Adams, Grace Darmond as Francine Adams, Derelys Perdue as Ruth Holt, Al Roscoe as Amos Martin, Edward Hearn as Ben Branscom, Katherine Lewis as Betty Branscom, Kenneth Gibson as Larry Gilfeather, Christina Mont as Celeste, Jack Carlyle as Jack Jaguar and Craig Bidle as A Day Laborer.

The Power of Music

The power of music is a factor so little understood in our modern life that we have forgotten about it, as we have forgotten so many things in the rush and hurry of "civilization." But ancient history shows us, if we will but look, the real facts of the case—witness Orpheus and his lute against the entire forces of the nether regions, and the hypnotic influence that David was able to employ for King Solomon's health and welfare, with his harp. Music as a therapeutic force is almost entirely neglected, and it has remained for the motion picture theatre men, who are forced, if they would keep their theatres open, to study the wants and needs of the human being as he is—not as he ought to be, or wishes to be—to utilize music in a real, practical way to enhance emotional values. And, bringing the thing down to brass tacks, or rather down to silver quarters and dimes, box-office values are simply and solely emotional values.

Ingram Gathered Brilliant Cast For Metro's "The Arab"

Rex Ingram has drawn on ten different nationalities for the company with which he filmed Edgar Selwyn's play for Metro, "The Arab" in Tunis and other parts of North Africa with the co-operation of the French government and Arab chiefs.

Ramon Navarro, who is Mexican, plays the title role, with Alice Terry, the only American in the cast, appearing opposite him. Supporting them in leading roles are Maxudian, celebrated French actor who toured America as leading man with Sarah Bernhardt and who has been appearing in the French Cinema and at the Grand Guignol in Paris; Paul Vermoyal, also a leading man in the Grand Guignol; Adelqui Miller, a Chilean well-known on European screens; Alexandresco, a Roumanian actress who has been appearing on the French stage and screen; Justa Uribe, a Mexican dancer from the Theatre Mayol of Paris where she created a sensation during the past season; Gerald Robertshaw, an able actor of long service on the English stage; Paul Francesci, and Count Jean de Limur, French players; and Guiseppe di Campo, a young Italian "discovery."

In addition to several thousand Bedouins, Arabs, and Berbers who take part in the spectacular scenes, Mr. Ingram engaged a number of Arabs for important bits.

"The Eternal City" Shatters Many Box Office Records

Unusual First Run Success By First National Feature.

THE ETERNAL CITY," Samuel Goldwyn's independent production for First National, directed by George Fitzmaurice, is proving itself one of the strongest box office attractions of the past year, according to reports received at the First National home office.

Among the theatres which reported an unprecedented percentage of profit during the run of the picture are: Grauman's Million Dollar theatre, Los Angeles; Eastman Theatre, Rochester; Strand, Syracuse; Regent, Paterson, N. J.; Shea's Hippodrome, Buffalo; Olympic, Worcester, Mass.; Fairfax, Miami, Fla.; Phail, St. Petersburg, Fla.; Rialto, Tulsa Okla.; Princess, Hartford, Conn.; Olympia, Boston, Mass.; Hippodrome, Toronto.

The shattered box office records are turmoil in Italy providing the background given the picture and the cast of popular players. The story, from the novel by Sir Hall Caine, was scenarized under the author's supervision and all the exterior scenes were made in Rome, Italy, in the locale called for by the story. In the cast are Barbara La Marr, Bert Lytell, Richard Bennett, Lionel Barrymore and Montague Love, all of whom spent three months abroad filming the picture under the direction of George Fitzmaurice.

"The Eternal City" is a powerful love story with the recent political turmoil in Italy providing the background and a thrilling climax in which thousands of extras appear. Many of the scenes of this climax were filmed in the ruins of the ancient Roman Coliseum.

Marshall Neilan's Production Creates Widespread Interest

The first selection for the cast of Marshall Neilan's fourth production for Goldwyn, "Tess of the D'Urbervilles," from Thomas Hardy's novel, aside from the two leading players, is Joseph Dowling, one of the old time actors of the stage who has repeated on the screen his success in character roles.

Blanche Sweet and Conrad Nagel are now working under Mr. Neilan's direction in the sequence following their marriage. The South American episode, for which a big set was built at the studio, has just been completed.

There is an unusually big interest in film circles in Neilan's picturization of "Tess" and the opinion is heard on all sides that this will be the director's most significant production to date. Many celebrities were present to witness the "shooting" of the first scenes with Blanche Sweet and Conrad Nagel participating.

"Her Dangerous Path" Produced By Hal Roach

"Her Dangerous Path" is the title of the newest Pathe serial to be released in Canada and is reported to be in great demand by exhibitors. Edna Murphy is the star. It is in ten episodes and was produced by Hal Roach.

Each episode is a short story heart adventure. Each episode is complete enough to be shown alone and yet ends with enough suspense to make a person want to see the next. Each episode is a thrilling sensation. A campaign book has been prepared to assist in "putting over" the serial and there are stunts galore that can be worked to advantage. The advertising accessories are novel and full of punch. Regal Films, Ltd., distribute "Her Dangerous Path" in Canada.

Popular Comedy Actress Now Elevated to Stardom

Dorothy Devore, Universally Praised By Critics, Gains Prominent Place on Educational Program.

E. W. HAMMONS, president of Educational Film Exchanges, Inc., on his return from Los Angeles, where he has been in conference with the units producing a large part of the Educational Pictures program, announced the second important addition to the schedule of Short Subjects to be produced for Educational release in the 1924-25 season.

While Mr. Hammons was still on the coast it was announced that there would be a group of six Bobby Vernon Comedies. There also will be, Mr. Hammons now reveals, a series of six Dorothy Devore Comedies, two-reel subjects to be made by a new Dorothy Devore unit, which will work at the Christie Studios.

"Miss Devore has won her way to comedy stardom by hard, faithful and consistent work in the two-reel Christie Comedies," declared Mr. Hammons. "Those who have watched her development in leading roles in the Christie Comedies for the last several seasons have looked forward to her elevation to stardom as she earned reward for her entertainment and box office merit and her hard work."

Miss Devore has made especially fast strides during the current season, in which she has appeared in such pictures as "Navy Blues," "Kidding

Katie," "Stay Single" and "Getting Gertie's Goat." Typical of the compliments being paid to Miss Devore was a tribute by Davis, well known critic of the Cleveland Press, who, in a long featured article about her and her work, said:

"Dorothy Devore is that rare creature in comic movies, a merely good looking girl, who spends no time trying to look beautiful and resorts little to any denial of good looks for comic effect. She goes on just as a reasonably attractive young person. The quality she cultivates is impulsive vivacity. The effects she achieves are stimulating and merrily comical. Perhaps it is a trace of understanding that illumines the comedy of Dorothy Devore."

Mr. Hammons also confirmed previous announcements of arrangements for a new series of two-reel Christie Comedies. For the fifth season the two-reel product of the Christie Company will be distributed by Educational.

It was intimated by Mr. Hammons that still further important announcements in regard to new product for Educational would be made in the near future, negotiations having been instituted during his stay in Los Angeles.

A Bargain

For Sale — 800 used Veneered Opera Chairs in good condition, \$2.00 each; also 300 Hardwood Kitchen Chairs, 60c each. Apply GEO. SWEETMAN, IMPERIAL THEATRE, CHILLIWACK, B. C.

Broader Scope in Pictures for Melodramatic Treatment

**Charles E. Blaney, Making Features for Vitagraph, Discusses
Greater Opportunities of the Screen.**

CHARLES E. BLANEY, whose latest production, "One Law For The Woman," is now ready for release by Vitagraph, has applied to the filming of his famous stage plays the same expert technique in melodrama that made popular his theatre successes.

"Like other theatrical producers," said Mr. Blaney at the Vitagraph studios after a showing of "One Law For The Woman," in which Cullen Landis and Mildred Harris have leading roles, "I did not realize at first this extraordinary medium of entertainment production. For years I clung to the stage because that was where I was at home. In my first picture, 'The Love Bandit,' I began to value properly the backgrounds in which action may be staged. In my last picture I have accomplished in some measure the opportunities given to me.

"One episode which runs for many hundred feet is played in a drenching

rain storm at night. On the stage this illusion would be obtained only by flashes of lightning, a wind machine and rain beating against a window in a side wall.

"In the picture version I was able to produce actual pouring rain over an area as long as a city block and as wide as Fifth Avenue. In this storm is staged an attack on the hero, a running gun fight, and a chase on horseback. It would be absolutely impossible to obtain such an effect in any theatre. It is only in pictures that the complete strength of melodramatic situations may be shown.

"I am for pictures from now on and I know that the thousands of my friends who enjoyed Blaney melodramas on the stage are going to be more than satisfied with Blaney melodramas on the screen."

"One Law For The Woman" is laid in New York City and in a Western mining camp.

'GIRL SHY' AND 'BOY OF FLANDERS' OUTSTANDING REGAL RELEASES

**New Harold Lloyd Feature Comedy Shares Honors With Jackie
Coogan's Latest in Past Week's Releases.**

THE past week has been a notable one for Regal Films owing to the release in Canada of two of their outstanding features of the present season, Harold Lloyd's "Girl Shy" and Jackie Coogan in "A Boy of Flanders."

"Girl Shy" is by long odds the most pretentious feature length comedy Harold Lloyd has ever made, according to Regal. It is in eight reels and sets a new standard in this class of photoplays. In the first place there is a pretty story running all through the picture, a well defined plot that is logically worked out. The comedy is fast and furious and as for "stunts," the famous comedian's former efforts in this line appear tame in comparison. Harold Lloyd has come to be looked upon as one of the exhibitor's best bets in the feature comedy line, and in

"Girl Shy" he has provided them with a production which should draw even greater crowds to the theatres than he has in the past.

In "A Boy of Flanders" little Jackie Coogan is again seen in his beloved rags. The story is from one of the sweetest stories ever told, "A Dog of Flanders," and provides a vehicle for this wonder child entirely to his liking. His work in the picture is little short of marvelous for one of his age. The producers have spared no expense in production cost, and the result is a box office attraction of the highest value, as well as a picture that Regal say will easily rank as the best Jackie Coogan has ever appeared in.

"Girl Shy" is a Pathe release, while "A Boy of Flanders" is Jackie's second picture under his Metro contract. Regal Films, Ltd., distribute both of the features throughout Canada.

TIPS

FOR PROJECTIONISTS

Projectionists using Mazda lamp for projection should pay much attention to the condition of the lens and also the mirror. The mirror or reflector should be cleaned very carefully as it is easily damaged by scratching. The following is the best method: Use a little dry rouge and polish with a chamois not using any pressure. If the reflector is tarnished in service it should be refinished by an expert but can be greatly improved by using a little alcohol with the rouge. Remember a poor or dirty optical system can and will waste from 10% to 50% of the light.

* * * *

We would like to call the attention of managers and their projectionists to the need of keeping the house sign up to the scratch. Nothing looks much worse around a theatre than a sign with a third or so of its bulbs burned out or dirty. Such a sign is mighty poor advertising. If the sign was worth spending good money on to build, it must be worth keeping in good condition, so take a day off and fill up the empty or burned-out sockets and see what a difference it makes.

* * * *

With two projectors and multiple reel features such as are now the rule it is essential that the film be threaded in frame. In the older machines not equipped with a framing lamp this is often hard to do. Mome-made framing lamps are always more or less of a make shift and if they consist of an unguarded incandescent lamp to several feet of drop cord they often become a positive fire hazard. The following method is safe and easy. Make a metal slide and drill a fine pin hole in the centre. With this in the slide carrier the dowsers may be opened and the light coming through the pin hole will be sufficient to light up the aperture without danger of fire. By the way, the same slide can be used to focus the lens. If it is taken out for cleaning, just put in a short strip of film and open the dowsers. Now if you hold up the fire shutter with one hand you will find that enough light comes through the pin hole to project a dim, but sharp picture to the screen allowing you to get a sharp focus before the show opens.

* * * *

In building a new theatre or remodelling an old one, pains should be taken to see that there is no heating apparatus or radiator located anywhere near the light beam from the projector when running.

—GUY E. McALLEN.

Pictures in Montreal

By S. MORGAN-POWELL

(Exclusive to the DIGEST.)

MONTREAL, April 23. — The latest developments in the theatre situation here point to still further investment in motion picture enterprise. The merger which takes the Princess and Imperial Theatres here, Shea's Theatre and Hippodrome in Toronto, the Hamilton and Ottawa houses operated by Canadian Theatres Ltd., will inevitably result in a change of policy either at the Princess or the Imperial Theatre in this city. Mr. Albee, head of the Keith organization, who has organized the merger, is a vaudeville man first and foremost, but the Imperial, his own theatre here, was the leader in first-class motion pictures until it changed its policy to films and vaudeville. With two new houses going up for movies, as stated in my last letter, it would seem that the field is well filled, if not over-cropped; but the faith of the promoters of the new merger in the Canadian territory is obvious, since they are not asking the Canadian public to subscribe a dollar capital. The Nathanson interests have obtained virtually a monopoly of the big films here, and with three big houses like the Capitol, the Palace and Loew's to provide for, they are likely to have enough on their hands for some time to come. The introduction of any new policy at one of the other big houses would probably be a very good thing for the public, which cannot lose, in any event, save in so far as local investments are concerned, and those have been about discounted so far as Loew's is concerned, now that the control of that house has passed from the Loew office to Toronto, and the Famous Players Canadian Corporation is in charge.

Montreal is an excellent vaudeville city, and the public taste for vaudeville has grown steadily. Entertainments, Limited, are putting on vaudeville acts in their big suburban houses, and the innovation is welcomed, as well as the presentation of feature dance novelties and prologues, following the example of the Palace and the Capitol. It is an open question, however, whether the very heavy cost of these prologues at the biggest houses is a profitable investment. There seems to be a reliance still upon the musical features to help out the films.

* * * *

The Lenten season has cut a hole in receipts here. Neither the Palace

nor the Capitol drew big houses during the past week, although "Nellie the Beautiful Cloak Model" and "Flowing Gold" were both films of the type that draw the movie fan to the theatre. Indifferent weather accounted for the falling-off to some extent, but with such a big Catholic population, it was obvious that Lent would see the box office suffering in a marked degree.

"Flowing Gold" at the Capitol was of the type to warrant delay until Lent was past. Varying in few essential details from the novel, and including a series of elaborately staged sensational features, it would, under ordinary conditions, have been well patronized. The interest is swiftly created and evenly sustained by a continuation of breathless incidents. Though the oil fields of Texas, are not a very attractive background, yet the intelligent and sincere acting of the characters and the virility with which scenes that make some demands upon credulity are played compensate for indifferent setting. Milton Sills in the role of Calvin Grey lends a vivid reality to that rough-hewn character, and Anna Q. Nilsson plays the heroine, Alleghany, in a manner that makes the role more attractive on the screen than in the book, where its crudity is obvious. The photography is remarkable for the astonishingly convincing scenes of the burning oil well and the flood brought on by a cloudburst.

* * * *

The presentation at the Palace of a famous melodrama of years gone by, "Nellie the Beautiful Cloak Model," is marked by an astonishing amount of plausibility, lent to an otherwise impossible or at any rate very unconvincing story by the elaborate detail of the scenic setting and the realistic work of the cast. There are thrills galore throughout, and many incidents that make the audience lean forward in their seats with excitement and eager anticipation. The action is swift, and moves smoothly, with the result that the story seems more plausible on the screen than it ever did on the stage. Claire Windsor in the role of the heroine is appealing, wins her audience's sympathy quickly, and holds it to the very end. Mae Busch as the rowdy little sweetheart

of a taxi driver lends any amount of pep, and with clear, picturesque photography, effective interiors, close-ups of sensational moments that literally swoop down on to the audience, and dual roles cleverly photographed, the result is a film of very real interest.

* * * *

There was a good deal of anticipatory interest manifested in the Elinor Glyn film at the Imperial, "The World's a Stage." It proved to be far removed from what many people had anticipated, for it is a pleasantly told story, much more real and true to life than most of Mrs. Glyn's work, and free from any extravagance either in emotional or dramatic values. Moreover, it gives a very intimate glimpse of life at Hollywood, and in addition to providing the audience with good entertainment it teaches an effective lesson that should appeal to the movie patron generally.

Dorothy Phillips in the role of a young and successful but unhappily married movie actress has a part that fits her like a glove, and she portrays it without effort and in a natural manner. Kenneth Harlan has the role of the weak husband who becomes very intoxicated on his wedding night and keeps up the good work during the whole of the first year of his wedded life. There is unusual care in the lighting of the film, and the interiors of Hollywood studios give a vivid idea of the manner in which movies are made.

* * * *

The attitude of the Censor Board towards exhibitors who find their films condemned and are unable to get any further indication of the reason why, other than the bald card which accompanies the return of the condemned film, bearing some such legend as "mock marriage," is causing an intense amount of irritation among the better class of exhibitors, who cannot understand why any official who is paid by the public to do his work should adopt an attitude of indifference towards the people most concerned in the effects of that work. Some films condemned recently have been absolutely lacking in any of the features alleged as reasons for their condemnation.

AS a contribution to the world's Cinema Classics "The Lullaby" will for years be remembered by the millions who see it, as something bigger, something finer, a photodrama with a soul.

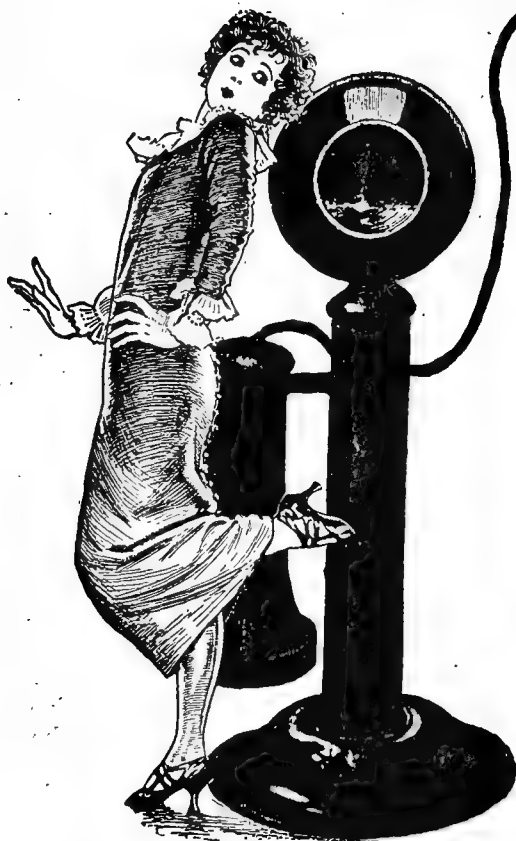
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Assoc. First National Manager's Handicap Opens May First

FIRST NATIONAL exchange managers in Canada will enter a struggle to the last ditch to secure contracts during May which carry play dates up to September 27th.

Added starters have been summoned to the post by including all salesmen in the contest. Two valuable prizes consist of the stakes, one to be competed for by managers, the other by the road men. This is the first time that First National Canadian district has entered into competition between themselves and the results will not only be watched with interest by Canadian District Manager Bache but also by the New York heads of the organization who have asked the privilege of personally awarding the prizes.

Mack Sennett Comedies Star Popular Funsters

So great has been the demand for the Mack Sennett comedies the veteran producer has been obliged to add a new production unit to his already large staff. The new unit will co-feature Sid Smith and Vernon Dent, the well known "big time" vaudeville artists. They will be under the direction of Harry Edwards, while Charlotte Mineu will appear in the leading feminine roles. Their first farce comedy is titled, "The Lion and the Souse," and it is said to be a "knockout."

Performances As Usual Theatre All Redecorated

As a special attraction for Easter Week, Harry Brouse of the Imperial Theatre, Ottawa, is playing "The Eternal City" at his "Theatre Beautiful." The Imperial was redecorated throughout during the week of April 14 without interruption to performances.

The First Mrs. Rudolph Is Guest Star in Ottawa

The Franklin and Loew Theatres, Ottawa, Ontario, have been making a special play in recent weeks with the personal appearances of moving picture players. Capt. Frank Goodale recently had Walter Miller at the Loew Theatre while Manager J. M. Franklin of the Franklin Theatre made a special feature of Louise Lovely, the Australian screen celebrity. Mr. Franklin followed this up by having Mrs. Rodolph Valentino (Jean Ack-er) for the week of May 12.

Capitol Theatre, Moose Jaw, Sends Congratulations, "Sing Them Again"

Mr. T. H. Davey,
Canadian Educational Films Ltd.,
Calgary, Alta.

Dear Mr. Davey:

Congratulations on the SING THEM AGAIN Series!

"CLOSE HARMONY" went over wonderfully considering the fact that it is the first of its kind here, also the backwardness of the Moose Jaw theatre patrons in catching onto anything like this. We had "plants" in the theatre distributed amongst the audience, who started the songs, and then it was an easy matter to get the audience to join in.

Would appreciate your advising me how often we can get these subjects, as we would like to advertise same for definite dates.

Awaiting an early reply.

Yours very truly,

CAPITOL THEATRE,

Moose Jaw,

(Sgd.) E. P. FIELDS,

EPF/CD.

Manager.

Record Breaking Return Montrealers Not Tired Of Big Universal Hit

Montreal. — "The Hunchback of Notre Dame" continues its triumphal progress through this city and province. After record-breaking runs in Sherbrooke, Three Rivers, and Quebec City, it returned to Montreal and had a tremendous success at the Capitol. Having regard to the fact that "The Hunchback" has had a week's run at the neighboring house, the Palace, in January last at \$1.50 top prices, this is somewhat of a sensational success.

Remain Fast From May Seventeen Till The End of September

Daylight Saving will go into effect in Ottawa, Ontario, again this year, the clocks to be changed on May 17 and remain "fast" until the end of September, according to a decision of the Ottawa City Council. Hull, Quebec, a city just across the Ottawa River from Ottawa, has not yet decided on daylight saving and there is a possibility that the two nearby centres will have opposed times, thus adding to the confusion of the situation. Local exhibitors are again much put out over the adoption of summer time but no public protest was entered against the plan.

Clark Brown Looks Over Prospective B. F. Keith Site

A prominent visitor in Ottawa, Ontario, on April 23, was Clark Brown of New York, representing B. F. Keith theatre interests, his visit being arranged for the purpose of looking over local sites for the proposed large new theatre which is to form a link in the chain of moving picture and vaudeville houses of the new B. F. Keith Company of Canada, Limited, which has just been organized in the Dominion with a capitalization of \$5,000,000. One of the properties examined was that of the Famous Players Canadian Corp., this being the partially erected theatre building which Famous Players has been offering for sale for the past year or more.

George Arliss Next in Role of Bread Winner

An excellent cast of cinema celebrities will appear in support of George Arliss in his next photoplay, "\$20 a Week," produced by Distinctive Pictures Corporation. This is the production which was filmed under the working title of "The Adopted Father," being adapted from the novel of that name by Edgar Franklin.

This new photoplay, to be released early in April through Selznick Distributing Corporation, gives Arliss an opportunity to display his versatility as a character actor for which he has become famous the world over. He takes the part of a broken old man, working as a bookkeeper for \$20 a week.

Vice Regal Party Again Attends at Picture Presentation

Her Excellency, Lady Byng of Vimy, wife of the Governor-General of Canada, accompanied by Major Willis O'Connor, A.D.C., attended a performance at the Regent Theatre, Ottawa, for the presentation of the pictures of the Mount Everest Expedition, which were shown under the direction of Major Yeats-Brown, D. F.C., one of the officers of that Expedition. The Mount Everest feature was shown in conjunction with an English release, "Squibs, M. P." The Regent engagement closed the Canadian tour of the Mount Everest pictures, Major Yeats-Brown going to New York from Ottawa to make arrangements for their presentation in the United States.

Digest Reviews Current Attractions

By H. M. BALL

"This England"

G. B. SAMUELSON

Through Regal Films, Ltd.

BBRITISH feature productions have emphasized their superiority so frequently of late, one has been apt to overlook the important departures being made in the simultaneous development of the short subject. Recently "A Couple of Down and Outs," an English romance, had its premiere in Toronto. On the same bill was shown a charming little one reel subject entitled "This England."

One can scarcely recall a more entrancing series of scenic, news and novelty shots—the composition was almost without parallel in a subject of this length; and the subject matter was built of a fabric exquisite to the touch. If such beauties as "This England" presents are available in any number, why are Canadian audiences tortured with some of the rot which is shot at them under the guise of "news." "This England" had in it every element which goes to make short subject entertainment—NEWS, romance, beauty of an instructional nature, patriotism, humor, fantasy. Rarely have I seen an American feature production employ the taste and attention to detail which manifests itself in every inch of this little subject.

Famous historical spots, important political happenings, events of interest to the world at large, glimpses of medieval England peopled with Dickens' most famous characters; Ascot in all its glory (with the King right there to bet on his favorite entry), the Smiling Prince at Wales on the day of his succession to the time honored title; architectural and landscape beauty matched only by those offered in the ancient countries of Europe, presented in a manner that clothes them richly in romance.

G. B. Samuelson's "This England" is just that—England!

* * * *

"The Eternal City"

ASSOC. FIRST NATIONAL

Filmed against a background whose beauties proclaim an ancient civilization and mellowed by the inevitable atmosphere of romance which seems to envelope the older cities, Hall Caine's great story, "The Eternal City," is given a presentation by First National meritorious in many respects and pleasing in all.

The book-worm will check over this new "Eternal City" delivered over to the fans by the able George Fitzmaurice and many evidences of modernization will be detected; but with the ultra-voguish picture patron the book lover will agree that such changes as the producers have determined on have only served to enhance the production.

Moving untrammelled through the several innovations (notably, the dramatic mob scenes in which the Fascisti assemble in the ancient Rome arena at the bidding of their remarkable leader, Mussolini), the beautiful love story sweeps on to perfection.

Nurtured in a tiny cottage on the outskirts of Rome, the eternal city, this sweet affection of a boy for a girl blossoms to maturity; at the threshold of manhood David Rossi, the lover, offers his glorious future to Roma, companion of his childhood. Happy scenes give way to chaos and enlightenment of the world. The lad is called to the colors and enlists, breaking the heart of his foster father an eminent scholar and pacifist; and the maid seeks her fortune as a sculptor in the city of her dreams. Courtied and flattered by a rich nobleman, Roma soon adjusts herself to a luxurious existence; and with the reported death of David she flings herself into the intriguing life which is offered her by the designing Bonelli. The high-spirited and beautiful Roma tries in vain to forget the love of her childhood, but at the moment when all Rome is ready to point the finger of shame at the Donna now designated as Bonelli's mistress, David returns, kills Bonelli, the profiteer and profligate, in a duel, leads the Fascisti in their victory over the menacing "Reds" and claims Roma.

Fascinating are the scenes showing Mussolini's famous "Black Shirts," and beautiful indeed are the lovely glimpses of ancient architecture, the seductive charm of the woodland settings, the dignity and elegance of the handsome interiors. How forcible this production argues for the authentic setting! Pictorially, it will be difficult to surpass "The Eternal City."

Lionel Barrymore in the glove-fitting role of the cynical Bonelli; Bert Lytell, fine, chivalrous, sympathetic, in the hero-role of David, Richard Bennett, that sterling actor as "Bruno," the peasant with a heart of gold; Montague Love as Dr. Roselli, mis-

guided scholar, violent pacifist; and the beautiful star giving a portrayal of the lovely Roma to capture the heart of the most ardent romanticist comprise an able cast. Barbara La Marr presents a heroine of rare charm—in the early scenes, quaintly costumed and unspoiled by the world, she presented to the screen as lovely a creature as has been our good fortune to gaze upon for many moons. Bennett's characterization is one of the beauty spots of the picture. There is little danger of "The Eternal City" failing to achieve big things at the box office. It is too lovely to gaze upon.

* * * *

"Fraidy Cat"

PATHE COMEDY

Through Regal Films, Ltd.

"Fraidy Cat" is a beautiful romance all about a yeller young feller (Charlie Chase) who was too scared fer anything. He couldn't even go right up to the door bold like and speak to his sweetie—he had to kind of sneak up on her and then hide behind his hand.

All the kids in the neighborhood got wise to him and they sure made it rough for the wavering Romeo. They chased him, pinched him, frightened him, in fact anything from a three-year-old up to three hundred was safe to take a crack at him, and the "Gang" never grew tired of teasin' their Pet Aversion.

But Jealousy made this Chap—that is to say Jealousy and Example. He saw Another Guy making love and then he saw the possibility of his Rival stealing off some moonlit night with his own Peaches and Cream.

One nice balmy day he started cleaning up on his Juvenile Tormentors and he didn't stop till he'd wiped up the Street with the Big Bully. Of course, Dearest was tickled pink and came right across with the word "obey."

Gov't Movie Man

Plays First Violin

In Ottawa Unit

Ray Peck, director of the Canadian Government moving picture bureau at Ottawa, and a former Canadian moving picture exchange official, demonstrated his ability in a musical direction on April 8 when he played first violin in the recital of the Ottawa Symphony Orchestra at the Glebe Concert Hall.

Loew's Ottawa Also**Shows Handsome Profit**

THE fourth annual meeting of Loew's Ottawa Theatres, Limited, Ottawa, Ontario, was held April 8 in the offices of Denison and Halcomb, Jackson Building, when a new board of directors was elected for the ensuing year and a very encouraging financial statement was received and adopted. The report showed that the Loew Theatre in the Canadian Capital had earned a profit of \$40,000 during 1923, as compared with a small deficit during the previous 12 months. The manager, Capt. Frank Goodale, was complimented on the showing which the theatre had made in 1923 and he was given authority to proceed with the carrying out of his own details of management during 1924.

The new Board of Officers includes E. R. Fisher, president, who is one of the leading clothiers of Ottawa; F. D. Helps, vice-president, and J. P. Coulson, J. E. Gravelle and E. McMahon. Arthur Washington was re-appointed secretary of the company. The officers are all new this year.

Eighth Episode of F.B.O.'s**"Telephone Girl" in Work**

Work has begun on the eighth episode of F. B. O.'s new "Telephone Girl" series under the direction of Mal St. Clair. Alberta Vaughn is featured again as the switchboard queen, Gladys Murgatroyd, as the comics, Al Cooke, Kit Guard and Ger-tie Short remain in the cast. There will be twelve episodes in the series which is based on the Cosmopolitan Magazine stories by H. C. Witwer, author of "Fighting Blood" and other notable screen successes.

Theatre Magnate Adds**To Real Estate Holdings**

Harry Brouse, owner of the Imperial Theatre, Ottawa, and one of the first directors of First National, has added to his extensive real estate holdings in the Canadian Capital by the purchase of the Castle Building, Ottawa, which he has leased to the Canadian Government. Mr. Brouse owns two theatres, a large hotel, several office buildings and factories, many stores and a number of local residences.

Stop the Press News

Lillian Gish in "The White Sister," Henry King's production, released through Regal Films, Toronto, plays important Toronto premiere at Royal Alexandra Theatre following "Ziegfeld Follies." Will remain two weeks.

Regular luncheon of the Ontario Division M. P. T. O. takes place in the Blue Room of the King Edward Hotel on Tuesday, April 29th, at 12:30 noon.

Metro takes over Goldwyn. Five millions of preferred stock issued by Metro to be allotted to Goldwyn shareholders. Louis B. Mayer units also join Metro.

Claire Windsor first star to receive contract under new Metro-Goldwyn combination. Mae Murray to distribute through Metro as usual. Metro-Goldwyn plans to produce 50 pictures for season 1924-1925.

Demand Creates Problem**Extra Prints Cabled For**

British pictures continue to draw business for exhibitors in all parts of Canada. The quality of the productions is continually improving and now they can be said to rank with most of the better American productions.

The two latest British pictures to be offered Canadian exhibitors are "A Couple of Down and Outs" and "Love, Light and Laughter," the last named starring the favorite Betty Balfour. These two subjects will rank among the best of the British pictures that have come into Canada. "A Couple of Down and Outs" has just complete a two weeks' run at the Tivoli, Toronto, and the press of that city has been unstinted in its praise of the picture. The Evening Telegram devoted two columns to it and lauded it as few other pictures have been praised in years.

"Love, Light and Laughter" is said to be Betty Balfour's best picture to date. It was produced by the well-known Welsh-Pearson Company of England and is a splendid example of the high calibre of the British productions now being turned out.

Both of these features are being distributed in Canada by Regal Films, Ltd., and that company reports that the demand for dates has been so great, especially on "A Couple of Down and Outs," that it was found necessary to cable for extra prints of the subject.

Mary Pickford's latest production, "Dorothy Vernon of Haddon Hall," follows famous "Dumbbells" for a week's showing at Grand Opera House, Toronto, opening April 28.

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Toronto, Ont.

Pictures in Winnipeg

By JOHN J. CONKLIN

(Exclusive to the DIGEST.)

THE "Great White Way" drew to the Capitol Theatre, Winnipeg, the week of April 7, one of the biggest week's crowds of the season. It is highly seasoned with thrilling moments, touched sufficiently with heart interest, and sprinkled here and there with comedy for relief. It will go down on the records here as a great box office money-getting masterpiece. While it is long drawn out it is melodramatic entertainment hard to surpass. The plot is delightful and rollicking and carries an interesting story. The Capitol had them standing up all week.

* * * *

"No Mother To Guide Her" was tried out at the Province during the week of April 1 and proved to be the old school variety of drama that offers dull, draggy entertainment with well worn situations; development illogical and unconvincing. Fox should never have offered this to the public. It was well exploited by Manager Jernberg and drew from amongst the young women, particularly at night when the shop girls were off duty. Dolores Rousee is of a cold type but well suited to the role she had.

* * * *

"Shadows of Paris" drew great crowds to the Lyceum Theatre, the week of April 7 and could have run a second week. Pola Negri is a wild cat and one has to give her credit as being quite the wildest little tigress one can see on the American films, but in this she returns again to the types of acting that first made her famous in "Passion." This high-spirited star is more like the Pola Negri of old than she has been seen since joining the Paramount forces and she made the character live like perhaps no one else could have done.

* * * *

"Scaramouche" was at the Capitol the week of April 1 and did a big business but did not draw as well as some pictures there this season, which came with a less loudly heralded reputation. This production is like a series of exquisite photographs, satisfyingly logical in arrangement. There is artistic stimulation in viewing "Scaramouche" such as one rarely enjoys. It is well worth seeing and holds the closest attention of an audience from start to finish. While the

entertainment is enjoyable it carries a pretty romance as well as a goodly round of thrills none of which are introduced in the usual obvious manner. While it treats primarily of the French revolution it is a play of human emotions and actions against the background of the period and as such it is eminently satisfactory.

* * * *

"Maytime" was shown at the Province, the week of April 7 — a sad little story of a broken romance, lightened here and there with comedy relief. It is interpreted by a good cast. Ethel Shannon in the dual role of grandmother and grand-daughter is well cast. She is charming and appealing and Harrison Ford plays opposite her very effectively. The settings and the costumes are costly and beautiful, while the charm of the story is well maintained.

* * * *

"Love's Whirlpool" was the feature shown at the National, the week of April 7, and attracted considerable interest. It is a crook melodrama based on a criminal's vengeance against a banker responsible for sending his brother to jail. A sweetheart's faith brings redemption. It is also an expose of certain tricks of the clairvoyants and has a very good boat disaster. The portrayal by James Kirkwood of the part of the crook is convincing and redeems the picture for a number of shortcomings. The plot is kept moving but gaps in the story destroy its suspense. The cast give good value, however. The production is well acted. It is so filled with incident that it registers a strong appeal and is good for down town houses.

* * * *

"David Copperfield" was at the Garrick, the week of April 14 and proved to be one of the best pictures shown here. The story has been followed carefully and the film characterizations have been brought out as vividly as if they, too, had been supervised by the master hand of Dickens himself. No one could ask for a more interesting story, simply told. Best portrayal in the cast is that of Micawber, as done to the life by Frederik Jensen, but all of the characters are satisfactory portraits. There is also the genuine atmosphere of Dicken's

England in the picture and also a good deal of the pathos and humor of the original story.

* * * *

"Wild Oranges" at the Metropolitan, also during the week of April 14, was one of the best pictures seen at this beautiful theatre in a long time. It deserves to rank as one of silent drama's finest achievements and is King Vidor's first serious bid for greatness. It represents the pictures at the highest point of their development. From the standpoint of direction and photography it is deserving of the highest place. With the exception of "One Exciting Night." I have never seen suggestions conveyed with such subtlety. It is real entertainment with vital characters and has interest and charm of the highest quality. A really excellent effort.

* * * *

The Bijou showed "Black Oxen," the week of April 14, following its very big run at the Capitol and again played to capacity. The interpretation of the star part by Corinne Griffith was well done. She wore gorgeous gowns. The book by Gertrude Atherton has been transplanted to the screen in an admirable manner preserving all its romance and appeal. The director also developed the makings of a star in Clara Bow, an ideal Flapper. In spite of its length, interest in the picture is kept up. One can go a long way before coming across a better box office attraction, than this one. The settings are lavish and the last word in artistic loveliness.

* * * *

We will call a spade a spade and will say that in "The Man From Brodney's," Vitagraph has made a rattling good picture. It is undeniably satisfactory, and during the holiday week, April 14, drew great crowds, both afternoons and evenings, to the Lyceum. It was well exploited by the local manager of the theatre and the exchange company, but was not overdone and it lived up to all expectations. Audiences absorbed every scene with evident relish. J. Warren Kerrigan has one of the biggest opportunities in a career where he has been called on to play many varieties of heroes. There is plenty of action, red hot at times, and the photography is splendid. The star part would have fitted Douglas Fairbanks admirably but Kerrigan did better than in anything I have seen him yet. There are fights aplenty, hand to hand encounters, pitched battles, secret passages and deeds of bravery. "The Man From Brodney's" should be a knock-out wherever it is shown.

Making Strongheart the Drawing Card Will Insure Success of "The Love Master"

By C. J. APPEL

Canadian Advertising and Publicity Department, Toronto, Associated First National Pictures.

STRONGHEART is a box office attraction of the first magnitude. Both "The Silent Call" and "Brawn of the North" did wonderful business everywhere and was not only popular with the children and adults but brought to theatres many lovers of dogs who don't ordinarily follow screen entertainment. It is therefore important that you appeal to this latter class and one of the best ways of doing this is to get your newspaper to run Lawrence Trimble's own story of how he trained Strongheart. This appears on the last page of the press sheet. Let your editor see it early.

SCHOOL ADVANCE: Circularize the schools with printed matter announcing prizes for the best pen and ink sketch of a dog resembling Strongheart. Tell them a picture of Strongheart is on display in your lobby. We can supply you with this. This stunt should cause a lot of juvenile artists to request the aid of their parents and the resultant publicity will be valuable to you. The children should be divided into three classes, from 7 to 9, 9 to 12, and from 12 to 15.

TEASER: The title is an attractive one and should be taken advantage of. A teaser card could be distributed from door to door reading:

"THE LOVE MASTER"
is coming and will
give you a lesson in devotion
YOU ARE REQUESTED
to be at (street and number of
theatre)
on Thursday at 8 P.M.

Hubbies will bring their wives and
young men will bring their
sweethearts.

DOG CONTEST: This stunt was worked in Hamilton with the last Strongheart picture and it proved a wonderful attention getter for the engagement. Offer prizes through your newspaper, or by handbills at the schools, for the dog most resembling Strongheart, for the best groomed, the best trained, the largest and the smallest dog. Offer a complimentary to every boy who appears at the theatre with his dog at a certain time. When they have arrived have them parade the main street telling them that they will be judged in the parade and when they return passes will be

given out and prizes awarded. Stipulate that dogs must be in leash. Have banners carried by boys in the parade. The complimentaries should be worded "Admit one child free if accompanied by parent or adult any time during engagement."

STORE CO-OPERATION: Several merchants would very likely bear part of the cost of printing cards reading—say for a bakery—

If you would be
"THE LOVE MASTER"
of your husband
serve him with
JOHNSON'S BREAD
and Pastry

Then make him take you to
"THE LOVE MASTER"
at the

(Theatre) (Dates)
You'll both learn a new lesson
in devotion.

For a milk dairy—

If you would be
"THE LOVE MASTER"
of your children
serve them with

City Dairy Pasteurized Milk
Then take them to see
"THE LOVE MASTER"
at the

(Theatre) (Dates)
Where they will learn a new lesson
in devotion.

These can be applied to candy shops, grocery stores, meat stores. Have the various merchants put one bill in each parcel. The results from this stunt should please you.

RAFFLE: Why not secure a fairly good breed of dog and offer it as a prize to the most popular boy in town. Contest to be decided by vote which would be given with each admission to see "THE LOVE MASTER." Have the dog on display in your lobby and watch the kids pile in to gather votes. They'll pester the grown-ups at home to go to the theatre and increased business will be the result.

LOBBY: The large houses will likely use the cut out of Strongheart from the twenty-four sheet. This placed before a snow background made of cotton and a spot playing on it will prove very attractive. The ac-

tion cut out from the six-sheet will also prove popular.

Heralds — A dandy at \$3.75 per thousand.

Trailer — Supplied free by First National Exchanges.

Footage, 6,770 feet. Running time, 78 minutes.

F.B.O. Names Cast In "The Fair Cheat"

The Film Booking Offices announces the names of the cast in their Burton King feature starring Dorothy Mackaill and featuring Edmund Breese entitled "The Fair Cheat."

Edmund Breese plays the part of Morgan Van Dam, Wilfred Lytell as John Hamilton, Dorothy Mackaill as Camilla, Marie White as Gloria Stark, William Robyns as Rutledge Stone, Harold Fashay as Crittenden Scott Buckley, Bradley Barker as Flo-man Zeigler, Jack Newton as Sam Hiller and Tom Blake as "Bunk" Willis.

Davidson Bill Passed Up Censorship Remains in N.Y.

The motion picture censorship law remains on the statute books of the United States, the repeal having been defeated in New York by the Assembly with a division of 77 to 65.

The Davidson Bill was designed, said its sponsor, as a substitute for censorship with the object of not operating against the exhibitors.

"After Six Days" Has Special Screening At Toronto Synagogue

An unparalleled success has greeted the great Biblical production, "After Six Days," which has been held over for the second week at the Tivoli, Toronto.

The Goeldzedic Synagogue, on the recommendation of Rabbi Seigel, who had witnessed the picture, arranged a special screening on Sunday morning for the children who were each allowed to bring a friend. Needless to say the opportunity was not overlooked and the picture proved a popular substitute for the regular Sunday school classes.

Mr. N. W. Davidson, who is in charge of distribution in Canada, made all arrangements for the screening.

The Editor's Letter Box

The following letter with reference to the change of play dates has been received from a prominent Ontario Exhibitor:

Exhibitors! Attention:

The Distributing Association is broadcasting; and as a "Meek and Mild" Exhibitor, please pay attention. Let me say what you don't pay in attention, you will pay in dollar bills. Our latest instructions "No Change of Play Dates," not as far as the Exhibitor is concerned. Oh no! but the Exchange, well that is the other side of the fence. When you join the Army you take an oath in which yours is not to question why or where, yours is to do or die. Why not have an Exhibitor, in signing a contract, take a similar oath then there would be no need to send Registered Letters saying we are taking advantage of the clause in our contract to ship film C.O.D. on dates the Exchanges have set for you. Oh, they are considerate—don't even want you to worry about setting your own dates. Did you ever know of a Wholesale House sending you goods before you wanted them? And of course a few misrepresentations about a picture or two means nothing—that's all in the game.

Now about the two weeks clause. Why is not the Exhibitor consulted before these changes are made? Is this Industry always going to be a one-sided proposition? Are there not two sides to every shield? Why always have it turned one way? Let's turn the other side over and get a polish on it. Exhibitor, it's up to you. Personally I stand for "Fair Treatment To All." Mr. Exchangeman, if certain changes have to be made, why not consult the Exhibitors' Association? The man who is most concerned should have an opportunity to voice his sentiments in the matter. It's our money and your films which do the trick. It keeps both of us in business—you can't do without us—we can't do without you. Why not have a contract that's fair to both sides? Would you allow me to say unless I got a picture on a certain day I don't want it? Then why should you be allowed to say unless we take a picture on a certain day we will have to pay for it? Exhibitor, wake up—it's your business that is affected.

HARRY ALEXANDER,

Park Theatre, Toronto.

H. C. Witwer Supervising "Telephone Girl" Series

Successful Author Back on the Job
After Illness—Series Going
Over Like House Afire.

Recovered from a recent illness, H. C. Witwer, famous magazine author, has resumed the work of supervising the "Telephone Girl" two-reel series, now in process of production at the F. B. O. Hollywood studios. Mal St. Clair is directing.

Witwer, who has won widespread success in the motion picture field, in both the short subject and feature branches of the business, keeps closer to his productions than any other present day author. Not only does he go over every scene carefully with the director before the filming begins, but he works in closest contact with him while the picture is being shot and after the work of filming has been finished.

Mr. Witwer was also author of the successful "Fighting Blood" series, two series of which were produced by F. B. O. with George O'Hara in the leading role.

Theatre Building Active in Canada Past Three Months

Permits to the value of \$592,500 have been issued in Canada during the first three months of the year 1924 for the erection of theatres, showing a revival in theatre building in the Dominion.

This figure provides for two new theatres by the Independent Amusements, Limited, which already operate a number of first class houses in Montreal.

O'Loghlin Resigns Dominion Films Are Lining Up Program

Montreal. — J. P. O'Loghlin, local manager of Dominion Films, has resigned and is going into business on his own account. Under the new management this exchange is lining up a series of new American productions, details of which are promised for a later date. In the meantime, Dominion Films are kept busy releasing their very popular showings such as "Poisoned Paradise," "The Sentimental Lord Sap," "Harbor Lights," "Rob Roy," and "Mord Em'ly," all of which are best sellers.

COMING!

JAMES KIRKWOOD--

LILA LEE SERIES

A Series of James Kirkwood-Lila Lee Productions, the first of which is "LOVE'S WHIRLPOOL."

A Series of Alan Crosland Productions, the first of which is Betty Compson in "MIAMI."

A Series of E. H. Griffith Productions, the first of which is "ANOTHER SCANDAL," featuring Lois Wilson, from Cosmo Hamilton's latest and greatest novel.

A Series of Harry Carey's, the first of which is "THE NIGHT HAWK."

A Series of Priscilla Dean Productions, the first of which is now in course of production.

A Series of Christie Brothers—Feature Comedies—the first of which is "HOLD YOUR BREATH."

A Series of Helen Chadwick Productions, now in course of production.

A Series of Frank Woods Productions, the first of which is now in course of production and is to feature Dorothy MacKail.

Bryant Washburn and Billie Dove in "TRY AND GET IT."

Glen Hunter and Clara Bow in "GRIT."

"THE HOOSIER SCHOOLMASTER," a Whitman Bennett Production from the mid-western classic by Edward Eggleston.

A Series of Elmer Harris Productions, now in course of Production.

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***It's not what we say about a picture—but what
the fellow says who has played
it that counts***

We offer hereunder several exhibitor box office reports on current First National Pictures selected at random from late trade papers. We give you the name of the paper together with the date of issue in keeping with our policy of advertising **FACTS** only.

THE HUNTRESS **COLLEEN MOORE**

Splendid picture. Pleased everyone * * * Had good attendance.

Moving Picture World, April 19.

HER TEMPORARY HUSBAND **OWEN MOORE - SYLVIA BREMER**

One of the most amusing pictures seen here in months. * * * I can use three a week like it.

Moving Picture World, April 19.

WHEN A MAN'S A MAN **JOHN BOWERS - MARGUERITE DE LA MOTTE**

A Knockout! Did very fine business. The men liked it and the women talked it to their friends.

Motion Picture News, April 12.

PAINTED PEOPLE **COLLEEN MOORE**

A good picture that will do business for any exhibitor. We did well with it.

Motion Picture News, April 12.

FLOWING GOLD **MILTON SILLS - ANNA Q. NILSSON**

The house was packed on this picture. The audiences thought it good, and so did the critics. Excellent business.

Motion Picture News, April 5.

LILIES OF THE FIELD **CORINNE GRIFFITH - CONWAY TEARLE**

A tingling gripping drama that will clutch your very soul. * * *

Moving Picture World, April 19.

Don't play "just pictures." Stand up and battle for Summer Business. IT CAN BE BIG BUSINESS and with FIRST NATIONAL PICTURES as the backbone of your program your fight is already won.

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